MOTION PICTURE

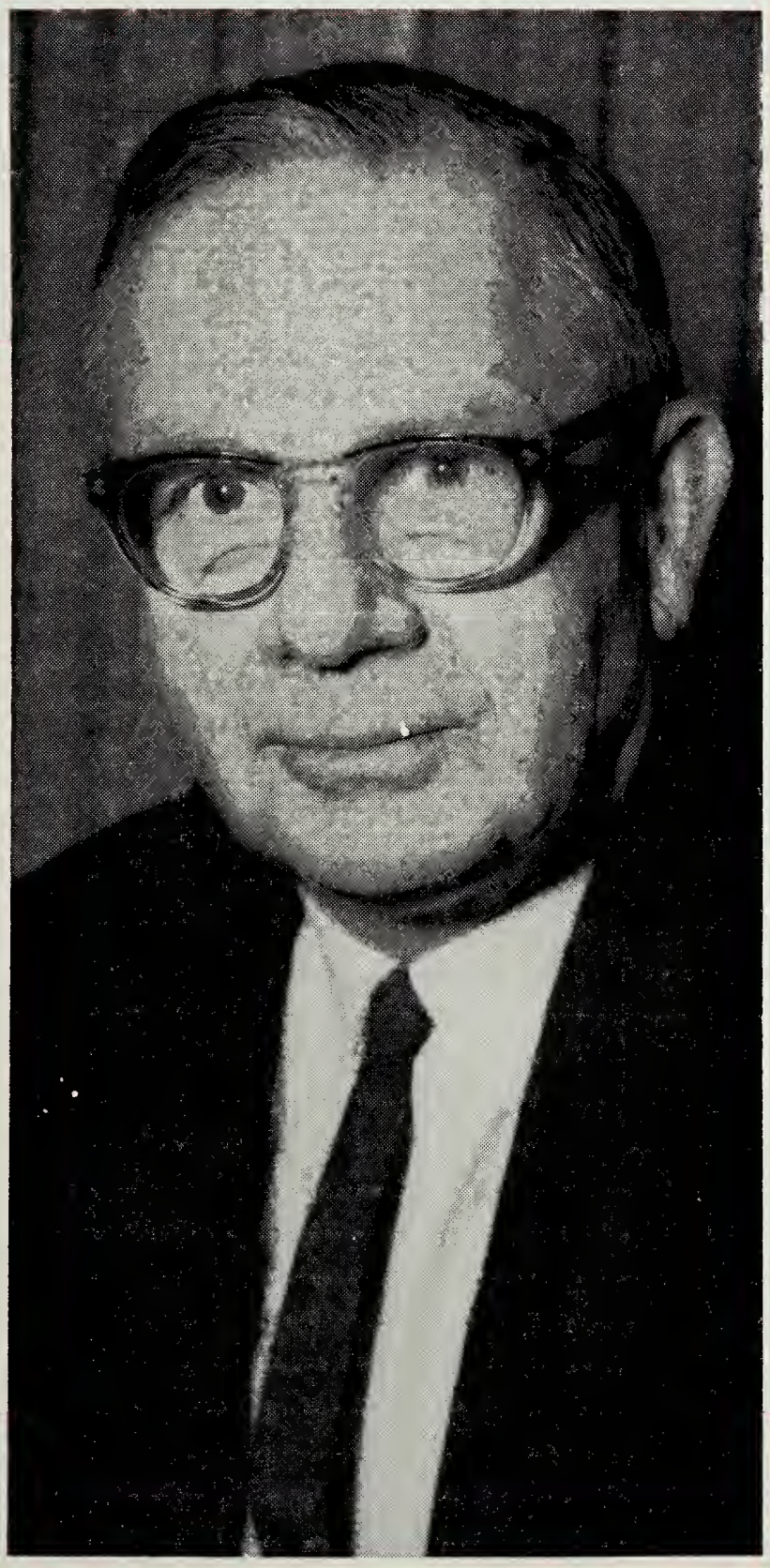
EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 21, 1962 Volume 67 Number 14

IN THREE SECTIONS • THIS IS SECTION ONE



Phila. Battles On-Screen Filth

(See Page 7)

Sack To Acquire Three New Theatres

(See Page 8)

Geoffrey Shurlock, director of the Production Code Administration of the MPAA, is the man in the middle of the censorship-classification struggle in which the industry is engaged. His job—to prove self-regulation is best.

"Cradle of Liberty" Fights License . . .

see editorial—page 5

THAT HILARIOUS COMEDY TEAM IS BAC

Metro-Goldwyn-Mayer presents a EUTERPE production

Jim Hutton

...as a dauntless-type soldier fighting a prone-type war!

Paul

...as a se

THE HORIZONTAL LI

BOOK IT N

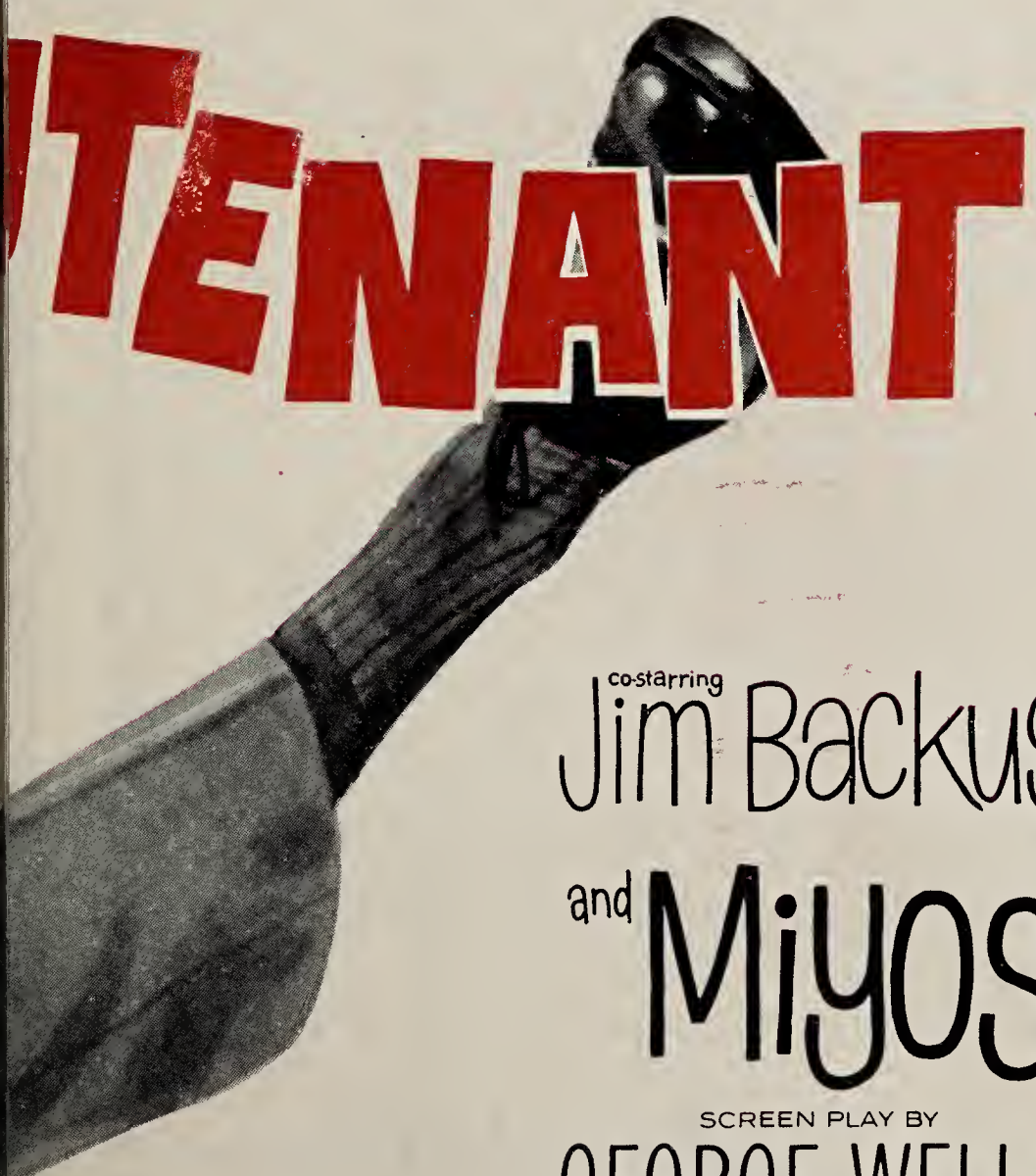
LOVE AGAIN AND FUNNIER THAN EVER!

-entiss

with a contagious-type kiss!

lack Carter

TENANT



co-starring

Jim Backus · Charles McGraw

and

Miyoshi Umeki

She's a do-it yourself geisha (and doin very wel

SCREEN PLAY BY
GEORGE WELLS

BASED ON THE NOVEL
"The Bottletop Affair" BY GORDON COTLER

DIRECTED BY
RICHARD THORPE

PRODUCED BY
JOE PASTERNAK

MGM

nemaScope
TROCOLOR

R YOUR "FUN-FOR-THE-FAMILY" EASTER BOX-OFFICE!

after 9 months and 17 days of photography in 31 locales, a motion picture has just been completed with the following international cast:

ALPHABETICALLY LISTED

EDDIE ALBERT ▪ PAUL ANKA ▪ ARLETTY
JEAN-LOUIS BARRAULT ▪ RICHARD BEYMER
BOURVIL ▪ RICHARD BURTON ▪ RED BUTTONS
SEAN CONNERY ▪ RAY DANTON ▪ IRINA DEMICH
FABIAN ▪ MEL FERRER ▪ HENRY FONDA
STEVE FORREST ▪ DANIEL GELIN ▪ LEO GENN
JOHN GREGSON ▪ JEFFREY HUNTER ▪ CURT JURGENS
ALEXANDER KNOX ▪ PETER LAWFORD
CHRISTIAN MARQUAND ▪ RODDY McDOWALL
SAL MINEO ▪ ROBERT MITCHUM ▪ KENNETH MORE
EDMOND O'BRIEN ▪ RON RANDELL
MADELEINE RENAUD ▪ FRANCOISE ROSAY
ROBERT RYAN ▪ TOMMY SANDS ▪ ROD STEIGER
RICHARD TODD ▪ TOM TRYON ▪ PETER VAN EYCK
ROBERT WAGNER ▪ STUART WHITMAN AND *JOHN WAYNE*

THE NAME OF THIS PICTURE IS

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Volume 67• No. 14

MARCH 21, 1962

"CRADLE OF LIBERTY" FIGHTS LICENSE

We have editorialized in the past on the subject of censorship, which we oppose. We have also stated our views on fast-buck theatre operations, which we oppose just as strongly.

It has been our contention that these fast-buck operators are in a dirty business of their own and have no connection with the legitimate motion picture theatre industry. Despite this, of course, their shameful activities give the entire industry an unsavory reputation.

In Philadelphia this week, law enforcement officials, acting on public complaints, proved that the fast-buck filth peddlers can be fought effectively without resorting to political pre-censorship. This has long been our contention, and we are wholeheartedly behind the local District Attorney's actions.

Elsewhere in this issue, the "Philadelphia Story" is detailed in more or less chronological order, but certain highlights deserve editorial stress.

First, it should be noted that the films seized are 16mm. subjects of uncertain vintage. There is no production or direction involved, but rather merely a camera and some unwholesome though willing performers. Footage has been spliced together with no regard to continuity, a provocative title slapped on the foul package, and the entire mess sold to the sensation-seeking half-wits who make up the audience for this trash.

We ask again, what possible connection is there between this business and legitimate theatre operation? None, of course.

There are enforceable statutes on the Pennsylvania law books against obscene performances. There are equally enforceable statutes dealing with the protection of minors. It is these statutes that are being exercised in the Philadelphia drive against screen filth. At this writing, the two theatres involved in the Philadelphia cases are closed. The operator of those houses is awaiting trial under stiff bail. The community is satisfied that justice has been done. Most important, the unpleasant, unconstitutional power of the political censor has not been exercised.

In every situation like this, the question of obscenity is a difficult one to answer. There is a vast gray area between the black and the white. In this area, what is obscene to one person is "adult" to another. That is as it should be in a free society, and censors are no better at finding the gradations than other intelligent human beings.

This was a case of "black," however, and the court in Philadelphia pointed that out in the preliminary hearing. As the judge said, "If there is such a thing as 'obscenity,' this film is obscene." Even if a higher court should reverse that ruling, the public outcry against such an operation has made it a risky economic undertaking in the future. It is hard-core filth that must be removed from public exhibition. The "gray" areas are those in which the only legitimate judge is the private conscience of the adult and the child's parental guidance.

The "Philadelphia Story" is not over. Other chapters will be written. It seems reasonable to assume that there will now be an increased cry for censorship of all films. This places the burden of public responsibility in the hands of the municipal officials and allows each private citizen to wash his hands of an unpleasant business. The city has said that it is not interested in censorship. We hope they are steadfast in that position. Each man must be the guardian of his own moral health. The laws exist to protect us all from the "black."

Speaking of existing laws, Philadelphia's City Council is considering a bill that would ban the posting of obscene and misleading advertising outside motion picture theatres. One Councilman has asked that the scope of the measure be broadened to include newspaper advertising. Here we see the real tragedy of the situation into which the fast-buck operator places the entire industry.

In their zealousness to favorably impress voters, many politicians may lose sight of the point at which the public good ends and the political advantage begins. In their sensitivity to public opinion, many newspapers may wield their advertising shears with more vehemence than good judgment.

All we say is this, "Remember please, that this has nothing to do with the responsible theatre industry. Exhibitors everywhere are on the same side of the moral fence as their neighbors."

EDITOR'S NOTE: Early in our private crusade against the fast-buck theatre operators we were promised a collective punch in the nose if we didn't tone down our editorial opinions. We didn't and we won't.

'TAINT FAIR AT ALL!

Exhibitors are asking why circuit theatres and other large independent theatre owners are privileged to screen pictures weeks in advance of showings for the average theatre owners.

They point out that this denies them the opportunity of knowing the value of the product they are expected to sell to the public at the same time their competitor is furnished with this information. In their eyes, this is a discriminatory practice which suppresses and hinders competition.

In many situations, pictures are divided by competing exhibitors so as to avoid suicidal bidding practices. In such a case, the big fellow certainly has an advantage in selection of product to be split if he has had an earlier look at the pictures.

In far too many cases, films are screened in New York for the large operators. The independent exhibitor as a rule has neither the time nor the wherewithal to attend these special screenings and depends on the showings in his own exchange center. It is a matter of record that some features have been screened in New York for the "favored" as much as a month before the trade in general has seen them.

'Taint fair!

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mrs. Arthur Penn gave birth to a daughter, **Molly**, at New York Hospital. Penn is the director of "The Miracle Worker," a United Artists release.

Mel Heymann, MGM's home office publicity and advertising department, became a grandfather for the fifth time with the birth of **John Allan**, the third child for his daughter, **Mrs. Robert Greenhall**, of Livingston, N. J.

Obituaries

Henry F. Krecke, 70, former treasurer, MGM International, died in New York Hospital. He was one of the oldest veterans in the overseas film business having begun his industry career in 1917. He retired in May, 1960.

Mildred Martin, 59, motion picture critic, The Philadelphia Inquirer, for 35 years, died of a heart attack in England where she had gone to live after her retirement in 1961. The former **Mildred Palmer**, she was married in 1927 to **Linton Martin**, Inquirer music and drama critic, now deceased. Two years ago she was married to **Herbert Dunkerley**. An adopted daughter also survives.

The mother of **Ed McGlone**, RKO city manager, Columbus, Ohio, died in New York City.

Columbia Earnings Rise

NEW YORK—Columbia Pictures Corporation earned $2,050,000 or $1.30 per share in the six-month period ended Dec. 30, 1961, it was reported by A. Schneider, president. This figure compares with $1,695,000 or 66 cents per share for the same period of fiscal 1960, based on 1,497,650 shares of common stock outstanding.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MARCH 19

Theatre Integration Ends Long Struggle

CHAPEL HILL, N. C.—The Carolina here has adopted a policy of complete integration of its audiences after having gradually lowered its racial bars over a period of seven months.

In so doing, it followed the example set by the Varsity, Chapel Hill's other motion picture house, which went from a policy of complete segregation to complete integration several weeks ago.

The action came just before the expiration of an extended deadline on which the Chapel Hill Citizens Committee for Open Movies had announced it would resume picketing the Carolina if complete integration was not put into effect. The committee originally had set a March 1 deadline, but on Feb. 28 voted to extend this to March 10, stating that W. G. Enloe, Raleigh, district manager of North Carolina Theatres, had promised a decision one way or the other by then.

The Carolina quietly put the complete integration policy into effect on March 9.

Last August, the Carolina began admitting Negro students at the University of North Carolina who showed their identification cards at the box office. Since then, it has gradually liberalized its policy, admitting "dates," guests, and families of Negro students at the university, and then permitting non-student Negros to attend as guests of white patrons. Neither the Carolina nor the Varsity, the town's only two houses, had a balcony for Negro patrons.

With the integration of the Carolina, the Citizens Committee for Open Movies announced plans to disband. It was composed of university students, faculty members, and townspeople of both races.

Hayley Mills' "Whistle Down The Wind" and plans for its release by Pathe-America during the Easter holiday season were discussed at a recent luncheon press conference in New York and seen, left to right, are Paul V. Connelly, executive vice president, Pathe Laboratories; Bryan Forbes, co-producer and director of the film; Mrs. Forbes; Budd Rogers, president, Pathe-America; and Sam Krellberg, Principal Film Exchange, New York.

BROADWAY GROSSES

Openings Lend Zest

NEW YORK—Several openings lent zest to the Broadway first runs last week, with business generally okay for this time of year. Hard ticket engagements kept up a good pace as well.

"SATAN NEVER SLEEPS" (20th-Fox). Paramount stated the fourth session was $20,000.

"ROME ADVENTURE" (Warners). Radio City Music Hall, with stage show, reported $102,000 for Thursday through Sunday, with the opening week sure to hit $150,000.

"FOUR HORSEMEN OF THE APOCALYPSE" (MGM). Loew's State did $25,000 on the second week. Last week's corrected gross was $33,000.

"EL CID" (Allied Artists). Warner garnered $30,000 on the 14th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille claimed the eighth week at $13,000.

"DAY THE EARTH CAUGHT FIRE" (Universal). Victoria announced the opening week at $24,000.

"THE CHILDREN'S HOUR" (UA). Astor opened to a $33,000 first week.

"VICTIM" (Pathe-America). Forum claimed the sixth week at $9,300.

"WALK ON THE WILD SIDE" (Columbia). Criterion had a $35,000 fourth week.

"WEST SIDE STORY" (UA), Rivoli did $41,000 on the 22nd week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated the 13th week was $33,000.

Penna. TOA Plans First Meet

PHILADELPHIA — David E. Milgram, president, Theatre Owners of Pennsylvania, affiliated with Theatre Owners of America, Inc., announced that the first membership meeting on April 16 will be addressed by Si Fabian; Phil Harling, on toll tv; John Stembler, president, TOA; Herman Levy, chief counsel, TOA; and John Broumas, president of the Maryland TOA unit.

Milgram also reported that the new unit already has 165 theatres as members; and that he is sure that this number will be over 200 theatres by the date of the first meeting.

AB-PT Promotes Levy

NEW YORK—Bernard Levy has succeeded Sidney M. Markley as executive liaison officer for the southern theatres of American Broadcasting-Paramount Theatres, it was announced by AB-PT executive vice-president Simon B. Siegel.

Markley recently resigned to become president of A. C. E. Films.

Levy had been executive assistant to Edward L. Hyman, vice-president in charge of AB-PT's northern theatres, and prior to that had practiced law and was on the legal staff of Paramount Pictures.

Phila. Fights Filth Sans Censors

Chaplin Heads New Canada Distrib Firm

TORONTO—Formation of a new nationwide theatrical film distribution organization, Trans Canada Distribution Enterprises Ltd., has been announced by Charles S. Chaplin, president. Head offices are located here, and branch office facilities are already established in Vancouver, Calgary, Winnipeg, and Montreal.

CHAPLIN

Chaplin was formerly general manager of United Artists in Canada.

Noting that Trans Canada is the first new Canadian independent distributor with full national facilities in many years, Chaplin emphasized a basic objective: "to handle a comparatively small number of quality pictures in order to concentrate on securing maximum distribution and exploitation."

Well-known in motion picture circles in North America and overseas, Chaplin joined United Artists as an office boy in Toronto 32 years ago. A series of swift promotions brought him to the top in 1945 when, at the age of 33, he was appointed general manager.

He was chairman of Canada's Motion Picture Industry Council for two years and is currently chairman of the Council's Public Relations and Box Office Promotion committee, a post he has held for 12 years.

One of his brain-children, developed in his capacity of Canadian representative of the Academy of Motion Picture Arts and Sciences, was the Academy Awards contests—designed to promote community interest in potential award winners. Begun in Canada under Chaplin's direction, the contests were subsequently developed across the U.S.

N.Y. Wage Exemption Unlikely

ALBANY—At the same time the Jerry bill, providing for a minimum wage of $1.15 an hour in New York State, on Oct. 15, 1962, and $1.25 per hour, on Oct. 15, 1964—as recommended by Governor Nelson Rockefeller—moved toward passage in the Senate, Assemblyman Willard C. Drumm, Columbia County Republican, and chairman of the Labor Committee in the Lower House, said he would try to obtain a "differential" for upstate workers as against those in the metropolitan area. He thought the "floor" should be lower upstate.

Whether motion picture theatre employees would be exempted, Assemblyman Drumm did not know. The companion Amann measure was referred to his committee in the Lower House.

Senator Harold A. Jerry, Jr., Elmira Republican, had indicated he did not believe film house workers would be excepted, any more than had been the case when the $1 minimum wage law was enacted in 1960.

MGM Branch Shifts

NEW YORK—Robert E. Capps, Charlotte branch manager, has been transferred to Jacksonville as branch manager, and Amos M. Boyette has been promoted to Charlotte branch manager in a series of changes announced by Robert Mochrie, Metro-Goldwyn-Mayer's general sales manager.

Ad Code Chief White Confers With Newsmen

COLUMBUS, O. — Conferences with newspapermen and theatremen occupied the visit here of Gordon S. White, director of the Motion Picture Association of America's Advertising Code Administration. He conferred with Ken Prickett, executive secretary, Independent Theatre Owners of Ohio; Sam Shubouf, manager, Loew's Ohio; John Barcroft, Barcroft Advertising Agency; Don Weaver, editor of the Citizen-Journal; Dayle Frazier, Sr., executive managing editor of the Columbus Dispatch; Ron Pataky, theatre editor of the Citizen-Journal; Samuel T. Wilson, theatre editor of the Columbus Dispatch; and advertising department representatives of the newspapers.

White learned that only minor changes have been requested by the newspapers in ad copy in recent months and these at infrequent intervals. The only continuing problem is with two nudist and sex-film houses here, he discovered.

U.S. Makes Arrest In 16mm. Film Case

MINNEAPOLIS—Monroe Hodroff, who ran a 16mm film rental library called Capitol Films from his home, was taken into custody by the U.S. District Attorney's office for the District of Minnesota and freed on $1,000 bail following a two-year investigation.

He is accused of representing churches and charitable organizations and renting films by mail from distributors. According to the charge, the films were rented ostensibly for a single showing for which he paid, but he retained the films for weeks, obtaining large sums renting them to his customers before returning them to the distributors. He is charged with advertising his film rental service and doing business with individuals and institutions throughout the country, including colleges and universities. About 50 reels of film were reported discovered with his arrest.

Miles Lord, U.S. District Attorney for Minnesota, said that involved in the case is the applicability of the copyright laws. The question of who has title to the movies will be determined, according to Miles, on the basis of information received from the distributors.

Frisco's Fox Doomed

SAN FRANCISCO—All hopes of saving the 4,760-seat Fox from the swinging ball of a wrecking crew after more than two years efforts to sell the ornate movie palace to the city for a convention hall, died last week. The huge house, said a spokesman for Fox West Coast Theatres, has "definitely" been taken off the market and will be razed as soon as all bids are in for its demolition, probably in July.

Although many city officials urged the purchase of the Fox with Mayor George Christopher the only major dissenter, it was the citizens who blocked the deal by voting down a special $1,150,000 bond issue at the last city elections. Once the pride and joy of San Franciscans and a Golden Gate landmark, the Fox, built in 1929 for $5,000,000, will become a parking lot.

Police Raid Two Houses Under Existing Statutes; Council Considers Bill To Bar Obscene Ads

PHILADELPHIA—There is no censorship in Pennsylvania, but Philadelphia law enforcement officials moved against obscene films and advertising on several fronts last week under existing statutes.

Acting on the complaints of several West Philadelphia neighborhood, church, and civic groups, police first stopped the show at the Benson, which had recently converted to an "adult" policy under the operation of Isadore Lidman.

Lidman, projectionist Robert Sterner, the cashier, and the doorman were arrested and brought before County Judge J. Sydney Hoffman, sitting as committing magistrate. Judge Hoffman quickly discharged the cashier and doorman and then viewed the film seized in the raid, "Nude Striporama." This was a 16 mm. silent film presented with independent background music and consisting of several different sequences spliced together.

Judge Hoffman termed the subject "pure unadulterated trash . . . sex in the raw . . . smoker material . . . clearly obscene." He ordered that public showing of such films be halted immediately, and the theatre was closed that night. Lidman was held in $3,500 bail, and Sterner in $500 bail.

Lidman's attorney, Ned Stein, pointed out that the theatre had been raided without a warrant, but Judge Hoffman said that question would have to be decided by a higher court.

Assistant District Attorney Lisa Richette also stated that a 17-year-old boy was in the audience at the time of the raid despite an "adult" policy making 18 the minimum admissible age. A charge of corrupting the morals of a minor was also made.

The next day, the New Broadway, also operated by Lidman on a policy similar to that of the Benson, was also raided by police, and Lidman was rearrested on charges of possessing and presenting obscene films. Police seized 46 reels of film and stopped the showing of "Nude Beauts," similar in nature to "Nude Striporama." Brought before Judge Hoffman for the second time, Lidman was held in $5,000 bail. William Maiden, assistant manager, and projectionist Samuel Perry were discharged by Judge Hoffman. The New Broadway also was closed. Both theatres reopened later with standard "adult" art fare.

On another front, City Council was considering a bill to ban posting of obscene and misleading advertising outside motion picture theatres. Councilman Thomas M. Foglietta, stating that the measure just "scratched the surface of the problem," asked that it be broadened to include newspaper advertising as well. Councilman George Schwartz, chairman of the law and government committee, and Council President Paul D'Ortona, however, pointed out that the primary concern was to pass a measure that would be legally enforceable. "We are not interested in getting involved in censorship," said D'Ortona.

The entertainment pages of the city's newspapers took on a new look as copy for controversial subjects was eliminated, and ads carried just title mention. It was reported that film ads were being screened by papers, with questionable copy or photos being eliminated.

Boston's Ben Sack Expands Circuit; Sees Big Future For Hub Theatres

BOSTON—Ben Sack, the hard driving exhibitor who has made a big noise in Boston for the past five years with four theatres, the Gary, Saxon, Beacon Hill, and Capri, is expanding his theatre holdings and will build one theatre and lease two houses to add to his chain.

He plans a three point program, which he detailed as follows:

1. He plans to build a new dual theatre to rival the pair of twin theatres planned for Manhattan.

2. He has taken out a 25-year lease on E. M. Loew's Strand, which he will strip down to the walls in a $250,000 expenditure for complete renovation, and will call it the Capri. This theatre will take the place of the present Capri, which is to be torn down to make room for a new toll road extension into downtown Boston.

3. He is negotiating for a third theatre, which is assumed to be the Metropolitan, recently sold by ABC Paramount to the New England Hospital Center, which he proposes to renovate and modernize.

Sack's announcement of his plans came following conjecture among Boston film goers and showmen as to what would happen to downtown picture houses with the elimination of the Capri, owned by Sack, and the Kenmore, owned by Louis Richmond, a veteran exhibitor, both of which are in the path of the coming toll road extension.

"Theatre business in Boston and downtown Boston must boom in the next few years," Sack said. "In downtown Boston, with all the conversation pertaining to the destruction of theatres, I say that there will be bigger and better theatres put up to counteract those that are going down.

"Actually, the ones that are going that have any importance to downtown Boston are the Capri and Kenmore theatres."

Commenting on the other theatres involved in the new building program in Boston, which includes the toll road extension and the building of a new government center in the Scollay Square area, he said: "The Fenway theatre was leased with a definite understanding that the First National Stores of Boston were going to put up a supermarket there. The Rialto (an all night house) was of no consequence (to the film going public as a whole), the Casino was a special burlesque house (also showing films), and to counteract the Capri going down, the Sack Theatres purchased the Strand Theatre, next door to the new Prudential Center, and we are going to spend over $250,000 in taking this old theatre and cleaning it up thoroughly. Nothing but the walls will remain and we will make it look like the Isle of Capri."

Sack said he hoped to be ready to open in July. Renovations will start May 1. Plans call for 1,000 seats in the new house.

"The new West End Project, which will have a tremendous number of apartments, the Scollay Square project, with its big industrial and civic center, and the new Prudential Center with its new hotels, all will produce a terrific hypo to film business in Boston," he stated.

He pointed out, "We have found that the longer we run a picture downtown, and then when it moves to a subsequent theatre, their grosses are usually twice as good as normal moveover pictures."

Conn. Exhibs Optimistic In Face Of Toll-TV Okay

HARTFORD—Initial reaction by Connecticut motion picture theatre interests to Washington disclosure of the "go-ahead" sign for WHCT-TV's pay-tv experiment here has been marked by an atmosphere of cautious optimism.

Bernard Menschell, president of Outdoor Theatres Corporation of Connecticut, and chairman of the anti-toll tv committee of Connecticut—his fellow members are Maurice Bailey of Bailey Theatres and Max Hoffman of Connecticut Theatres Corporation — reminded MOTION PICTURE EXHIBITOR that he has discussed the theatrical side of pay-tv to interested groups, on a voluntary basis, and is thoroughly willing and prepared to speak further.

He underscored the obvious fact that even when pay-tv becomes an actuality in Connecticut's capital city, the project will be conducted strictly on an experimental basis—not necessarily designed for full market impact or commercial gain.

National Ups Levin

BEVERLY HILLS, CALIF.—Irving H. Levin has been elected executive vice-president of National General Corporation by the board of directors, it is announced by Eugene V. Klein, president of the 220-theatre circuit.

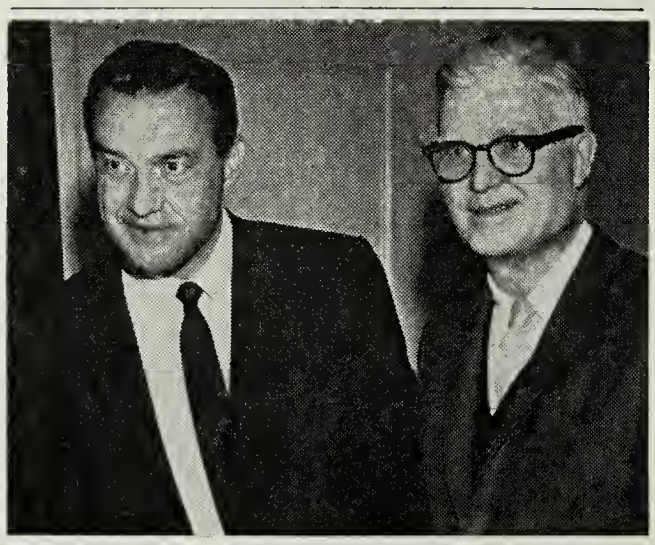
In addition to Levin's functions in overall company operations, he will work closely in association with Klein in the firm's recently announced expansion and diversification programs, it was stated.

National General vice-presidents are Alan May, treasurer, and Robert W. Selig, general manager of theatre operations.

City Of Hope Names Klein

LOS ANGELES—Theatre executive Eugene V. Klein has been named chairman of the executive committee of the board of trustees of the City of Hope. The appointment was announced by Seymour Graff, City of Hope president, and Goodwin J. Knight, chairman of the board of trustees.

Klein is president of National General Corporation, which operates 220 theatres in 17 states.



Edward Muhl, left, Universal vice-president in charge of production, and Henry H. "Hi" Martin, vice-president and general sales manager, discuss the progress made so far in the company's Golden Jubilee celebration.

Exhib Regional Chiefs Aid Skouras Dinner

NEW YORK—The president of all state and regional units of the Allied States Association of Motion Picture Exhibitors, and the Theatre Owners of America, will serve as ticket chairmen for the testimonial reception and dinner the two national exhibitor associations will tender on April 12, at the Waldorf-Astoria Hotel here for Spyros P. Skouras, president of 20th-Fox.

Marshall H. Fine, Allied president, and John H. Stembler, TOA president, who are serving as co-chairmen of the dinner, which is designed to enable all exhibition to pay tribute to Skouras on the 20th anniversary of his assumption of the presidency of the film company, said the state presidents will assure that all sections of the country are covered in inviting theatremen to attend.

Appointed by Fine are: George Stern, western Pennsylvania; Abe Berenson, Gulf states; William Infald, New Jersey; Milton H. London, Michigan; Jack Clark, Illinois; Edward E. Johnson, Wisconsin; Martin Levedoff, North Central Allied; Julius Gordon, Texas; Edward Ornstein, Kentucky; Norman Bialek, Connecticut; Meyer Leventhal, Mayland; Albert Aaron, West Virginia; and Sidney J. Cohen, New York. Fine, as president of the Independent Theatre Owners of Ohio, will represent this state unit.

Appointed by Stembler are: Dan Davis, Alabama; J. T. Hitt, Arkansas; George M. Aurelius, Arizona; J. W. Mounger, Arkansas, Mississippi, and Tennessee; Roy Cooper, California; H. George Meyer, Jr., North and South Carolina; George H. Wilkinson, Jr., Connecticut; Julian Rifkin, New England; Tommy Hyde, Florida; J. H. Thompson, Georgia; Mike Pullin, Illinois; Richard Orear, Heart of America; L. C. Montgomery, Louisiana; John G. Broumas, Maryland; Ed Ortte, Mississippi; Wesley Bloomer, Missouri-Illinois; Erick Peterson, Mountain States; Chris Gorder, Montana; Robert R. Livingston; Nebraska; Maury Miller, New Jersey, Kelly Crawford, New Mexico; Al Forman, Oregon; David E. Milgram, Pennsylvania; Joseph Strauss, Quebec; Edward M. Fay, Rhode Island; Earl L. Hendren, Tennessee; Bob E. Davis, Texas; T. I. Martin, Virginia; A. Julian Brylawski, Metropolitan D. C.; and Dwight L. Spracher, Washington, Northern Idaho, and Alaska.

The appointment of Irving Dollinger of New York City, as coordinator for Allied for the testimonial reception and dinner also was announced by Fine.

SW Surveys Operations

NEW YORK—Detailed survey of Stanley Warner theatre operations is under way in the home office. S. H. Fabian, president; Samuel Rosen, executive vice-president; Nat Lapkin, first vice-president; Harry M. Kalmine, vice-president and general manager; and W. S. McDonald, vice-president and treasurer, are analyzing the company's operations theatre by theatre with the individual zone managers sitting in for their respective areas.

Attending the meetings from the field are Herb Copelan, midwest; Frank J. Damis, Philadelphia and Washington; Harry Feinstein, Pittsburgh and Ohio; Pat R. Notaro, west coast; Charles A. Smakwitz, Newark; and James M. Totman, New England. Also participating are Nat D. Fellman, Bernard H. Rosenzweig, Arthur Rosen, and Jack Yellin.

City Won't Oppose N. C. Integration Bid

DURHAM, N.C.—The City Council here adopted a motion putting itself on record "as not opposing integration of the Carolina theatre" and "respectfully requesting" its management to negotiate the matter through the Mayor's Committee on Human Relations.

At the same time, it refused to adopt a proposed motion offered by Councilman J. S. Stewart, a Negro, which would have formally called on the Carolina to integrate.

The interracial Mayor's Committee, which has expressed the view that the theatre should be integrated since it is operated in a building leased from the city and supported with tax funds, advised the Council recently that it had been unable to negotiate the matter with the theatre and was of the opinion that the matter at this point is "not negotiable."

Spokesmen for the NAACP, which are pushing integration of the house, appeared at the Council meeting to demand action on the matter.

Asked by the Council what it could do since it has leased the old Municipal Auditorium to the Carolina under a long-time lease, City Attorney Claude Jones said, "in my opinion the Council can take no effective action in the matter."

He said the city has no authority to amend its lease with the operators of the theatre to force a change in the management's policy. On the other hand, he said, if the courts should decide the theatre is a "state action" rather than a private operation, its operation on a segregated basis would be prohibited by the 14th Amendment of the Constitution.

"In either case," he said, "it is my opinion the city can take no effective action, since in the first case it has no authority and in the second any city action would not be needed."

Jones said he felt since the building fell into a surplus property category, the theatre is a private operation rather than a "state action," as defined in a previous court case but "that, of course, is just an opinion, and I cannot tell how the courts would look at the facts."

When Councilman Stewart asked that the Carolina be formally asked by the Council to integrate, Councilman Luther Barbour called for a "toned down" motion, stating only that the city "does not oppose integration of the theatre." He said his idea would be to "put the burden of action" on Charles L. Abercrombie, operator of the house.

Councilman James Hawkins also talked against "pressure-type tactics," and Mayor E. J. Evans suggested the Council only ask that the opposing parties talk it over.

"If they turn down the city's request to negotiate, I don't see where it would do any good to ask them to integrate,'" he said.

Councilman Stewart said the Youth Chapter of the NAACP here has "definite plans" on the theatre situation and implied they included court action if necessary.

Stewart said in his opinion integration of the theatre would have no economic effect on it. He said there has been no economic loss reported by lunch counters, stores, and other places which integrated here.

Lust Heads Md. Convention

BALTIMORE, MD.—Bernie Lust, Lust Theatres of Washington and nearby Maryland, has been appointed by John Broumas, president, as chairman of the third annual convention of Maryland Theatre Owners Association to be held in Ocean City, Md.

Classification Bills Die In Md.; N.Y. Allied Fights Censor Efforts

TOA Discusses Decrees With Antitrust Chief

WASHINGTON—Lee Loevinger, Assistant Attorney General in charge of the Antitrust Division of the Department of Commerce, was to attend the mid-winter meeting of the board of directors of Theatre Owners of America, at the Sheraton-Park Hotel here this week, John H. Stembler, TOA president, disclosed.

Loevinger and Robert L. Wright, of his staff, were to meet with a group of representatives of TOA, at which time theatremen were to discuss informally problems related to the Decrees in U.S. vs Paramount.

Atlanta Censor Challenged

ATLANTA—This city's censorship ordinance was again challenged as the Georgia Supreme Court heard a case, filed last June in Fulton County Supreme Court by Kay Gordon Murray Productions, Miami, Fla., in connection with their films, "Wasted Lives" and "The Birth Of Twins."

Murray Productions' attorney Thomas Moran pointed out that the two films were not an issue as Murray had not submitted them for censorship, regarding the Atlanta censor ordinance as unconstitutional under the Georgia free speech provisions. An unconstitutional agent, Moran argued, "could grant no legal relief" to his clients.

The high court appeared to hold that the question of constitutionality had been properly presented and that it would reserve its attention.

Once before, in the "Never On Sunday"—"Room At The Top" cases, a lower court had found the Atlanta ordinance unconstitutional. The city appealed to the State Supreme Court which dismissed the case on a technicality and avoided the constitutional issue.

Warners' "Rome Adventure" was given a shipboard premiere recently aboard the Italian Lines ship, Cristoforo Colombo, at Pier 84, New York City and present, left to right, were Troy Donahue; Mrs. Eugene Pleshette, mother of Donahue's co-star, Suzanne Pleshette, and wife of the managing director of the Brooklyn Paramount; and Russell V. Downing, President, Radio City Music Hall, where the film opened.

ANNAPOLIS, MD.—For the second year in a row, legislation authorizing the state to classify motion pictures has failed to pass the Maryland Legislature, it was revealed by Charles E. McCarthy, COMPO executive vice-president.

The Maryland Legislature adjourned without acting on two classification bills, one calling for classification of motion pictures shown to persons under 18, and the other with an age limit of 17.

C. Elmer Nolte, Jr., Baltimore circuit operator; Jack Whittle, executive director of the Allied Motion Picture Theatre Owners of Maryland; and T. Manning Clagett, vice-president of the MPAA, were active in organizing opposition to the measures, McCarthy said.

"The death of these two bills in Maryland," McCarthy asserted, "should be additional proof to New York legislators that people don't want their liberties invaded by state meddling with what people see in theatres. The failure of the Maryland Legislature to pass these measures should also spur New York exhibitors to increase their efforts to defeat the six censorship bills now before the New York Legislature."

N.Y. Allied Battles New Censorship Bills

BUFFALO—Area motion picture executives and the public are being contacted by Allied Theatres of New York State, Inc., in an effort to defeat six bills about to go before the legislature in Albany. The bills call for stricter censorship by the state of films being shown in theatres and have aroused considerable controversy.

The measures, designed to curtail alleged movie sex and violence, have been branded as "unnecessary and unconstitutional" by Sidney J. Cohen, president of Allied Theatres of New York State, Inc.

Cohen brands the bills as fore-runners of "censorship laws that we do not need. We feel that they would set up a board of people who are not qualified to pass judgment and who would go beyond the powers of our Constitution."

Cohen said Allied has been requesting individuals to write to their representatives urging defeat of these measures. The group also has been sending delegates to Albany to push its appeal.

"If all six of these bills were passed, we would eventually see the day when a deputy sheriff could walk into a theatre and arrest its employes because he did not like the picture being shown there," said Cohen. "Even if a film has a state seal the authorities could close a theatre under the provisions of this legislation."

Cohen contends there are adequate laws now to prevent the showing of indecent pictures. "In addition to them, we have many social, religious, and civic groups previewing our shows," said Cohen.

"We hardly need new laws that would be proven unconstitutional if they were ever tested. What is more these bills would affect all media—newspapers, radio, television, and magazines. We make no excuses for pictures that should not be seen," declared Cohen. "Our only claim is that there are ample laws to handle films of this type."

Everywhere in the world ...because it's on film!

The popular cliché that the world grows smaller is no longer news.

Motion-picture people long have realized that films transport the lives and customs of whole peoples from country to country —instantaneously. Since motion pictures began, this cultural exchange has been going on . . . as much the stimulant of international mass travel and neighborliness as any other influence you can name.

Yes, films are among our most potent ambassadors of understanding and good will. That's why the investment in film-making of time, talent and fine materials is so important; why the Eastman Technical Service for Motion Picture Film is constantly on the alert to help solve questions of production, processing and projection. Branches at strategic centers. *For information, write:*

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New York 17, N. Y.	Chicago 1, Ill.	Hollywood 38, Calif.

For the purchase of film, **W. J. German, Inc.**

Agents for the sale and distribution of Eastman Professional Films for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

KENNETH MORE Y DANIELLE
EL FIN DE LA INO

The NEW YORK Scene

By Mel Konecoff

IT'S THE LONGEST: Darryl F. Zanuck, in town for home office conferences, reported that his latest production, "The Longest Day," will probably go out on a roadshow basis in either July or August with a running time of between three hours and three hours and 20 minutes in black and white. It will go out either with all English dialogue or in a partially sub-titled version, wherein the conversations of German and French will have subtitles.

He thought that he had produced a "cheapie" because the film only cost about 10 million dollars give or take a half million. He reported having exposed 360,000 feet of film running about 66 projection hours over nine months and 17 days of shooting. The weather was fine not even delaying him one day.

By the way Zanuck's explosives bill on the film came to $840,000, with 41 demolition experts being used in the shooting.

He was unsure as to what his next project would be, having a number of screenplays being worked on including "Fate Is The Hunter," "Incense to Idols," "Shock Treatment," and "The Short Cut."

COMMUNIQUE: Attention Madame T. Furtseva, USSR Minister of Culture—We had lunch the other day with producer Lester Cowan at a good capitalistic restaurant known as Sardi's where he told us how happy he was to have made the deal to co-make "Meeting At a Far Meridian," by Mitchell Wilson, with two U.S. stars and two Soviet stars.

He reported that the film will be released all over the world in identical versions in your 70 mm process and in your color that impressed him, as did your studios and equipment. He was also pleased with the cordiality, fairness, and efficiency he experienced, and also that propaganda was not a consideration of the deal, but rather that it depended on entertainment values.

He and Irving Wormser, president of Continental Distributing, his partner, liked the financing arrangements whereby you people would pay all the production costs in Russia, and Continental would do the same for the production in Hollywood this winter and the spring and summer of 1963.

Cowan is going to send you nine of the pictures he made over the years (My Little Chickadee, You Can't Cheat an Honest Man, Love Happy, The Whole Town's Talking, One Touch of Venus, Story of GI Joe, Commandos Strike at Dawn, Ladies in Retirement, and Tomorrow The World) and he'll take three of your features for possible distribution here, which he claimed were highly entertaining. He thinks you'll like our comedies, figuring your people can use a bit more laughter.

That's about the gist of the conversation, and the food wasn't bad either.

FINGER DEPARTMENT: Frederick Brisson, producer of "Five Finger Exercise," the Columbia release scheduled to go into theatres for Easter, was in town to report that he had made up a five minute fashion short showing star Rosalind Russell being fitted with various outfits for the film. He believed that the natural and actual test will prove of interest to audiences, especially women, and should be a good trailer for the feature. It will be shown in theatres, at club meetings, in schools, department stores, on television etc.

The feature will also be widely shown to school groups, PTA's, and others since the film appeals to school-age people as well as to adults. He is going to keep the title since it's received widespread exposure, and anyhow he believed that a title won't add or detract if the picture's got it. He opined that audiences today want stronger content in their film entertainment as well as maturity rather than spectacle. He claims that he works on the theory when buying a play property that it must also prove acceptable as a movie at a later date.

"Five Finger Exercise" cost $1,900,000 and was brought in under budget. Designer Orry Kelly will tour with the aforementioned short, and Brisson expects to get out on the road as well, time and schedule permitting, to visit such cities as San Francisco, Boston, Chicago, Philadelphia, Washington, etc. His next feature will be "Under The Yum, Yum Tree," which will get under way in October in Hollywood and San Francisco.

TALENT NOTE: Christine Kaufmann, who co-stars with Tony Curtis and Yul Brynner, in "Taras Bulba," was in town, and she wasn't sure which film she was to appear in next, "The Victors" for Carl Foreman or "Tunnel 28" for Walter Wood. She will be remembered for her role in "Town Without Pity" with Kirk Douglas. The 17-year old youngster, who appeared in 28 films mostly in Germany, has a five picture deal with Harold Hecht.

Questioned about her impressions on Hollywood, she replied that she hates to say "bad things"

Tex. Circuit Ups Samuel

DENISON, TEX.—W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres, Inc., announced the appointment of Bill Samuel to the position of city manager of theatre properties here.

Samuel, who will office in the Rialto, has had a wide and varied career in the amusement industry. The first assignment was for Jefferson Amusement Co. in Beaumont, and later Samuel worked for Malco Theatres in Memphis.

In January, 1961, Samuel was appointed manager, Majestic, Eastland, Tex.

"Obscenity" Jury Deadlocked

MODESTO, CALIF.—A Muicipal Court jury was dismissed after reporting itself deadlocked on whether the movie, "Not Tonight, Henry," is obscene. The picture has played and still is playing all over northern California, including four different appearances in as many San Francisco houses.

The jurors, seven women and five men, deliberated for two days. The defendants, charged with showing obscene matter "below community standards," were the Redwood Theatres, Inc., San Francisco, and Mervin Worley, manager, Corvell, here.

Loew's Boosts Size Of Advertising Staff

NEW YORK—To provide maximum advertising and exploitation tools to the Loew's Theatre Circuit, Ernie Emerling, vice-president in charge of advertising, is increasing the size of his staff and making new executive appointments in his department.

Donald Baker has been named advertising director for the circuit. Ted Arnow will become national publicity director. Russ Grant will serve as editorial director and will be responsible for creative writing, in addition to editing Loew's Movie Memo and The Loewdown, the circuit's house organ. Lou Brown, formerly advertising director for Loew's Poli New England Theatres and more recently manager of Loew's Mid-City Theatre in St. Louis, will be promoted to the home office where he will handle all cooperative advertising, local and national, as well as advertising for surburban newspapers in the metropolitan area.

Robert Solomon, manager of the company's flagship theatre, Loew's new State, on Broadway, will move into the home office promotion department as exploitation manager, succeeding Daniel Cohen, who has been promoted to division manager of Loew's upper-Manhattan and Westchester theatres.

AA Sales Execs Meet

NEW YORK—A division sales managers' meeting was held last week at Allied Artists home office, headed by Morey R. Goldstein, vice-president and general sales manager.

The meetings were attended by Jack Bernstein, general sales manager of Canada; Harold Wirthwein, western division manager; Jim Prichard, southern division manager; Nat Nathanson, mid-western division manager; L. E. Goldhammer, eastern division manager; and home office sales representatives, Robert Sherman and John Dervin. Also attending were Edward Morey, Allied Artists vice-president, and Harold Roth, representing Samuel Bronston Productions, Inc.

Release plans and sales policy for the Samuel Bronston production "El Cid" were the first subject on the agenda. Subsequent discussions were held on release plans for Allied Artists' "Hitler," "Billy Budd," "Reprieve," and "Confessions Of An Opium Eater."

COMPO Plan Unit Set

BOSTON—Appointment of an exhibitors' exectuive committee to supervise the operation of the COMPO merchandising plan here was announced by Malcolm C. Green and Arthur Howard, Boston exhibitors, committee co-chairmen.

The co-chairmen also announced that the committee had chosen the Universal picture, "The Day The Earth Caught Fire," as the first production to be promoted under the plan.

Members of the new exhibitors' executive committee, besides Howard and Green, are Paul Levi, Albert Lourie, Lloyd Clark, George Roberts, Richard Owens, Carl Goldman, Chester Stoddard, Mickey Daytz, Bernard Hickey, Julian Rifkin, and Charles Mason.

Exhib Wins Appeal

DAYTON, OHIO—The conviction of Edward M. Eads, manager, Far Hills Theatre, has been reversed by the Second District Court of Appeals. He had received a prison sentence and been fined $2,500 in Municipal Court for showing "Sins of Youth."

"How I Would Sell . . .

ALL FALL DOWN

Lusty MGM Drama With Appeal For Every Age Group

Because of the wealth of promotion material in "ALL FALL DOWN," none of us could possibly fall down in promoting this MGM drama of a ne'er-do-well who was male enough to attract a dozen women but not man enough to be faithful to one.

The very title alone is perfect for teaser advertising and brings to mind a variety of exploitation stunts and tie-ups. For instance, in looking through the maze of material available on this colorful film, one is immediately attracted to the many tie-up stills, book ballyhoos, co-op ads and the opportunity to sell Warren Beatty, the most exciting personality to appear on the motion picture screen in years.

I intend, therefore, to capitalize fully on Warren Beatty in setting up our local campaign. Accordingly, his name will be prominent in all lobby displays, in theatre fronts, radio spot announcements, and newspaper ads, in addition to stories planted both in the movie sections and in the teen-age columns.

Inasmuch as Beatty has the rare ability to appeal to adults and teen-agers alike, an effort will be made to set up various radio and TV shows that would keep the young star's name on everyone's lips. For the younger set, we would stress the disc jockey shows and possibly arrange for one or two radio personalities to invite as their guests several teen-agers to see Beatty in "ALL FALL DOWN," as winners of various contests or write-ins.

Having studied the contents of the trailer on "ALL FALL DOWN," I strongly recommend that this item be given all the playing time possible. Mainly because it starts right off with *"The biggest new name in American entertainment, WARREN BEATTY,"* and incorporates the exciting Life magazine article about *"A young man who is the most exciting American male in movies."*

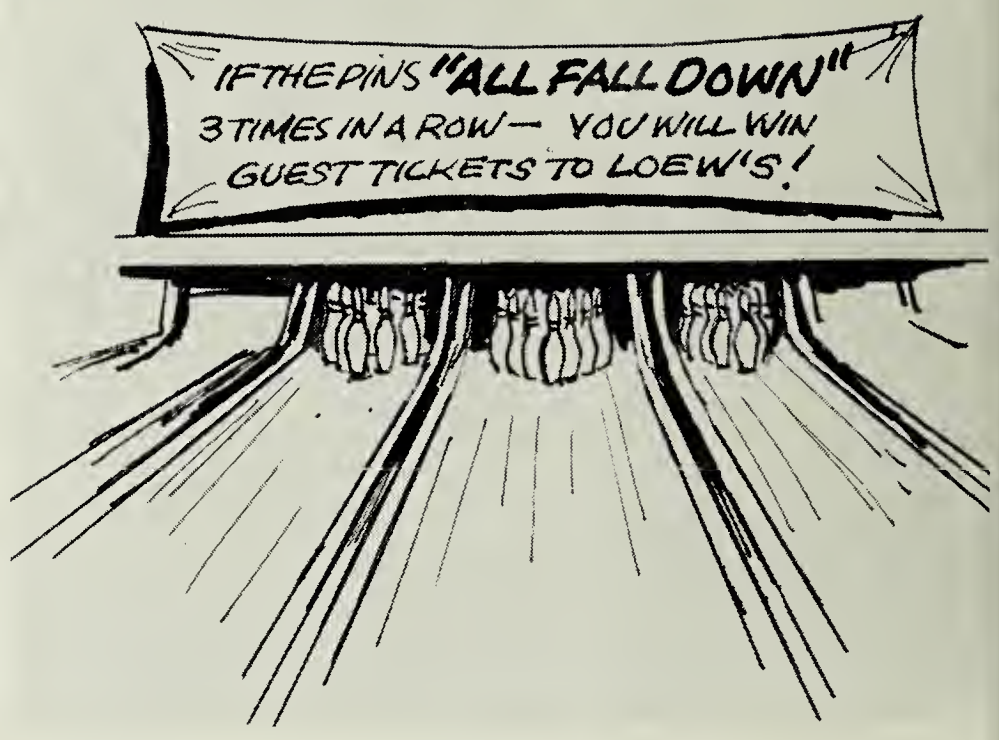
Although many angles of publicity can be worked around this new personality, we must not lose sight of the fact that

An Exclusive SHOWMANALYSIS Prepared by—

SAM GILMAN, Manager
Loew's State Theatre, Syracuse, N.Y.

ABOUT THE AUTHOR • Sam Gilman was born in Brooklyn, New York, on April 1, 1905. Has been with Loew's 43 years in Cleveland, Ohio; Baltimore, Maryland; Harrisburg, Pennsylvania; Dayton, Ohio; and is currently manager of Loew's State Theatre in Syracuse, New York. Started as an usher at the age of 14 at Loew's Liberty Theatre, Cleveland, then doorman, Treasurer, assistant, and all around man. Worked in ten different Loew houses in Cleveland as relief manager. Also relieved for vacations. Sent to Baltimore as manager of Loew's Parkway Theatre in 1929, after which came the assignments in the other towns. Worked straight pictures, vaudeville, amateurs, and publicity. Came to Syracuse in 1952. Hobbies include woodworking, traveling, and crippled children work in the shrine.

PROVOCATIVE copy and illustrations highlight the ads, with emphasis on Warren Beatty, described as Hollywood's most exciting new star personality.



in addition to Beatty, the distinguished and talented cast of "ALL FALL DOWN" includes such prominent names as Eva Marie Saint, Karl Malden, Angela Lansbury, and Brandon De Wilde.

Then, too, we have the opportunity of including in our campaign items in connection with the acclaimed novel by James Leo Herlihy, a novel that was heralded by all leading newspapers, magazines, playwrights, and the entire literary world. In this connection, we will once again bring out our eight foot rolling book appropriately titled and operated by a lovely model traveling through the streets of the downtown section.

ABOVE LEFT, the title can be sold in a variety of ways, such as with this popular pinball game outside the theatre. ABOVE RIGHT, the same stunt is eminently applicable in a bowling alley as illustrated here. BELOW, the gentleman headed for stardom, Warren Beatty.

I see no end to "gimmicks" and "gags" tide-in directly to the unusual title. With the sport of bowling so popular at the moment, and realizing there is a bowling sequence in the film, a bowling alley tie-up would be most appropriate. Accordingly, we plan on erecting banners across certain bowling alleys with the copy:

"If the pins ALL FALL DOWN
three times in a row,
you and your family will be invited
to attend the showing of
"ALL FALL DOWN" at Loew's."

Continuing along thes lines, we located a bowling pinball machine which will be displayed in front of the theatre with the legend:

"Be our guest . . . play the machine
and if the pins ALL FALL DOWN
with one ball you win a guest ticket
to see "ALL FALL DOWN," etc, etc."

The title also presents several local merchant tie-ins such as one with a specialty store using newspaper ads with the slogan:

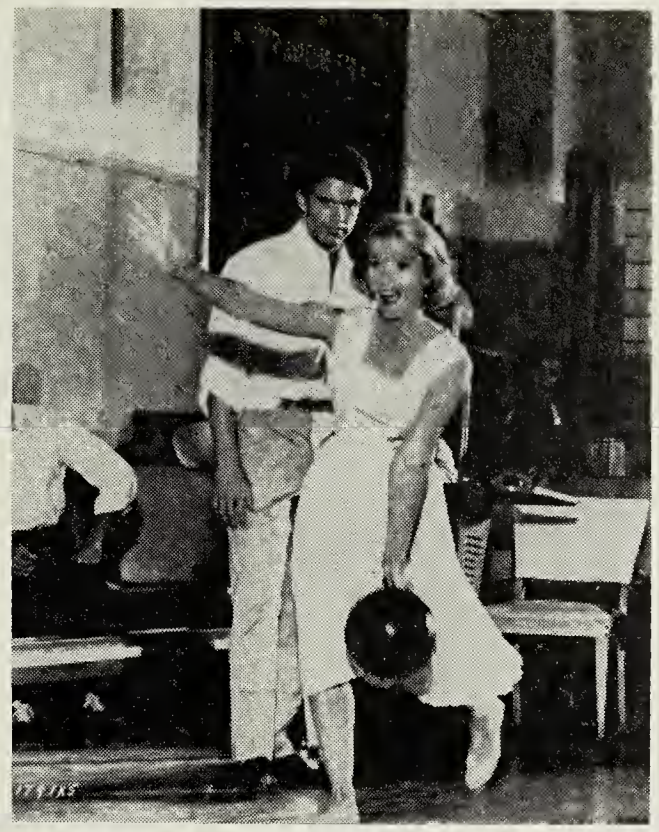
"Coming—Easy bargain center
annual Spring Jamboree—Whopping
values, three days, and our prices
ALL FALL DOWN."

Or we might try an ad with a children's furniture shop using the following heading:

Ring around a rosie —
A pocketful of posies —
Prices, prices —
"ALL FALL DOWN"

Still pursuing this idea, we came up with copy for a supermarket newspaper ad, reading:

Acme supermarkets —
We took the bold step!
You will be amazed
how Acme prices
ALL FALL DOWN!



LEFT, a stunt applicable for any film, particularly if it is based on a book, has this giant mobile book touring town with appropriate copy heralding playdate. CENTER, a further tieup with a bowling alley is possible because one of the scenes in the dramatic film takes place in such an establishment. The gal is Eva Marie Saint. RIGHT, create an easy to formulate jigsaw puzzle for theatre use or newspaper fun, offering free tickets as prizes to puzzle experts. This also appears in the film.

Naturally in reproducing these ads in the newspapers, the title "ALL FALL DOWN" should appear actually falling down.

In all campaigns, I employ as many street attractions as possible and have always been fairly successful with them. At the moment, there is much construction work going on in my own town, as I am sure is happening all over the country. Some of this construction work requires the demolition of old buildings. At these demolition sites, we plan to erect signs with the slogan:

"Watch this building
ALL FALL DOWN—
then see "'ALL FALL DOWN"
now at Loew's, etc, etc."

The pinball bowling machine mentioned above is another one of our street stunts and one which we expect will create a lot of attention, especially with the younger set.

The jig saw puzzle being put together on the side walk in front of the theatre is always a crowd stopper. This stunt becomes especially important on this film because of the sequence where Eva Marie Saint actually is seen constructing a jig saw puzzle. There are several good photographs in the MGM portfolio in connection with this angle. In fact, it is a blow-up of one of these stills that we plan to use as our jig saw puzzle. *"Put together this jig saw puzzle of the jig saw puzzle scene in "ALL FALL DOWN" . . . win guest tickets, etc., etc."*

The film sequence using a 1932 Packard brings the suggestion of seeking the cooperation of a local antique auto club for a possible antique auto parade.

The MGM national advertising approach on this film seems to be of an unconventional nature . . . smart, different, modern, but with plenty of "sell." Ad #207 has powerful impact. Ad #311 could be described as *"caught in the act"* and tells the story. Ad #208 is sex personified . . . will attract women . . . note delight and desire in her face.

Inasmuch as the title is a valuable asset in a film of this sort, some of us may feel that maybe the title needs to be stronger in all ads.

Although I am sure MGM feels that no exaggerated effort to explain its meaning is necessary, there is a way of explaining the title in a *"story tip box"* using the copy:

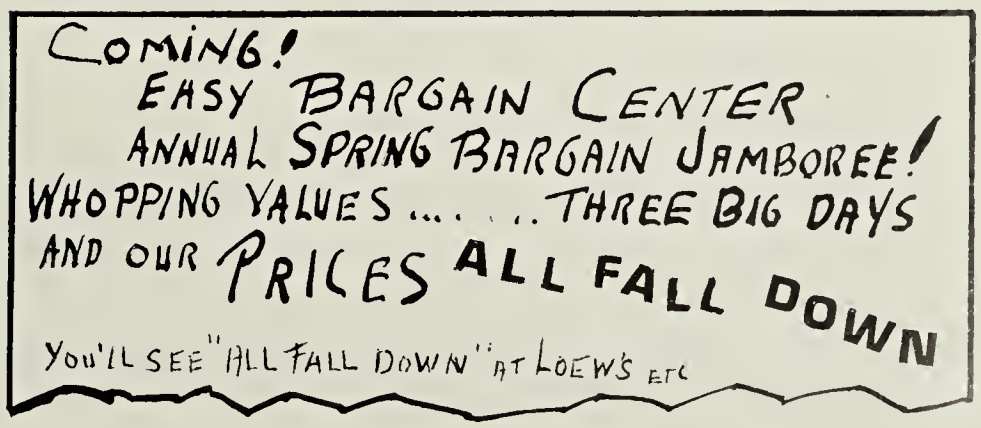
"They ALL FALL DOWN . . .
frim the tree of childhood,
leaving their illusions behind them,
the better to face life realistically
and live it more genuinely" . . .
in other words "ALL FALL DOWN"
is a story about young people
in search of themselves.

We are exploring the idea of erecting our regular marquee letters so that the title seems to *all fall down.* This idea, of course, will be carried throughout our campaign.

It is comparatively easy to peg several radio promotions on "ALL FALL DOWN" especially a contest in which a disc jockey seeks the longest list of movie titles of three words, such as "King of Kings" * "Lover Come Back" * "One, Two, Three," etc., etc.

In closing my thoughts on this particular promotion, I would be amiss in not pointing out all the merchant tie-ins possible through the medium of the "flock" of promotional stills in the portfolio. Among them we find bowling balls, electric guitars, pet shops, blouses, sweaters, music stores, gun smiths, fashions, jig saw puzzles, toy shops, outdoor cooking, and jewelry.

TIEUP with merchant for sale is an effective use of the exploitable title.



LONDON Observations

by Jock MacGregor

THE ASSOCIATION OF CINE AND TELEVISION TECHNICIANS had cause to celebrate at their 29th annual general meeting. For the first time, under the guidance of Anthony Asquith and George Elvin, membership has passed the 10,000 mark. While it is a closed shop in the studios and laboratories, there is an all out effort to extend this to the television field, and quite a bit of the business this year dealt with this objective.

The industry as a whole does not seem to appreciate just how powerful an ally it has in ACTT in its fights against tv. The union takes a very poor view of many aspects in the new medium. In particular, it is strongly opposed to the televising of old movies unless they are classics. They claim the practice is unfair to all concerned—to the viewer because the films were never devised for the little screen; to the artists and technicians because their work may have progressed considerably since the subjects were made. ACTT argues that the money spent on them should be used for creating entertainment for the medium and devotes much energy in badgering government and television authorities to this end. Guest speaker was John Terry, government sponsored National Film Finance Corporation. He made a number of suggestions to improve the position of the producer. He felt that a general increase in seat prices would be fully justified as they are still comparatively cheap, and would help the industry without discouraging attendance. While much has been done to improve theatre amenities, he would like to see far more done in this direction to attract people from the home to see the excellent films now being made. "There must be no more queuing in the rain," he added. "The cinema should be gay, elegant, clean, and well managed, with a fuss being made of the customer."

John Terry believes that distributors could help considerably to strengthen British film production. "There is," he opines, "often too great a contrast between the gross revenues received by the distributor and the net revenues which find their way to the producer. A producer will be told that his film will gross $4 million in the U.S., but what proportion comes to him? The hardest thing for most people is to reconcile their net incomes with their gross habits, but it is harder still for the independent producer to reconcile his net returns with the gross takings." He would like to see economies in this direction without affecting salesmanship, a reduction in distributors' commission, and full details of all expenditures.

NOW I KNOW what it is like for an artist to be on the cutting room floor. I was shot in glorious color attending a premiere with a starlet for the latest "Look at Life" release, but when "The Cinema Steps Out" was previewed I was not there. Despite this (or because of it), this is an outstanding reel cramming into nine minutes the development of films from the magic lantern to 70mm, the efforts to get people back with theatre improvements, and the big business now being done. Quite brilliant is Grafton Green's use of optical effects to compare the crude techniques of a very early silent film with the magnificent spectacle of the "El Cid" battle scenes. The comparable size of the two screens is most cleverly conveyed. He is also to be congratulated that most of the pictures which get the biggest boosts are not Rank releases. A nice touch was inviting Alma Taylor, probably the world's first star, who appeared in the silent film sequence. . . . I did a double take when on the car radio the BBC announcer said "Nathan" Cohen. I had never heard Nat described with such formality before. He has now taken over the Arts Theatre and Club and plans many improvements. He will continue the policy of presenting plays but will show continental films late at night and on Sundays to members. Kenneth Rive will supervise movie bookings.

Cinema Lodge Seeks Members

NEW YORK—New York's Cinema Lodge of B'nai B'rith has launched a special three months membership drive in the entertainment and allied industries in honor of its president, Abe Dickstein of 20th Century-Fox, it was announced by Alex Arnswalder, membership chairman.

The objective of the drive is to enroll as many potential members as possible in the home offices of the major film companies and their New York exchanges; in the theatre circuits and independent theatre offices; in the offices of the independent producers, the talent agencies, the music companies, the television companies, as well as vendors allied with the entertainment industries.

UA Circuit Ups Hassanein

NEW YORK—Salah M. Hassanein was elected executive vice-president of United Artists Theatre Circuit, Inc., by that company's board of directors, according to George P. Skouras, president of that theatre circuit. Hassanein was appointed vice-president of United Artists Theatre Circuit, Inc., in September of 1959. Prior to this time, he served as film buyer for this company.

20th-Fox Int. Ups Knust

NEW YORK—The appointment of Karl B. Knust to the executive sales position of New York home office representative for the Far East for 20th Century-Fox International Corporation and for Latin America for 20th Century-Fox Inter-America Corporation has been announced by Murray Silverstone, president of both organizations.

Knust will make his headquarters at the New York home office and handle his duties for both the Far East and Latin America under the direction of Emanuel Silverstone, vice-president and general sales manager of the two corporations.

Knust succeeds Edward D. Cohn who, due to family and other personal reasons, reluctantly found it necessary to give up the Latin American supervisory post, which he held for many years. Cohen now becomes managing director of both Argentina and Uruguay, operating from Buenos Aires.

In assuming his new posts, Knust is relinquishing managing directorship of Japan for 20th-Fox. His successor will be Paul Mizukami, formerly Knust's assistant in that office.

AIP Toppers Visit Nation's Theatremen

LOS ANGELES—Top executives of American International Pictures, continuing through April, will visit exhibitors in 18 cities across the nation to introduce and promote forthcoming AIP product.

President James H. Nicholson and executive vice-president Samuel Z. Arkoff will pair to visit six cities, while Leon P. Blender, AIP vice-president in charge of sales, and Milton I. Moritz, national director of advertising and publicity, will each visit six other cities.

Each of the three series of six meetings will be highlighted by an exhibitor luncheon at which American International's new 1962 product brochure will be distributed. The luncheons will be preceded by special screenings of AIP's latest release, "Burn, Witch, Burn," and a special 40-minute featurette showing highlights from other new productions including "Poe's Tales of Terror," "Survival," "Marco Polo," and "Goliath and the Golden City."

Itinerary of Nicholson and Arkoff, from March 16 through March 23, includes New York, Boston, Washington, D. C., Philadelphia, Pittsburgh, and Chicago.

Moritz will visit Kansas City, St. Louis, Indianapolis, Cincinnati, Cleveland, and Detroit from March 26 through April 3.

Blender will visit Dallas, New Orleans, Jacksonville, Miami, Charlotte, and Atlanta, from April 10 through April 17.

Censorship Forestalled

SALT LAKE CITY—Harold F. Chester, secretary, Mountain States Theatre Association; Ted Kirkmeyer, Fox Theatres; Warren Bunting, Lyric Theatre; and Chet Price, Intermountain Theatres, attended a meeting of the Governor's Committee on Children and Youth, in this city, and stated they believed they had forestalled a threat of censorship.

However, they warned that theatres in the area "will be watched" and that "we must control our theatres when we play those pictures which are for adults only."

Exhibitors were told that "it is not good policy" to "play the fast-buck pictures; advertise an adults only picture and then let children under age come in even though they pay an adult price; or run the standard pictures as released as of today that are labeled for adults only or for adult audiences and not advertise them as for adult audiences."

The All-American Press, representing 31 foreign language publications, cited Sophia Loren as Best Actress of 1961 and Joseph E. Levine for releasing the film through Embassy Pictures. From left to right are Lee Posner, AAP director; Anna Marie Alberghetti and Mrs. Joseph E. Levine, with Miss Loren's plaque; and Mort Nathanson, director of publicity, Embassy Pictures.

Columbus Film Critic Lauds Comedy Return

COLUMBUS, O.—Commenting on the hold-over runs of "One, Two, Three" at Loew's Ohio and "Lover Come Back" at RKO Palace, Samuel T. Wilson, theatre editor, Columbus Dispatch, said, "It's been good these last few weeks to be able to see some pictures which didn't lead to despair, tears, and horrors."

"One, Two, Three" played two weeks at the Ohio and "Lover Come Back" was held for a fifth week at the Palace.

"Maybe the morbid vein's running out," said Wilson. "If not, we might as well enjoy a change of pace when opportunity is offered." He said the success of the two comedies is "heartening" in the face of "downbeat and downright sick movies that have so monopolized recent film news."

"Each is a masterly essay in the laugh field," said Wilson of the two comedies. "While neither is aimed at the juvenile trade, there is no material in either film which should prove shatteringly shocking to any normal, healthy-minded adult, so tastefully and wittily are the saucy elements served up."

" 'Lover Come Back' has a wholly incredible but outlandishly funny plot which it develops with greatest dexterity. Its sight gags are many and terrific, its lines are unflaggingly amusing. And it is played with light, bright skill by Doris Day, Rock Hudson, Tony Randall, and Edie Adams."

" 'One, Two, Three' is a laugh riot all the way. In addition to keeping everyone laughing, director Billy Wilder gets in some biting commentary on national and international affairs, especially in reference to the Berlin crisis. Great job of high-wire balancing he's done in this respect."

Analysts See Film Surge

NEW YORK—Analysts Standard and Poor announced that motion picture grosses and attendance are likely to show an increase in 1962 over 1961.

The Wall Street researchers stated, "While public attendance at movies is showing a promising trend, following a sharp drop-off in the years of television ascendancy, the production of a greater number of quality films remains the most important single factor in maintaining a consistent record of profitable operations."

The report continues that the over-all outlook is impressively favorable for earnings improvements for such companies as Decca Records, Universal Pictures, and Columbia Pictures, while "results of MGM and Walt Disney Productions should hold in the area of their respective record 1961 levels." A return to profitable operation is seen for 20th-Fox, and Paramount Pictures and Warner Brothers shares are reported as being "shares worth holding."

T-L Promotes Two

NEW YORK—Percival Furber, chairman of the board and president of Trans-Lux Corporation, announced that Edison Rice, general manager of the Trans-Lux theatre division has been promoted to the position of general manager of the Trans-Lux Corporation. In his new position, Rice will coordinate various activities and operations within the parent company. Rice has been with Trans-Lux since 1948.

Furber also announced the promotion of Bud Levy to the position of general manager of the Trans-Lux theatres division. Prior to joining Trans-Lux in 1960, Levy was affiliated with Brandt Theatres.

CANADIAN Highlights

By Harry Allen, Jr.

WITH AMUSEMENT TAX so onerous on exhibitors, Frank Fisher, chairman of the Motion Picture Industry Council of Canada, has offered to trade places with the government. He told the British Columbia Exhibitors' annual meeting in Vancouver: "The amusement tax collected by the Province far exceeds the profit taken by the theatre owners who have large sums tied up in capital investment. We'll gladly trade places with them." He pointed out that his own company, Odeon, of which he is general manager, pays 60 per cent of its trading profit to the British Columbia Government "before allowing any net return on the investment or any charges for administration. In other words, they are more than a 50 per cent partner with no investment. For an adequate capital compensation, yet, I might say even an inadequate one, we would be happy to have a repetition of the BC Electric matter and be taken over by your Government. I think I could safely say that we would not find it necessary to sue your Government. We would even go further—we would offer our services to buy, book, and manage this group of theatres for them for a reasonable fee." But Fisher pointed out that the Canadian industry, through the Council, has complete unity of purpose, a situation which doesn't exist in the U.S. motion picture industry. This unity was needed in Canada to fight the amusement tax and other discrimination against the industry. He urged the theatre people to become more vocal, to take off the gloves, to participate more in the everyday affairs of the community. The annual meeting elected Eric B. Rosebourne to take over both the offices of vice-president and secretary of the Association. Harry Howard of Vancouver and Kitimat takes over as president from G. A. Sutherland. Other officers are Earle Hayter, recording secretary, and Myron C. McLeod of Powell River, treasurer. Other members of the board of directors are M. Wolfe Chechik, Mayer Enterprises, Vancouver; L. B. Johnson, Lougheed Drive-in, Vancouver; Lionel Courchene, Surrey Drive-in, Newton, B.C.; Ron McKee, Ridge Theatre, Vancouver; Charles Doctor, Capitol Theatre, Vancouver; and Alec Gough, Oliver, B.C.

CHARLES S. CHAPLIN, as chairman of the boxoffice committee of the Motion Picture Industry Council of Canada, will continue to direct the Canadian promotion of the Academy Awards. He recently ended his connection with United Artists after many years. Chaplin's leadership of the Oscar promotion won him much praise in the past and MPAA Advertising and Publicity Directors Committee invited him to describe the methods used and the innovations worked out in this country. Chaplin has been in touch with General Motors for the car that is first prize in the Toronto Daily Star Academy Award Sweepstakes, and the mink stole and other goods will again be donated as follow-up prizes. . . . Saskatchewan film censor W. E. Murray claims to "like movies" and believes movies are something "that can be a blessing to mankind." He said that extremely few of the movies coming into the province require drastic cutting. He told a service club that "contrary to some opinion, we don't sit there with a pair of scissors and cut every film we see." Defending censorship of movies in Saskatchewan, introduced in 1910, Murray said that some people had found "an evil purpose" for them, just as others had approached the use of the airplane, gunpowder, and the atom in that way. The medium, he said, represents a strong influence on certain people in the community. . . . Jack Bernstein becomes general sales manager of the consolidated operations of International Film Distributors and Allied Artists in Canada. The announcement, made by N. A. Taylor, president of both companies, points out that while both corporate names will be continued, the respective staffs will be consolidated so that they will in effect be serving both companies. "The changes will give the producer a better type of service that we hope represents a new and progressive approach to the distribution of their pictures," said Taylor.

Film Exports Rise

WASHINGTON—Nathan D. Golden, chief of the Commerce Department's Scientific, Photographic and Business Equipment Division, reports that motion picture films and equipment exports in 1961 amounted to $51,728,323, about six per cent higher than 1960 exports of $48,739,343.

Exports of exposed feature films, both 35mm and 16mm, were up 24 per cent from 1960. There were also increased foreign sales of motion picture cameras, motion picture screens, arc lamps, and studio equipment.

The total value of exports of motion picture and still picture photographic products in 1961 was over $135 million, a substantial increase over 1960.

BV Names Kempe

NEW YORK—Irving H. Ludwig, president of Buena Vista Distribution Company, announced the appointment of Herbert Kempe as assistant to Emmet Cashman, head of the playdate approval department.

An industry veteran, Kempe was formerly at Paramount Pictures. Prior to that, he was employed at Warner Brothers for 29 years in various sales capacities.

Unions Fight "Runaways"

HOLLYWOOD — Local 683, Laboratory Technicians, IATSE, have unanimously voted $2,500 from its general fund for the fight against runaway film production. The allocation will go to the Hollywood AFL Film Council for a fund to be used for a positive action program against "runaways."

The Scenic Artists Local 816 previously voted a minimum of $1 monthly assessment for a Film Council fund.

A boycott of American-interest films made overseas is another phase of the unions' program, and the unions will also urge box-office support of all films made in America.

WB Flexes TV Muscles

BURBANK, CALIF.—A "Space Age" program of television exploration and production was mapped at a top level policy meeting at Warner Bros. of president Jack L. Warner, executive vice-president Benjamin Kalmenson, vice-president William T. Orr, and his executive assistant, Hugh Benson.

Orr was given a "no limits" authorization to develop new patterns in expanding the program.

NT Promotes Polier

BEVERLY HILLS, Calif.—Dan Polier, who joined Fox West Coast Theatres in 1946, has been named chief film buyer of National Theatres, it was announced by Robert W. Selig, vice-president in charge of theatre operations.

Polier will succeed Jesse Chinich, who announced his resignation so that he may return to New York due to his wife's continuing illness. Chinich has been on a leave of absence for the past month.

Polier joined the advertising department of 20th-Fox in New York in 1945. In 1946, he came to the west coast to join National Theatres. He served briefly in FWC's advertising department, moving into the booking department. He subsequently was appointed chief southern California booker and later was promoted to assistant film buyer for the circuit.

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Theatre Installations and Maintenance

Sigmund Gottlober, left, executive secretary, Film Critics Circle of the Foreign Language Press of New York City, recently presented James R. Velde, United Artists vice president in charge of domestic sales, an Award of Merit for "Judgment At Nuremberg", voted Best American Film of 1961.

Columbia Names Bryson

LONDON—M. J. Frankovich, chairman of Columbia Pictures Corporation Limited, has announced the appointment of E. J. Bryson as assistant managing director of the company.

Bryson will act as liaison between Columbia's many independent producers working from London and BLC Films Limited, and will maintain day-to-day contact with the company's sales outlet.

Bryson will relinquish his present position at BLC Films Limited, but will remain on the board of the company.

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Film Responsibility Cited At Catholic Meet

NEW YORK—At the 12th annual Communion Breakfast for Catholics of the Motion Picture Industry at the Starlight Roof of the Waldorf-Astoria, the industry was told of its responsibility to society as speakers voiced criticism of activities that violate the canons of decency and weaken the moral life of the nation.

Speakers included the Very Rev. Msgr. George A. Kelly, director of the Family Life Bureau of the Archdiocese of New York, who quoted Pope Pius XII's address to the Second World Congress of the Lay Apostolate in October, 1957: "The most regrettable fact is that films live and die as if God did not exist. The problem, then, is to prevent moral dangers to the faith and the Christian way of life. One should never have to go before God with the responsibility of having tolerated such a situation, and one must make every effort to change it."

George J. Schaefer stated that "self-regulation through the motion picture Production Code and the National Legion of Decency were helpful but not entirely complete" and saw "the necessity for self-restraint within our industry."

Other speakers were Lieut. Gov. Malcolm Wilson of New York and the Right Rev. Msgr. Thomas F. Little, executive secretary, Legion of Decency.

The breakfast, attended by some 700 persons, followed pontifical mass at St. Patrick's Cathedral at which Msgr. Little assisted.

Music Hall's Arado Retires

NEW YORK—Louis Arado, house superintendent of the Radio City Music Hall, who is retiring after 40 years in motion picture exhibition and nearly 29 years at the Music Hall, was honored at a luncheon given by Russell V. Downing, president of the theatre. Members of the theatre's administrative staff attended.

Arado started with the B. F. Keith circuit in 1921 as treasurer and assistant manager. Following a stint with the Paramount, he joined the Music Hall in December, 1933, to supervise its warehouse. He was later a special assistant in the president's office and was named house superintendent in 1948.

He is being succeeded as superintendent by Howard F. Roth, who has been with the Music Hall since 1949 as house upholsterer.

Carolina Unit Seeks Showman

CHARLOTTE—Theatre Owners of North and South Carolina, TOA unit, will hold their second annual "Showman of the Year" contest this year.

Eligibility is confined to theatre men in the two states, who are invited to send their showmanship ideas and campaigns to the unit's office here. Best ideas will be rewarded by a $250 first prize, $150 second, and $100 third prize, to be awarded the end of September.

This year's contest committee consists of R. L. Baker, Jr., Harold Armistead, Floyd Gainous, R. A. Howell, and Charles Utley.

Miss Komack Joins UA

NEW YORK—Roslyn Komack has been UA's executive director of advertising, publicity, and exploitation. Miss Komack, prior appointed to the post of United Artists photo editor, it was announced by Fred Goldberg,

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

SECTION TWO
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ALLIED ARTISTS

Hands Of A Stranger (6204)

MELODRAMA 86M.

Allied Artists

ESTIMATE: Programmer is exploitable despite lack of names.

CAST: Paul Lukather, Joan Harvey, James Stapleton, Ted Otis, Michael Du Pont, Larry Haddon, Michael Rye, Elaine Martone, George Sawaya, David Kramer, Sally Kellerman, Barry Gordon, Irish McCalla. Produced by Newton Arnold and Michael Du Pont; directed by Newton Arnold.

STORY: Concert pianist James Stapleton has his hands mutilated in a taxicab accident. Doctor Paul Lukather transplants the hands of a murdered man to his wrists with the approval of his sister, Joan Harvey, and his manager, Michael Rye, who believe it is the only hope for him to play again. The operation is a success, but mentally, Stapleton is unable to accept his new hands. He visits his girl friend, Elaine Martone, who is repelled by him, and in an accident ignites her dress. She burns to death with Stapleton psychologically unable to save her. Brooding and vengeful, Stapleton visits the cab-driver's home and finds his son, Barry Gordon, a talented young pianist, alone. After the youngster plays, Stapleton makes his first attempt at some chords, which are dissonant. In a rage, he grabs Gordon, who falls and strikes his head on the piano. These episodes trigger Stapleton's determination for total vengeance. His next murder victims are assisting doctor Michael DuPont and his fiancee, Sally Kellerman, as well as Ted Otis, another assisting physician. Lieutenant of detectives Larry Haddon tells Lukather he suspects Stapleton. Later, they follow Stapleton to an empty concert hall, where they find him maniacally pounding the keyboard of a concert grand in harsh discord. Lukather pleads with him to recognize that his hands are working, but for destruction instead of the creating of beauty. Unheeding, Stapleton tries to choke Lukather, and as they struggle, Haddon shoots the pianist from the wings.

X-RAY: This tragic tale of successful-unsuccessful surgery has been given okay production and direction, with the entire cast turning in satisfactory performances although they are hardly known. The film with its really horrible situations makes a suitable program feature for the duallers, especially when coupled with a lighter subject. The story and screenplay are by Newton Arnold, the producer-director. Some of the dialogue is a trifle literate. There is a music score by Richard LaSalle.

AD LINES: "A Strange And Tragic Story Of Strange Hands"; "He Couldn't Control Or Accept The Hands They Gave Him."

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AMERICAN-INT.

Premature Burial (702)

MELODRAMA 82M.

American International
(Panavision)
(Eastman Color)

ESTIMATE: Very good horror entry.

CAST: Ray Milland, Hazel Court, Richard Ney, Heather Angel, Alan Napier, John Dierkes, Richard Miller, Brendon Dillon. Produced and directed by Roger Corman.

STORY: When a grave is opened under the supervision of Dr. Alan Napier, as Dr. Richard Ney and medical student Ray Milland look on, it is apparant that the dead man must have been buried alive because of bloody scratches on the inside of the coffin. Milland is visibly affected. He has had a fear of being buried while still alive, and he goes into seclusion, seeing only his sister Heather Angel. When his fiancee, Hazel Court, daughter of Napier, arrives, he at first refuses to see her. She convinces him that she loves him and wants to marry him despite a fear of inherited catalepsy and an unusual death suffered by other members of his family. They are married, but their honeymoon is postponed as he goes to work to build a tomb from which he can escape should he ever be buried alive. Court is annoyed and threatens to leave him if he doesn't destroy the tomb. He gives in to her. Ney is at hand using a laboratory in the Milland home for his experiments, and he tries to calm Milland, even suggesting that all is in his imagination. He gets Milland to agree to open the crypt of his father. He does so and a skeleton falls atop Milland, who collapses and apparently dies of a heart seizure. He is buried even though he is only suffering from a cataleptic fit. Napier hires grave robbers to recover the body for experimentation, and a freed Milland kills the violators. He also kills Napier, then going to find Court whom he finds trying to make love to Ney. The latter turns her down. Milland carries a screaming Court to his grave, binds her, and buries her alive. When Ney tries to interfere, they struggle, and Angel shows up with a gun, killing Milland. She informs Ney that she has suspected Court of being responsible for the tricks that were used to drive Milland out of his mind.

X-RAY: Horror on a grand scale is to be found in this latest entry by Roger Corman who came through with other such horrific works as "The House of Usher," "The Pit and the Pendulum," etc., in the past, with which most exhibitors found favor. The scenes and settings are so shocking that they are only suited for adult audiences, and even these should be strong of mind and heart. The use of color brings the gruesomeness forth in proper form, and the screen play does the rest, with the cast providing the proper touches aided by a superior performance by Ray Milland, who is backed by able performances by the others in the cast. It should make a fine addition to the program, or it could even come off as a good exploitable single, which could make a boxoffice showing. The screenplay is by Charles Beaumont and Ray Russell, based on the story by Edgar Allan Poe, and the latter's name can certainly aid in the selling.

TIPS ON BIDDING: Higher bracket for its type.

AD LINES: "When People Are Buried Alive . . . The Result is Horrifying Terror"; "A Shocker For Adults Only From The Master Of The Macabre, Edgar Allan Poe."

Twist All Night (703)

MUSICAL 85M.

American International

ESTIMATE: For the lower half.

CAST: Louis Prima, June Wilkinson, Sam Butera and the Witnesses, Gertrude Michael, David Whorf, Hal Torry, Ty Perry. Produced by Maurice Duke; associate producer, Roy Willing; directed by William J. Hole, Jr.

STORY: Louis Prima and band, including Sam Butera and the Witnesses, are having a tough time making a go of their night club because of the interference of a group of teenagers, who take up all the tables each night but do not spend any money. They are being paid by the owner of an upstairs art gallery, Ty Perry, who wants to run the club out of business. Prima and girl friend June Wilkinson discover the plot and make a deal with the kids to stay away. Everything goes smoothly until Prima discovers Perry is a crook. After a fight with him, Prima lands in jail, whereupon the club's license is suspended. Through the efforts of Butera and Wilkinson, Prima is able to prove he is on the level. With the help of the town mayor, he gets his license back and stages a comeback and a sensational block party featuring the Twist. Prima and Wilkinson are all set romantically as well.

X-RAY: The slight story sort of gets in the way of Prima's music, but his fans should certainly get their fill of the fun that he provides, as well as of the Twist. The acting is passable as are the direction and production, and where filler is needed for the second half spot of the program, this could fill the bill. There are quite a few musical numbers to be found in this low budget presentation. The screenplay is by Berni Gould.

AD LINES: "The Twistinest Twist Of Them All With Louis Prima And His Band"; "Fun For All As Young And Old Go For The Twist In A Big Way."

COLUMBIA

Experiment in Terror

DRAMA 123M.

Columbia

ESTIMATE: Superior suspense drama.

CAST: Glenn Ford, Lee Remick, Ross Martin, Stefanie Powers, Roy Poole, Ned Glass, Anita Loo, Patricia Huston, Gilbert Green, Clifton James, Al Avalon, William Bryant, Dick Crockett, James Lanphier, Warren Hsieh, Sidney Miller, Clarence Lung, Frederic Downs, Sherry O'Neil, Mari Lynn, Harvey Evans, William Sharon. Associated producer, Don Peters; produced and directed by Blake Edwards.

STORY: Lee Remick, bank teller, is terrorized by criminal Ross Martin into promising to embezzle $100,000 for him. He threatens the lives of Remick and her young sister, Stefanie Powers. Remick manages to secretly contact FBI agent Glenn Ford, who works with San Francisco police in an effort to protect the sisters and prevent the robbery. Instructed to meet Martin at a night club, Remick inadvertently picks up the wrong man, resulting in a wild goose chase. Through a pronounced asthmatic condition, Ford identifies Martin. Martin murders an accomplice in the scheme, Patricia Huston, when she tries to contact Ford. An old derelict, Ned Glass, who tries to help Ford capture Martin, is also killed by a gunman assisting Martin. Ford kills the gunman. Police learn that Martin is attracted to Oriental women and find his latest girl friend, Anita Loo. She refuses to assist police because Martin has been kind to her and her ailing son. Martin slips through a police dragnet and kidnaps Powers to insure Remick's cooperation in the embezzlement scheme. Police release her, however. The chase comes to an end at San Francisco's Candlestick Park, where Martin plans to get the money from Remick and escape in the crowd. Police corner him, however, and he dies in a hail of bullets.

X-RAY: A potent cast pumps considerable excitement into this superior suspense entry which should please large audiences everywhere. Excellent production and tight direction keep interest high, and the engrossing work of FBI and police builds to a tense climax. Performances are uniformly excellent, with Ross Martin impressing as the cold, intelligent criminal. Photography is excellent, with interesting and different editing cuts and well-framed shots adding to the atmosphere and suspense. Henry Mancini's music is a decided plus as well. It can be sold successfully to that large segment of moviegoers who enjoy their entertainment spiced with chills. Screenplay is by The Gordons from their novel. This one, properly sold, could be a big winner.

TIP ON BIDDING: Better rates.

AD LINES: "Shattering Suspense As FBI Men Rely On A Terrified Girl's Courage To Trap A Master Criminal"; "His Experiment In Terror Was Foolproof . . . Or So He Thought."

20th-FOX

State Fair

MUSICAL COMEDY DRAMA 118M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Highly entertaining remake.

CAST: Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Tom Ewell, Alice Faye, Wally Cox, David Brandon, Clem Harvey, Robert Foulk, Linda Henrich. Produced by Charles Brackett; directed by Jose Ferrer.

STORY: As state fair time approaches in Texas, the family of farmer Tom Ewell is in high gear getting ready with Ewell to enter a prize pig. Son Pat Boone is to enter a car in the race, and Ewell's wife, Alice Faye, fusses with her mince meat in the cooking contest. Daughter Pamela Tiffin is just going along for the ride and to have a good time before preparing to settle down with a staid and stingy area boy. At the fair grounds, Boone meets dancer Ann-Margret for publicity photos after qualifying for the finals of the race, and he falls for her. She agrees to see him again but warns him not to get seriously involved. Meanwhile, Tiffin meets television reporter Bobby Darin, and he impresses her with his patter of manufactured sophistication. Ewell's pig is spiritless and dejected until a sow is quartered in a nearby pen, and he then perks up. Both Boone and Tiffin meet with their respective dates and each is mightily impressed. When Boone gets into a tangle with a racing competitor and is knocked flat, Ann-Margret takes him to her room to recuperate. The next day, Faye's mincemeat wins because it's been laced with brandy. Darin finds himself falling for Tiffin. After a false start, Ewell's hog wins first prize, and at the race, his family watches as Boone makes a promising start with Faye expressing the hope that he hasn't become involved with some trollop. Ann-Margret overhears her. Boone, annoyed by a bully competitor, forces him out of the race, allowing another competitor to win. The last night finds Boone being given back his engagement ring by Ann-Margret. He gets drunk. Darin stands up Tiffin because of a chance to get a big broadcasting job. Back home, Boone goes to see his regular girl friend, and a dejected Tiffin is surprised by a call from Darin, who asks how to get to her house. He has come for her. Everybody is happy when the end rolls around, with the state fair becoming just a memory.

X-RAY: Once again, Rodgers and Hammerstein's work has been brought to the screen in impressive color and in the encompassing width of CinemaScope. It has some good people as well as some cute story bits and situations. It also has some excessive footage which sort of slows down the proceedings. Present, too, is a beautiful gal named Ann-Margret, who comes on like the most, and it certainly looks as though she's headed for stardom. The others in the cast handle their parts nicely, and the direction and production are competent. Of the large number of tunes heard herein, some are familiar and some are not. They also add some nice touches. Most audiences should be pleasantly entertained by the film and the screenplay by Richard Breen, adapted by Oscar Hammerstein II, Sonya Levien, and Paul Green, based on the novel by Philip Stong. Songs heard include "It Might As Well Be Spring," "Our State Fair," "It's A Grand Night For Singing," "That's For Me," "Isn't It Kind Of Fun," "More Than Just A Friend," "It's The Little Things In Texas," "Willing And Eager," "Never Say No," and "This Isn't Heaven."

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Fun Film For All The Family"; "A Wonderful Entertainment Treat For Young And Old."

UNITED ARTISTS

Incident In An Alley

DRAMA 83M.

United Artists
(Harvard)

ESTIMATE: Okay cop story for duallers.

CAST: Chris Warfield, Erin O'Donnell, Harp McGuire, Willis Bouchey, Nelson Leigh, Clancy Cooper, Mike Vandever, Gary Judis, James Canino, Bert Michaels, Rennie McEvoy, Don Keefer, Brad Trumbull, Warren Kemmerling, Kieth Richards, Clegg Hoyt, Virginie Christine, Lia Waggner, Jess Kirkpatrick, Charles Martin, James Parnell, Max Mellinger, Mimi Doyle, Frank Leo, Lila Finn, Harlan Wade, Tom Cound, Bobby Fox. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: Investigating the robbery of a music store, policeman Chris Warfield shoots and kills a fleeing suspect who turns out to be a 14-year-old boy. There seems to be no connection between the boy and the crime, and the entire city demands that the cop be brought to trial. Warfield is heartbroken over the incident, though his wife, Erin O'Donnell, and police captain Willis Bouchey stand behind him. He is acquitted, but the matter preys on his mind. He returns to his old beat and continues to investigate the music store robbery, convinced that the dead boy is implicated. He links the dead boy's brother, Mike Vandever, with a gang of teen-age toughs. Warfield takes Vandever to his apartment and gets him to confess his part in the robbery. His younger brother was assisting in the crime when he was shot. They go to the music store, and the young hoodlums decide to kill Vendever and Warfield. In a gun battle, Warfield saves Vandever's life and wounds the hoodlums who will stand trial for the crime. Warfield is vindicated.

X-RAY: This little meller should be a satisfactory addition to the program in general situations despite the lack of names and the obvious low-budget production. The story holds interest and performances are satisfactory. It also serves as a good treatise on the problems of the police in enforcing the law and the need for public support. Where something is needed for the lower half in action houses, this will fill the bill nicely. Screenplay is by Harold Medford and Owen Harris from an original story by Rod Serling.

TIP ON BIDDING: Program rates.

AD LINES: "A Split Second Decision . . . Would It Ruin His Life And Career"; "The Story Of A Cop At His Most Critical Moment."

Jessica

COMEDY DRAMA 112M

(Panavision)
(Technicolor)
(Filmed in Italy)

ESTIMATE: Charming romantic tale of a lovely midwife.

CAST: Angie Dickinson, Maurice Chevalier, Noel-Noel, Gabriele Ferzetti, Sylva Koscina, Agnes Moorehead, Marcel Dalio, Danielle De Metz, Antonio Cifariello, Kerima, Carlo Croccolo, Georgette Anys, Rossana Rory, Alberto Rabagliati, Angelo Galassi, Marina Berti, Manuela Rinaldi, Gianni Musy, Joe Pollini. Produced and directed by Jean Negulesco.

STORY: Widowed Angie Dickinson decides to remain in a small Italian village after her husband dies and takes the position of the village midwife. Her beauty disturbs all the men in the town and distresses kindly priest Maurice Chevalier. The women of the town resent the appeal Dickinson has for their husbands and hope she is a bad midwife, but they find her to be professionally perfect. Dickinson befriends an old man who is gardener at a castle, Noel-Noel. The women of the town plot Dickinson's downfall. They will refuse to have anything to do with their husbands. If no babies are born, Dickinson will be forced to leave. Chevalier calls on the lord of the castle, Gabriele Ferzetti, whom he tries to interest in Dickinson. They meet at a local wedding and fall in love, but Ferzetti tells Dickinson he is a humble fisherman. When she learns the truth, she feels betrayed, and is angrier when she learns of the women's plot. She begins to flirt with all the men. Chevalier decides she must go and has Ferzetti turn her out of the cottage. Things work out as Chevalier hoped as the two lovers reconcile. The strike against motherhood is a failure as well for most of the village women are pregnant.

X-RAY: This is a quietly charming tale and should generate a few chuckles. The Italian countryside is beautiful, as is Angie Dickinson, and Chevalier makes a roguish priest and even sings a few songs. The story holds interest fairly well although it seems to have been directed at a pace that at times becomes a little too leisurely. Some judicious cutting wouldn't hurt. Despite excessive length, it would appear to be best suited for the program and certain art situations. Color is excellent, and the performance of Noel-Noel as the old gardener is a standout. Screenplay by Edith Sommers.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Captivating Midwife Turned A Quiet Village Upside Down And Nearly Wrecked A Dozen Homes"; "The Wives Went On Strike But The Husbands Were Too Busy With The Beautiful Midwife To Care."

UNIVERSAL-INT.

Six Black Horses

WESTERN 80M.

(Universal)
(Eastman Color)

ESTIMATE: Good, suspenseful action entry.

CAST: Audie Murphy, Dan Duryea, Joan O'Brien, George Wallace, Roy Barcroft, Bob Steele, Henry Wills, Phil Chambers, Charlita Regis. Produced by Gordon Kay, directed by Harry Keller.

STORY: Professional wrangler Audie Murphy wanders the desert dragging his saddle, obviously having had an accident with his horse. Spotting a herd of wild horses, he lassos one and breaks him. Before he can ride off, he is stopped by a group of men who accuse him of stealing the animal. They are prepared to hang him. He is saved by Dan Duryea, who believes his story, and the two ride off together hoping to join a cattle drive at a nearby town. They arrive too late and are observed by Joan O'Brien. Shortly afterwards, an ambush attempt is made on their lives, but they kill the would-be assailants. O'Brien offers them a fantastic amount of money to escort her to a distant town across dangerous Indian territory and they accept. They do have several skirmishes with Indians, and during one of these, O'Brien tries to shoot Duryea, who is saved by Murphy. O'Brien is wounded by an Indian spear. She confides to Murphy that Duryea was responsible for the killing of her husband, having been hired to do the job by a pair of vengeful gamblers. Duryea knocks Murphy unconscious and travels on with O'Brien. Murphy gives chase and kills Duryea during a showdown. The surviving pair, obviously in love, are allowed to leave by surrounding Indians, who have killed trouble making whites. Murphy and O'Brien head towards Montana and the start of a new life.

X-RAY: It's amazing how much suspense and interest can be generated by a cast of three surrounded by hostile Indians and intriguing circumstances. On top of this, there is also action and the advantage of color in the production. The cast performs well, and direction and production values are good, with the end result making up well as part of the show. The well-done screenplay is by Burt Kennedy.

TIPS ON BIDDING: Higher program rates.

AD LINES: "She Had A Score To Settle With A Professional Gunslinger"; "A Woman Seeking Vengeance. . . . Hundreds of Hostile Indians. . . . Both Equally Dangerous To A Man With A Secret Past."

WARNERS

Rome Adventure

DRAMA 119M.

Warners
(Technicolor)
(Exteriors filmed in Italy)

ESTIMATE: Colorful tour of Italy with young lovers.

CAST: Troy Donahue, Suzanne Pleshette, Angie Dickinson, Rossano Brazzi, Constance Ford, Al Hirt, Hampton Fancher, Iphigenie Castiglioni, Chad Everett, Gertrude Flynn, Pamela Austin, Lili Valenty, Mary Patton, Maurice Wells. Produced, directed, and written for the screen by Delmer Daves.

STORY: Suzanne Pleshette quits her job as assistant librarian in a plush girls' school when she is reprimanded for allowing a girl to read a classified love novel. She decides to go to Italy and learn about love. On the ship she meets handsome Italian Rossano Brazzi, who is attracted to her and who decides to teach her about love. They are interrupted by young Hampton Fancher, a friend of her family, who decides to act as chaperone. Brazzi finds them rooms with a friend of his. Living in the same building is architectural student Troy Donahue, Brazzi's friend, who is involved in a love affair with beautiful, spoiled heiress Angie Dickinson. Dickinson breaks off the affair. Brazzi attempts to make love to Pleshette, but she tells him that his kisses are not what she seeks. Donahue and Pleshette go sightseeing together, and are attracted to one another. Pleshette gets a job in a book store owned by fellow American Constance Ford. Pleshette and Donahue are in love and decide to spend their August holidays together touring Italy. They are mistaken for a honeymoon couple, but the clandestine nature of the tour troubles Pleshette. When they return to Rome, Dickinson is there to reclaim Donahue. Heartbroken and convinced she can't compete with the glamorous heiress, Pleshette decides to throw herself at Brazzi. He gently declines her advances, telling her that Donahue loves her. Donahue breaks with Dickinson, but Pleshette decides to return home sadder but wiser. Waiting with her parents at the dock is Donahue.

X-RAY: This is excellent as a breathtakingly beautiful tour of Italy. The scenery and photography are magnificient, but the dramatic content leaves something to be desired. That won't trouble the youngsters at whom this is aimed, however. Delmer Daves has turned out similar plush entries featuring young performers with marked success, and this one follows that pattern. Teenage favorite Troy Donahue has a new girl friend this time, lovely young Suzanne Pleshette, and the girl does fine in her first starring role. It's a picture post card view of life, beautiful but hardly realistic. It seems to be what the kids want, so adult complaints about the story line shouldn't affect the action at the boxoffice. Anyway, the beauties of Italian exteriors are worth the price of admission in themselves. Daves has come up with another yarn of young love in romantic settings, and the kids should go for it all the way. Based on the novel by Irving Fineman.

TIP ON BIDDING: Higher program rates.

AD LINES: "The Romantic Favorite Of Young America, Troy Donahue, In Love Again In Romantic Italy"; "Never Before Such Scenic Splendor . , . Never Before Such Bittersweet Young Love . . . A Colorful Rome Adventure."

FOREIGN

Last Year At Marienbad

DRAMA 99 M.

Astor
(French-made)
(English titles)

ESTIMATE: Off-beat romantic drama strictly for the artistic.

CAST: Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff. Produced by Pierre Courau and Raymond Froment; directed by Alain Resnais.

STORY: This takes place in a large hotel, immense and baroque, where an anonymous, polite, idle, and unmistakably rich group of guests goes through the games of society, dances, idle chatter, etc. Giorgio Albertazzi comes looking for Delphine Seyrig. He keeps asking her to go away with him, reminding her she promised to do this some time in the past. She takes it as a joke at the start, but his persistence wears her down. She recalls that, perhaps, she did meet him before, and she agrees to go away with him, leaving Sacha Pitoeff, who could be her lover or her husband, especially when he makes no effort to prevent her going.

X-RAY: This is really a weird entry that will have audiences puzzled, intrigued, and even frustrated to a degree as they watch this off-beat, fantasy-like film unfold. It's the kind of film where the projectionist could almost put on any reel in any order, and most people won't know the difference. There is no real plot as such, but rather it's a campaign of a man to try and induce an attractive women to go away with him for romantic reasons, it is assumed. The people are intriguing and the direction, production, and photography are unusual, to say the least. It could attract as a novelty. The screenplay is by Alain Robbe-Grillet.

AD LINES: "A Most Unusual Movie"; "An Unusual Experience On Film By The Maker Of 'Hiroshima Mon Amour.'"

Through A Glass Darkly

DRAMA 91 M.

Janus
(Swedish-made)
(English titles)

ESTIMATE: An unpleasant Ingmar Bergman entry.

CAST: Harriet Andersson, Gunnar Bjornstrand, Max von Sydow, Lars Passgard. Directed and produced by Ingmar Bergman.

STORY: Twenty-four hours are covered in the life of a family of four on an isolated island in the Baltic where they spend their summer holidays. There is the father, an author, Gunnar Bjornstrand; his teen aged son, Lars Passgard; his daughter, Harriet Andersson, and her husband, Dr. Max von Sydow. The daughter is a latent schizophrenic for whom there is no cure. The father is disturbed when he finds that he is prepared to watch the progress of her disease with professional detachment. Her husband is helpless to prevent her relapse into insanity, while to her brother, she represents the female sex with all its mysteries. He is provoked to repugnance and even lust for her. The latter comes to the fore when brother and sister are left alone, and they indulge in sexual relations which leave him frightened and disgusted. She, on the other hand, has more and more relapses until she asks von Sydow to have her committed to a mental institution in one of her clearer moments. The tragedy brings father and son closer together, something that was not possible before, and a helicopter takes Andersson away accompanied by von Sydow.

X-RAY: This film was the recipient of Sweden's Academy Award and has been nominated by the U.S. Academy of Motion Picture Arts and Sciences in the best foreign film category for 1961. Understandably, then, it has quality in performance and direction, but it also has unpleasantness in subject matter and execution of the story, which deals with the deterioration mentally of a young girl and with forbidden relations between brother and sister. Art house audiences will probably go for this latest by their idol, Ingmar Bergman, and accept the bitter with the sweet, especially where his other grim works have been well received. Bergman wrote the screenplay. Harriet Andersson is very effective as the girl in question.

AD LINES: "Ingmar Bergman's Most Unusual Production"; "The Plot That's Told In Whispers And Is Definitely For Adults Only."

ALPHABETICAL GUIDE TO 175 Features Reviewed

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MARCH 21, 1962 SECTION THREE VOL. 67, NO. 14

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Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

G | STUNTS-BALLY

NUMBER G-6

Santa Claus Comes Back To Town

THEATRE: **O'Brien,**
ADDRESS: **Pembroke, Ontario, Canada**
MANAGER: **G. J. Barry**

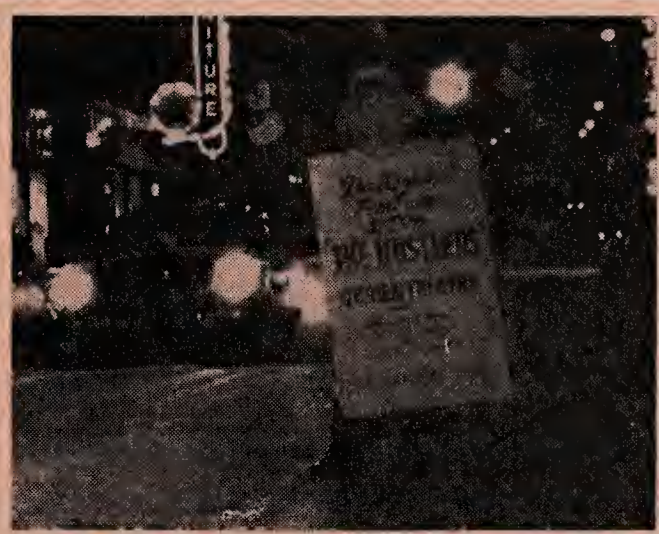
We pulled an old, old promotion on 20th-Fox's "The Hustler" in mid-January and obtained excellent results.

We borrowed a new corduroy Santa Claus suit from a local merchant and dressed up a fat man who paraded the streets of town on Friday and Saturday, (all stores are open late on Friday nights) with a sandwich board which stated "I'm back in Pembroke to see "The Hustler" at the O'Brien Theatre."

Santa directed traffic in the middle of Main Street and caused confusion thereby attracting attention and causing a lot of traffic tie-ups with the kiddies in cars wanting their parents to stop so they could see and talk to Santa again.

Channel Five CHOV-TV sent their photographer out to get some pictures and see what it was all about; and we were surprised and delighted when viewing Channel Five News on Sunday night at six o'clock to see item one on the program was our Santa and the message read by the owner himself, "Pembroke shoppers received a shock Friday and Saturday evenings when a fat man with a white beard and red costume paraded up and down the main street of Pembroke calling out, Ho! Ho! It was Santa Claus returning to Pembroke. To our knowledge Pembroke is the only town Santa has honored by returning from the North Pole after the 25th of December. Further investigation by CHOV's news staff, however, revealed it was all a publicity stunt engineered by the O'Brien Theatre manager Gerry Barry to promote the picture, "The Hustlers" which starts tomorrow at the O'Brien." Needless to say, six o'clock news on a Sunday is peak viewing time.

This gimmick could be worked on any picture and Santa could return from the North Pole, even in July, to catch a good movie.



C. J. Barry, O'Brien Theatre, Pembroke, Ontario, Canada, was responsible for the return of Santa Claus in mid-January to plug 20th-Fox's "The Hustler."

NUMBER G-7

The Kids Are Twisting All Over

THEATRE: **Orpheum,**
ADDRESS: **Prince Albert, Sask., Canada**
MANAGER: **J. W. Martyn**

As soon as we had a date on Paramount's "Hey, Let's Twist" we contacted the president of the Central Teen Council in the city and worked a tie-in with him. This organization controls the teen clubs which have practically all teen-agers as members.

We had each of the teen clubs hold a twist contest 10 days prior to our showing and the two best couples were entered in the final contest which was held on stage of the theatre prior to the first showing. The winners received a l.p. twist recording of Joey Dee. These were obtained at a discount through a local record dealer. Other participants received theatre passes good for one month. Judges of the event were officials of the local Ral-Nor dance studio.

With the argument that the teen clubs should be very interested in having the twist going full swing in their dances the teen president agreed to admit all students attending the first showing at the theatre on a Friday evening into a Central Teen Council dance that was held later the same evening.

Both the contest and the free dance were mentioned in our newspaper advertising which we started one week prior to the show.

The local t.v. station has a Teen Dance show every Saturday and we bought one one minute spot on this show to have "Hey, Let's Twist" advertised. The teen president was interviewed and gave details on the twist contest and the free dance for students. We received a free spot on the same show a week later.

We bought a few radio spots and by giving the local disc jockeys free passes they plugged our show plenty for nothing.

The local newspaper gave us plenty of publicity; had a photographer on hand the night of the contest; and used a four columns wide picture of the kids doing their stuff on our stage.

The trailer of the show was cross-plugged at the Strand well in advance of playdate.

Business was the best we have had on a Friday and Saturday all winter and even outgrossed a major attraction which was playing at the Strand and which did very well in this district.

NUMBER G-8

Finds Real Mr. And Mrs. Mills

THEATRE: **Gaumont**
ADDRESS: **Coventry, England**
MANAGER: **G. Lockyer**

Full co-operation with the Rank Studios made possible my most talked about stunt when I played "Whistle Down The Wind". I placed an announcement in the personal column of the Coventry Standard reading: "Will Mr. and Mrs. Mills and Family please contact Manager, Gaumont, Coventry. The first six families will have a pleasant surprise".

The first six families then received a personally signed letter on Pinewood Studios notepaper from the star, Hayley Mills, reading: "I am so pleased to hear that you and your family will be my guests at the showing of my new film "Whistle Down The Wind" at the Gaumont Theatre, Coventry, on Monday."

Then I got my break. I found that of one of the families, the parents had not been to the movies for many years. They were enthralled and wrote saying how much they enjoyed the new decorations at the theatre and the evening adding that they would be visiting the cinema again in the near future.

To attract the children to this very beautiful picture I persuaded one of my doormen

Teenagers in action in the twist contest manager J. W. Martyn, Orpheum, Prince Albert, Sask., Canada, held recently in connection with his showing of Paramount's "Hey, Let's Twist."

to dress as a clown, carrying suitable credits, to distribute overprinted balloons, and to tour the main shopping centres and children's playgrounds.

1000 overprinted serviettes were distributed to the main restaurants, cafes and bars and were used by the various managements. 500 overprinted milk bottle tops were distributed around the city by dairy men—this I find an admirable means of getting publicity right into the house and into the hands of the wives.

NUMBER G-9

Title Contest For "Lover Come Back"

THEATRE: **Visulite,**
ADDRESS: **Staunton, Va.**
MANAGER: **Paul Kershner, Jr.**

The month before our opening of U-I's "Lover Come Back" we contacted the local radio station WAFC and WSGM-FM about a title contest. The radio station cooperated with the theatre by using 200 one-minute spots about the contest; and in return we ran a screen trailer advising the people to listen to the radio station for details about the contest, and all theatre newspaper ads carried the following tag for three weeks in advance: "Have you entered the Visulite Title Contest? Tune To WAFC for full details."

Listeners were told to take the words "Lover Come Back" and see how many words could be made using just the letters in the title. There are approximately 470 words that could be used. The top 50 winners were guests of the theatre on opening night and each winner also received a miniature orchid corsage.

Also, the first 50 ladies in line at the opening received an orchid corsage. These were tagged: "Did your Lover Come Back? Mine did." The orchids were ordered from Flowers of Hawaii at a cost of 20 cents each.

All entries were mailed direct to Visulite Title Contest c/o Radio Station WAFC; and over 2,000 persons entered the contest, some living up to 75 miles from Staunton. Some from this distance were winners and showed up for the premiere.

To add to the curiosity, we had a lobby display of a large three foot heart covered with red aluminum foil, and with the letters "VIP" covered with purple aluminium foil in its center. A stand was made for the heart and a table placed beneath it. This attracted plenty of attention with no one knowing what VIP meant.

A local candy shop was contacted and we promoted some assorted colored mints. At the break of each show mints were passed out to patrons as they left the theatre. The candy was carefully concealed except at this time.

The premiere was on a Wednesday; and two days prior to opening the area was hit with a severe snow storm which started about 1:00 A.M. Monday morning. It snowed constantly until late Tuesday night. This was the worst snow storm in 80 years. Stores closed down and many areas were isolated. There was a total of 35 inches for the two days. Even with the severe weather, there was a block long waiting line 45 minutes before the theatre opened; and the theatre played to a capacity audience. This was the most successful in 10 years at the theatre; and the picture went on to break house records.

Mrs. Ann Zamaitis, Cheltenham, Pa., center, winner of the Columbia Pictures-Food Fair "Gidget Goes Hawaiian" contest, is greeted by United Airlines Hostess Pat Marshall at the Philadelphia International Airport as she prepared to take off for San Francisco on her way to Honolulu. She won the trip to Hawaii where she will appear in Columbia's "Diamond Head." Accompanying Mrs. Zamaitis is her sister, Mrs. Adele Bryne.

To top things off, the local newspaper only runs reviews several times a year; but on "Lover Come Back" they published a rave urging people to go see the film.

NUMBER G-10

Educators And Producer Help Sell Film

THEATRE: **Vagabond,**
ADDRESS: **Los Angeles, Cal.**
MANAGER: **E. D. Harris**

For the Louis de Rochemont release of Jerome Hill's comedy fantasy, "The Sand Castle" we held press screenings for newspapers, trade papers, schools, colleges, radio and television personnel.

Mrs. Raymond Ross, director of motion pictures for the 10th P.T.A. district of greater Los Angeles, arranged for mailing to all of her units urging support of the film.

Gene White, director, Motion Pictures for the Los Angeles Board of Education, endorsed the film and alerted all instructors in the schools to notify the children about it.

An interview was arranged for Jerome Hill with the motion picture editors of the Los Angeles Times, Citizen News, columnist Mike Jackson, Herald Examiner, and each devoted a full column to Hill and his film. Louella Parsons also wrote a paragraph about Hill and the film in her national column.

We received lots of advance stories and art both daily and Sunday in all papers, including many weeklies and smaller periodicals.

Hill was a guest on three popular television shows. On each show he got 15 minutes and talked about his film making. We also ran five minutes of "Sand Castle." All stations received calls and cards wanting to know when the film was going to open. Many spots were also received on radio including a five minute plug by Ralph Story on his popular CBS program.

The film's music score by Alec Wilder was recorded on a Columbia platter; and the local Columbia promotion man, Chuck Gregory, got most disc jockeys to play the record and plug the film. He also got some big window displays in known music stores.

We made a concentrated effort to get people out of their homes through television and radio. We also told P.T.A. and the Board of Education that compliments are not enough to convince producers to make family films—they must get people to buy tickets at the boxoffice.

We also took full advantage of producer-director Hill's coast trip, which made it possible to utilize his services for personal interviews, etc. and we feel that he was given every chance to get the ultimate results.

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•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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MGM has begun preparations, in cooperation with Western Printing Company, for the publication of a children's story book based on the famous incident of the mutiny on H.M.S. Bounty. The book, to be illustrated with drawings, will be published and distributed by Western Printing as part of the extensive exploitation campaign now being mapped for "Mutiny On The Bounty." In addition to a 30 minute documentary detailing building of H.M.S. Bounty, MGM is preparing two short subjects dealing with Pitcairn Island for use in the exploitation campaign. The new films show life on the lonely Pacific Island as it is lived today by 156 descendants of the Bounty mutineers. All three films are being prepared for exhibition on television as well as for screenings for school and club groups and will be released simultaneously with the film in the fall.

UNIVERSAL working with radio station WINS developed a timely, newspaper background theme of "The Day The Earth Caught Fire," which deals with the biggest headline story of all time, and duplicated a busy radio station newsroom in the lobby of the Victoria, New York City. The film has been featured on the cover of the Saturday Review; in a special story in Cue Magazine; and has been selected as Seventeen Magazine's Picture of the Month for April. It has also benefitted from the advance promotional activity in New York, Washington, Boston, Chicago and San Francisco of Arthur Christiansen, editor, London Daily Express for 25 years until his recent retirement, who plays the part of the editor of that paper in the picture, as well as from advance promotional activity of producer-director-writer Val Guest. Star Janet Munro came in from London and participated in the opening activities at the theatre with on-the-spot interviews by guest newsmen. The busy newsroom setup of WINS which broadcast its programs from noon to 10 p.m. daily from the lobby, included news tickers, news broadcasts, and other features with models circulating in the Times Square area with portable radios to enable passers-by to listen in. A prize of a $50 bond was awarded to the listener who phoned in the best news tip during the period. The campaign is being adapted for use in the key city and territorial saturation openings which followed.

WARNER BROTHERS, RKO Theatres, and New York radio station WINS joined in a contest promotion for "A Majority Of One" at RKO Theatres throughout the New York metropolitan area that offered as first prize a two-week cruise to Acapulco, Mexico, aboard an American President Lines ship and a return trip by airliner for two persons. A highlight of the promotion was the utilization of the 200-foot-long Palisades Motorgraph Sign that carries a message in lights to all of Manhattan from the highest point of the New Jersey Palisades across the Hudson River. Contest contestants are required to write their own reviews, in 50 words or less, of the film after seeing it at an RKO Theatre. Entries had to be submitted to Movie Critic, WINS, New York, N.Y. In addition to the first prize, four runners-up received transistor radios and 25 additional winners were given guest tickets for two to an RKO Theatre.

This is the co-op merchant tieup effected by Frank Osteroth, Braumart, Iron Mountain, Mich., on 20th-Fox's "Bachelor Flat." Merchants distributed the free keys to open the padlocked "flat" erected in a corner of the theatre lobby and donated the prizes given to the first person opening the door.

NUMBER G-11

Keys To "Bachelor Flat" And Kid Shows

THEATRE: **Braumart,**
ADDRESS: **Iron Mountain, Mich.**
MANAGER: **Frank Osteroth**

Five merchants were used in our promotion for 20th-Fox's "Bachelor Flat."

Each merchant was given 200 cards to which were attached keys in exchange for prizes which included skis and binders, jewelry, sweater, radio and complete camera set.

A "Bachelor Flat" door was set up in the lobby and made quite an attractive display.

This door was padlocked. Patrons were urged to pick up keys from co-operating merchants and try to unlock the "Bachelor Flat." The first one to open the door would receive all the prizes.

The campaign, which proved mutually satisfactory, was completed with appropriate newspaper ads, radio and window cards.

The area P.T.A. Councils were encouraged to endorse a series of P.T.A. matinees to be conducted every Saturday for a period of 11 weeks.

Heralds announcing the program were distributed in schools by teachers and season tickets at $1.00 for the 11 shows were sold by them, as well as at the theatre boxoffice.

A newspaper story announced the series and was published one week prior to the first show. The P.T.A. matinees have resulted in approximately 1,000 children attending the theatre weekly.

The attractions lined up included: 15 cartoons; "The Lone Ranger and The Lost City Of Gold"; "The Big Circus"; "Tomboy and the Champ"; "Tarzan and The She Devil"; Another Cartoon Carnival; "Dogs Best Friend"; "Blues Chasers"; Roy Rogers in "Susanna Pass"; "The 3 Worlds Of Gulliver"; and "Dondi."

An interesting sidelight of the special childrens' matinee was that concession business was phenomenal.

20TH CENTURY-FOX has effected a timetable of planning with Random House on Stanley Wolpert's "Nine Hours To Rama" so that both can receive maximum benefit from each aspect. Full page ads in the book review sections of the New York Times and Chicago Tribune not only discuss the novel; but also talk about the screen version. Follow up ads are scheduled. In April, the Literary Guild announces it has chosen the book as its membership selection for the month and immediately thereafter the Reader's Digest Condensed Book Club will feature its version of the fictionalization of the assassination of Mahatma Gandhi. The membership of both these groups numbers in the millions. It is expected by 20th-Fox that the book will reach the top of the charts and remain there through the premiere of the film in the fall thus exploiting the name of the property continuously before the public.

The Votes Are In— Watch For Winners

PHILADELPHIA—The board of judges completed their balloting in the 1961 "Showman of the Year" contest and the results are now being tabulated. The three winners will be announced in the next issue of EXPLOITATION, April 4, 1962.

The three winning entries will be reprinted in full for the benefit of exhibitor readers.

Be sure and see the next issue of EXPLOITATION; and read the details about the winning entries.

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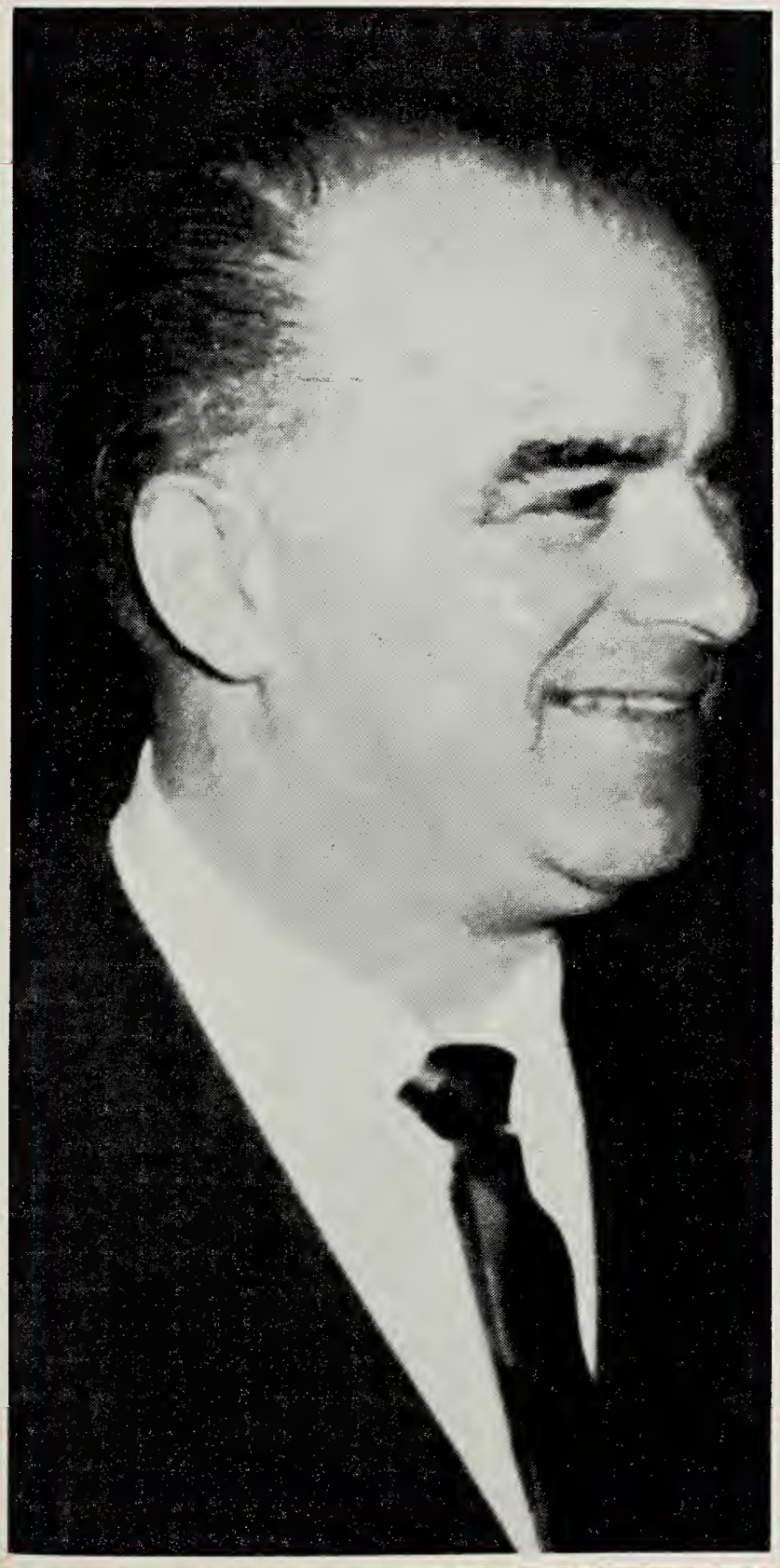
MARCH 28, 1962 | Volume 67 | Number 15

IN TWO SECTIONS • THIS IS SECTION ONE



TOA Board Hears Toll-TV War Plan

(See Page 7)

Hyman Optimistic On 'Orphan Period'

(See Page 10)

Bernard Levy was upped recently to the post of AB-PT executive liaison officer for the southern theatres, succeeding Sidney M. Markley, who resigned to become president of A.C.E. Films.

"What Took You So Long" . . . see editorial—page 5

Male enough to attract a dozen women... not man enough to be faithful to one!

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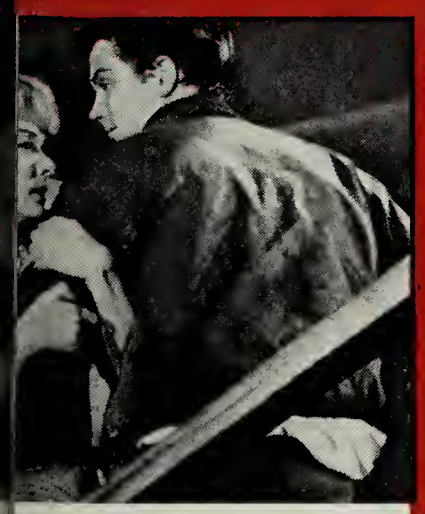
MGM



t to make me feel cheap . . .
nt me to beg, don't you?"

"Meet me aboard the yacht. I'm very willing to share . . ."

"He can come back anytime he wants to! Tell him will ya? . . . I want him back."

"You're just what I need. They oughta kee the highways stocked with guys like you

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Volume 67 • No. 15

MARCH 28, 1962

"WHAT TOOK YOU SO LONG?"

It is our feeling that no community can solve its moral problems through political censorship of motion pictures. The temptation to find a quick and convenient scapegoat is a strong one, but thinking persons know it must be resisted.

The good people who cry for censorship as an answer to the highly questionable fast-buck efforts of a small minority of film-makers and theatre operators may be mistaken, but at least there is no question where they stand.

In recent weeks we have reported on several aspects of the fast-buck situation in Philadelphia. We have exposed salacious films and decried salacious advertising. Just two weeks ago, the law enforcement agencies of the community moved against the most blatant of these fast-buck situations, and public confidence in the entire motion picture industry was shaken somewhat as a result.

We have received numerous letters, phone calls, personal visits, etc., all designed to congratulate MOTION PICTURE EXHIBITOR on its persistent efforts to expose the evils of fast-buck operation and remove the stigma of their activities from the legitimate theatre industry.

We have politely thanked all such well-wishers, but we would like to take this opportunity to point out that their assistance is a bit late. While our campaign was at its height, their vigorous support could have been of immeasurable aid. For one thing, a strong and vocal industry push against fast-buck operations would have let the public know early that the filth-peddlers were part of a different business altogether. Now it appears to many that the sudden attack of morality is due more to the District Attorney's crackdown than to high principles.

Some of the most respected and influential exhibitors in the area were strangely silent during the period between the end of state censorship and the beginning of the new legal crackdown. It was at this point that they should have made their distaste for the fast-buck known to the community. It was at this point that they should have divorced themselves in as public a manner as possible from the industry outlaws who saw in censorship's demise a green light to license.

Their praises are welcome, but they should have stood up to be counted a little earlier in the battle.

The industry is not the only Johnny-Come-Lately in this situation, however. Straddling the fence with them while the fast-buck hassle was building were Philadelphia's staid, respectable daily press.

Up until the District Attorney's office made its big move, the two dailies, The Inquirer and The Bulletin, accepted advertising for every piece of screen trash that came along. Clearly offensive copy was printed daily for obviously fast-buck features. Then, after the arrests and raids, the press policy changed. Suddenly, all ad copy had to be approved. The Bulletin went so far as to print a whole slew of letters from subscribers complimenting them on their "courageous" change in policy.

Now we have considerable respect for the two papers. There are few better across the land. But really, isn't it just a little late to take so many bows. The ad copy was no less offensive while it was being accepted every day. A reasonable question might be, "What took you so long?"

The moral to be learned from all this is that we mustn't be afraid to be counted on controversial issues. Silence may be golden, but not at the cost of self-respect. A little noise early in the fight might have scared the fast-buck boys off before their dirt sullied the reputations of decent, legitimate members of what should be a proud industry.

WHAT'S WRONG WITH THE INDUSTRY?

What's wrong with the motion picture industry? Some would say the answer to that would require an entire volume. Maybe so, but we have been thinking about it in fairly broad terms and the belief that if we agree on our problems, we can get down to the vital job of solving them. So here goes:

A declining boxoffice—competitive bidding—double preferred weekends—television competition—unfair drive-in competition charging by the carload, with triple features and no charge for children—high film rentals, accompanied by a short supply of good pictures—lack of prints—indiscriminate breaking up of a fair clearance system—one selling price for all theatres regardless of run (unless you are a favored customer or a big one)—withholding of prints on available playdates—exhibitor failure to organize and to stand up and be counted on issues vitally affecting their livelihoods.

That's just the beginning. Here are more:

A few fast-buck showmen—high distribution costs—too many hard-ticket pictures available at one time—unfair law suits initiated simply to wangle favors—ridiculously high salaries paid to stars, directors, etc., who never justify them at the boxoffice—lack of proper development of new star material—failure on the part of too many exhibitors to adequately maintain their theatres and take advantage of new technical improvements—reduction of advertising at all levels by distribution, and an accompanying decline in advertising by theatres—demands by certain stars or their agents for equal billing, cast approval, etc.—constant agitation by stockholders whose short term view and hunger for dividends makes them cry for nothing short of the liquidation of certain film companies—the spectre of toll-tv—runaway production.

We'll use a separate paragraph for an old sore—the failure of the industry through the years to come up with an effective, fairly administered arbitration system. The tears that have been shed over this problem are legendary and still flowing in some quarters.

Who created these problems? Some would blame the consent decrees. They say with some justification that producers with no theatre interests have no need to produce an adequate supply of features.

Who's to blame? No doubt, all of us.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Katherine Adamec, secretary to **Charles F. Simonelli**, assistant to the president of Universal Pictures, was married to **Roger F. Seymour**, of Washington, D.C.

Obituaries

Winfield Andrus, 54, managing editor, Film Daily, died at home following a brief illness. He joined Film Daily in 1924, and was in circulation, advertising, and production. He became news editor in 1943 and managing editor in 1953. Funeral services were held at Holy Trinity Lutheran Church, Bellerose, L.I. Surviving are his wife, four sons, his mother, and two brohers.

Florence Massey Chisholm, wife of **John J.** Chisholm, Canadian film producer and past chief barker of Variety Clubs International's Toronto tent, died recently. Mrs. Chisholm headed the Variety Women's Committee.

Tom Held, 72, former supervising film editor for Metro-Goldwyn-Mayer, died of pneumonia following an operation. Held started in the industry when he was 18 as an assistant director with **Marshal Neilan.**

Mrs. William Shaughnessy, sister of **Edmund Reek**, vice-president and producer of Movietone News, Inc., died at her home in Glen Cove, Long Island.

Mrs. Carrie Wright, mother of **Earl Wright**, manager of Lockwood and Gordon- E. M. Loew jointly operated Candlelite-Pix Drive-In, Bridgeport, Conn., died in Laconia, N. H. at the age of 94. She was president of the American Federation of Women while in her late 70s.

Writers Honor Best

HOLLYWOOD — At their 14th annual Screen Awards dinner at the Hollywood Palladium, the Hollywood screen writers honored George Axelrod with the award for the best-written American comedy for his screenplay, "Breakfast At Tiffany's"; Sidney Carroll and Robert Rossen, drama award, for their screenplay of "The Hustler"; Ernest Lehman, Musical award for his screenplay of "West Side Story"; Philip Dunne, for achievement "given annually to that member of the Guild who has advanced the literature of the motion picture through the years and has made outstanding contributions to the profession of the screen writer"; and Mary C. McCall, Jr., the initial Valentine Davies award to "that person whose contribution to the motion picture community has brought dignity and honor to writers everywhere."

Youngstein Keynotes SMPTE

HOLLYWOOD—Keynote speech at the SMPTE convention in Los Angeles, Ambassador Hotel, April 30-May 4, will be given by Max Youngstein, executive vice-president of Cinerama, Inc., it was announced by Jack Servies, president of the Society of Motion Picture and Television Engineers.

Theme for Youngstein's' talk will be "Hollywood's disregard of research and the price it has paid for that disregard."

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MARCH 26

SW Profit Declines In Half-Year Report

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the six months ended Feb. 24, amounted to $1,560,000, it was announced by S. H. Fabian, president. This is equivalent to 77 cents per share on the outstanding common stock. The consolidated operating profit for the same period last year was $2,346,800, equivalent to $1.16 per share.

The consolidated operating profit for the quarter ended Feb. 24 was $247,300, equivalent to 12 cents per share on the outstanding common stock. The profit for the corresponding period one year ago was $876,200 or 43 cents per share on the common stock.

In commenting on the report, Fabian said, "During the six month period the company incurred substantial expenses incident to new developments. These expenses arose largely from the introduction of a new all-fabric lined Playtex girdle and promotional disbursements connected with the launching of the Playtex Nurser.

"On buying the new girdle, retailers are being given the opportunity to exchange their stock of the older style girdles for the new fabric lined girdles both being in the same price range. Originally it had been intended to introduce the new girdle on a region-by-region basis over a period of 18 months. Recently, however, the decision was made to accelerate the program.

"We are rapidly attaining national distribution of the Playtex Nurser, a presterilized disposable baby bottle, which is meeting with favorable reception."

For the six months ended Feb. 24, merchandise sales, theatre admissions, and other income amounted to $67,371,200 as compared with similar income of $64,867,700 for the same period last year.

Merchandise sales, theatre admissions, and other income for the quarter amounted to $32,087,800, as compared with similar income of $31,516,600 for the same quarter one year ago.

"Boccaccio '70" will have its American premiere June 26 as the initial attraction at the new twin theatres, Cinema I—Cinema II, New York City, pictured in model form. Flanking the display are, left, Joseph E. Levine, president, Embassy Pictures, which will release the three-act film, and Donald S. Rugoff, president, Rugoff Theatres, constructing the new showcase at Third Avenue and 60th Street.

BROADWAY GROSSES

Holdovers Dominate Scene

NEW YORK—With all holdover product, the Broadway first runs generally held their own last week. The reserved seat attractions held at a good pace as well.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"SATAN NEVER SLEEPS" (20th-Fox). Paramount claimed the fifth week at $15,000.

"ROME ADVENTURE" (Warners). Radio City Music Hall, with stage show, reported $91,000 for Thursday through Sunday, with the second session sure of $130,000.

"FOUR HORSEMEN OF THE APOCALYPSE" (MGM). Loew's State announced the third week at $20,000.

"EL CID" (Allied Artists). Warner garnered $28,000 on the 15th week.

"A VIEW FROM THE BRIDGE" (Continental. DeMille claimed the ninth week at $12,000.

"DAY THE EARTH CAUGHT FIRE" (Universal). Victoria announced the second week at $20,000.

"THE CHILDREN'S HOUR" (UA). Astor did $24,000 on the second week.

"WALK ON THE WILD SIDE" (Columbia). Criterion had a $27,500 fifth week.

"WEST SIDE STORY" (UA). Rivoli did $41,000 on the 23rd week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated the 14th week was $32,000.

Paper Backs Ad Code

WILMINGTON, DEL.—Exhibitors here have been advised by the Evening Journal and Morning News that advertisements for motion pictures "must conform to the Advertising Code" adopted by the board of directors of the MPAA, as amended June 21, 1950.

The News-Journal Company, publishers of both newspapers, has furnished to advertisers a 24-page "Advertising Acceptability Standards" booklet, along with a letter from Charles L. Reese, Jr., company president, and a National Better Business Bureau service bulletin.

Seventeen classes of "unacceptable advertising" are listed in the booklet.

The trade will find two of these of particular interest:

"6. Advertisements in bad taste or offensive to any group on moral, religious, or discriminatory grounds. Suggestive captions or illustrations are not permitted. No copy, headline or illustration can be employed which states or implies conduct which by normal standards is considered morally or socially unacceptable.

"7. Advertisements for motion pictures must conform to the Advertising Code For Motion Pictures adopted by the Board of Directors of the Motion Picture Association of America, Inc., as amended June 21, 1950. A copy of this code may be obtained from the Association. Your attention is specifically directed to No. 6 above."

Harling Bares Toll-TV Battle Plan

Distribs Win Verdict In Ga. Antitrust Suit

ATLANTA—The operators of the Buckhead and Fine Arts Cinema theatres failed to win a multi-million-dollar suit against local theatres and national film distributors.

A federal jury found in favor of the defendants and against Mr. and Mrs. John Carter, who own and operate the two theatres. They had filed a suit several years ago charging 20 corporations and companies with violating the antitrust laws.

The Carters asked for $300,000 from each defendant, the sum being three times the damage sustained for alleged "violation" of the antitrust laws. The suit named all operators of the downtown theatres except the Rialto, and also named the West Point Theatre, Inc.; Evans Theatre Corp.; Storey Theatre, Inc.; East Point Amusement; Paramount Film Distributors; Loew's Inc.; 20th-Fox; Warner Bros.; RKO Radio Pictures; United Artists Corp.; Universal Film Exchange, Inc.; and Columbia Pictures, Inc.

The suit charged the companies with using practices which prevented the Carters from exhibiting films for many weeks or months after national release date and "until they had become old and of little value."

The suit also charged that the distributors refused to license films unless minimum admission prices were charged.

The defendants denied any conspiracy or violation of the antitrust laws. Officials of the companies said the newly released pictures went downtown because of central location and the condition of the theatres.

The long, technical trial lasted two weeks here in Federal Court. District Judge Boyd Sloan dismissed the action after the jury returned a verdict in favor of the theatres and film companies.

RKO Meets On U-I Trio

NEW YORK—RKO Theatres executives and managers in the greater New York area joined Universal executives last week at the Universal home office for a special merchandising conference on three Universal releases —"The Outsider," "The Day The Earth Caught Fire," and "Lover Come Back," which are set for the RKO circuit in New York during the coming weeks.

Harry Mandel, RKO Theatres president; Matty Polon, vice-president; Fred Herkowitz, advertising and publicity director, and other RKO theatres home office executives and advertising and promotional representatives joined the managers for the meeting.

Philip Gerard, Universal's eastern advertising and publicity director, outlined Universal's merchandising plans; assisted by Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; and Jerome M. Evans, eastern promotion manager.

Anderson Joins Fox-TV

NEW YORK—Howard B. Anderson has joined 20th Century-Fox Television as manager of the syndication department, according to an announcement by George T. Shupert, vice-president of the company. Mr. Anderson will supervise all of the company's syndication activities both in made for television series and feature pictures.

Theatres Win Battle On Detroit Water Tax

DETROIT—Allied Theatres of Michigan won its fight against this city's tax on theatre water-cooled air-conditioning equipment when the Michigan Supreme Court ruled that a demand charge on air-conditioning equipment is invalid.

The suit had been brought by the exhibitor body against the City of Detroit, with the Theatre Control Corporation as the plaintiff.

It was the Court's unanimous decision that the levy was "discriminatory, unreasonable, and arbitrary," and that users of water-cooled air-conditioning equipment "were deprived of their rights without due process of law."

The ruling was on an appeal from an inconclusive decision of the Wayne County Circuit Court to which the Supreme Court remanded the case for consideration of the question of refunds of tax money that has been paid to the city under protest.

It was estimated that a small theatre will get a refund of $1,500; an average house $3,000; and some large houses as much as $5,000 to $6,000. The refunds will be on tax payments from 1956 to 1962.

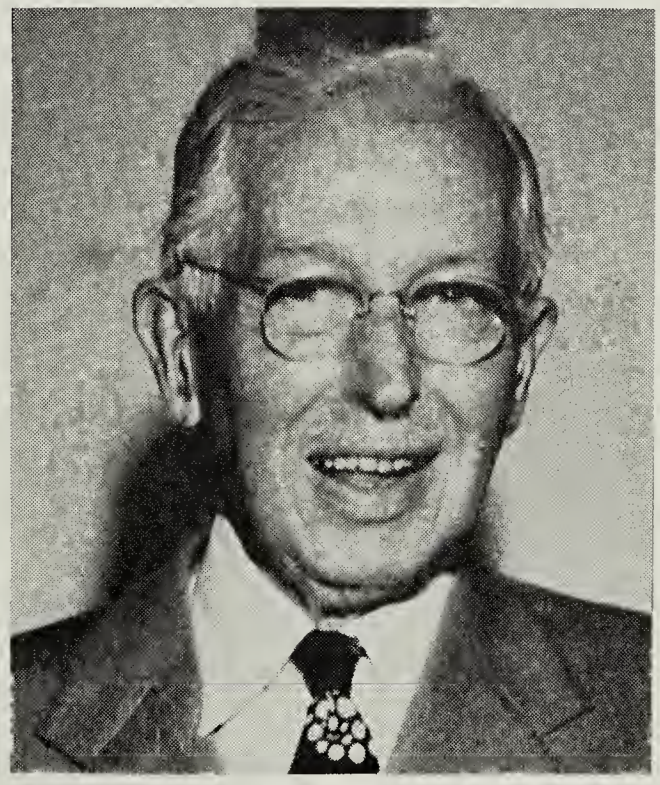
Israel Heads Music Group

NEW YORK—Arthur Israel, Jr., has been elected president of the Music Publishers' Protective Association, Inc.

A prominent executive in the music and amusement fields, Israel is chief executive officer of Famous Music Corporation and Paramount Music Corporation. He is a graduate of Yale Law School.

Society Honors Hoblitzelle

NEW YORK—The Newcomen Society in North America honored Karl Hoblitzelle, founder and president, Interstate Theatre Circuit, Dallas, with a testimonial dinner at the Hotel Pierre. Attended by a large delegation of theatre men, including many from Texas, the dinner was preceded by a cocktail party hosted by the Republic National Bank of Texas, of which Hoblitzelle is board chairman.



HOBLITZELLE

TOA Board Endorses New Star Trailers; Affirms Faith In Code; Studies Production Plan

WASHINGTON—At the midwinter meeting of the Theatre Owners of America board and executive committee at the Sheraton-Park Hotel, Philip F. Harling, chairman, Joint Commitee Against Toll TV and of TOA's Anti-Pay TV Committee, outlind a battle plan against the medium.

He said, "First, every member of the Interstate and Foreign Commerce Committee of the Senate and House of Representatives, including the Chairman of the Rules Committee must be advised that action must be taken on every one of the bills formerly presented which would ban pay tv; that they must pass the committees, and then be brought out on the floor of Congress.

"Secondly, there must be a revitalization of the exhibitor committees in every exchange territory in the country to exert extreme pressure on Congress by letters, wires, petitions, and personal solicitation to act on these bills.

"Thirdly, the Joint Committee must be kept advised, as it has been, of every instance where an attempt is being made to conduct a pay tv system, whether by wire or by air. Wherever this has been called to our attention, the committee has been of invaluable aid to the local people in squelching every attempt to get off the ground. These brush fires must be constantly smothered.

"Lastly, to continue our major litigations in Arkansas and in Hartford and in order to pursue and eliminate the individual attempts to introduce pay tv, we must have the money. To date we have been able to accomplish our work with pins and promises, but there is a limit to the endurance of those to whom we tender our pins and promises. Every day you gain in keeping pay tv away from our theatres is the cheapest form of insurance you can buy to stay in business."

The TOA directors voted unanimous endorsement of the program to help develop America's new stars through the use of trailers on theatre screens. The appointment of Matthew Polon, executive of RKO Theatres in New York City, as distribution coordinator for the program, was announced.

The TOA board heard a report from Albert M. Pickus, chairman, TOA's Screen Producers Guild Liaison Committee, on a meeting with the SPG Committee last month at which a concept of increasing production by guaranteeing individual producers against loss was explored. The board voted to suggest that ACE Films, the exhibitor organization to finance the production of new films, explore this concept. This action was taken so that if the proposal was found workable, it would not conflict with the program of ACE Films.

At a luncheon meeting, the TOA board had as its guests Lee Loevinger, Assistant Attorney General in charge of the Antitrust Division of the Department of Justice; Robert L. Wright, First Assistant in the Antitrust Division; and Maurice Silverman, in charge of the U.S. vs Paramount decrees. They met informally with the nearly 90 exhibitor leaders present.

The luncheon meeting was also used as a platform for the Motion Picture Theatre

(Continued on page 18)

BOXOFFICE MAGIC

Starring

BASIL RATHBONE ESTELLE WINWOOD GARY LOCKWOOD ANNE HEI

FOR EASTER!

THRU UA

renplay by
ERNARD SCHOENFELD

Produced and Directed by
BERT I. GORDON

In **EASTMAN COLOR**

Hyman Forecasts Better May-June As Distribs Aid "Orphan Period"

NEW YORK—Edward L. Hyman, vice-president, American Broacasting-Paramount Theatres, issued his Hollywood report and release schedule for 1962 at a trade press luncheon at the AB-PT home office.

Hyman said that the new release schedule, "compiled in the interest of an orderly distribution of quality product throughout the year, reveals that the product listed for May-June show great promise and potential."

He indicated that the listing of more films of higher calibre by the distributors was due to "their wonderful response to our request that quality product be made available in the 'orphan months' of May and June."

It was Hyman's opinion that the quality films listed in the 1962 schedule for release from now to September "will give exhibitors a great opportunity to improve their returns over the same period a year ago" and said he was "more confident than ever about the future of the motion picture theatre business."

"The most important factor we observed," he said, "was that each and every distributor is constantly striving to improve the quality of pictures and every possible effort is being made to diagnose properly in this unpredictable market of ours, what will be attractive to our mass audience."

"We have promised all distributors on behalf of all exhibitors that have endorsed orderly distribution that exhibitors everywhere will go all out in advertising, exploiting, and promoting the quality product being made available."

Hyman's release schedule from March to September lists 138 pictures as follows: Warners, 15; 20th-Fox, 16; Paramount, 10; MGM, 13; United Artists, 16; Universal, 13; Buena Vista, four; Allied Artists, eight; American-International, six; Continental Distributing, 10; Embassy, seven; Astor, three; and Showcorporation, two.

Exhibitors were urged by Hyman to support the "new faces" program, the Academy Awards 'Oscar' telecast on April 9, and A. C. E. Films, which Sidney E. Markley, former AB-PT vice-president, now heads.

U-I Earnings Rise

NEW YORK—Universal reports for the 13 weeks ended Jan. 27, consolidated net earnings from operations of $1,259,880, after a provision of $1,040,000 from federal taxes on income. After dividends on preferred stock, such consolidated net earnings amount to $1.38 per share on 887,790 shares of common stock outstanding, excluding shares in the treasury.

For the 13 weeks ended Jan. 28, 1961, the company reported consolidated net earnings from operations of $1,000,653, after a provision of $967,000 for Federal taxes on income. After dividends on preferred stock, such consolidated net earnings amounted to $1.09 per share on 888,390 shares of common stock outstanding.

Kaufman To Assist Hyman

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., announced that Walter N. Kaufman has been appointed as his executive assistant to replace Bernard Levy who is now the executive liaison officer for the southern motion picture theatres of AB-PT.

Kingsley Scholarship Fund Seeks Industry Support

NEW YORK—Contributions are being sought for the Edward L. Kingsley Scholarship Fund which will pay for the scholarship of one student each year in a course on motion pictures.

Kingsley fostered interest in foreign art films for the most part, but there is no question that he stimulated interest in films generally thereby.

Contributions should be sent to the Edward L. Kingsley Scholarship Fund, 35 West 57th Street, New York City.

No Theatre Exemption In N.Y. Wage Bill

ALBANY—The Senate passed, by a vote of 56 to 0, the Jerry Bill fixing a minimum wage of $1.15 per hour in New York State, effective Oct. 15, 1962, and of $1.25 hourly starting Oct. 15, 1964.

Exhibitors' pleas for exemption of motion picture theatre workers were not heeded. The showmen contended that enactment of the amendment would result in further theatre closings; that skilled employees (like projectionists), as well as the relatively unskilled would lose jobs as a consequence.

The bill, which had been drafted in Govenor Nelson A. Rockefeller's office and the goals of which he had set in his message to the Legislature on Jan. 3 last, went from the Senate to the Rules Committee of the Assembly. That body was expected to approve it before adjournment.

A companion bill, introduced by Assemblyman Edward J. Amann, Jr., Republican of Richmond County, had been referred to the Labor Committee. Its chairman, Willard C. Drumm, Columbia County Republican, said before the Senate acted that he would like to see some differential in the minimum wage for upstate workers, as compared with that for downstaters.

The Assembly earlier defeated a Democratic motion for the discharge from committee of a bill directing a $1.50 minimum rate hourly.

Goldenson Heads CP Board

CLEVELAND—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., was reelected chairman of the board of United Cerebral Palsy Associations at the opening session of the organization's 12th annual conference here.

Goldenson has served five terms as national president. He is active in a number of organizations, including the New York State Governor's Committee on Employment of the Physically Handicapped, The Advertising Council, and the President's Advisory Committee on the Fitness of Youth.

NW Booking Firm Reelects

MINNEAPOLIS—All members of the board of directors of Northwest Theatres, local buying and booking organization, were reelected. They are Freeman Parsons, Fred Schnee, James Rangaard, Don Buckley, and Charles Creamer.

Allied Reports Loss; "El Cid" Not Included

NEW YORK—S. Broidy, president of Allied Artists Pictures Corp., has announced that the operations of the company and its wholly owned subsidiaries for the 26 weeks ended Dec. 30, 1961, as shown by the books without audit, resulted in a net loss before federal income taxes of $1,041,000. This compared with a profit of $363,000 for the corresponding period in the previous year.

A provision for federal income taxes of $51,000 was made in the previous year 26 week period—whereas in the current period, this shows a credit of $45,000. This resulted in a final net loss for the 1961 period of $996,000 compared with a net profit in the 1960 period of $312,000.

A comparison by quarters of the net loss in the 1961 period shows for the second quarter ending Dec. 30, 1961, an amount of $266,000, compared with $730,000 for the first quarter ended Sept. 30, 1961.

The gross income for the 26 week period in 1961 amounted to $5,412,000 as compared with $7,560,000 for the same period in the previous year. The operations for the 26 week period in 1961 do not reflect any income from "El Cid," which only went into release in the latter part of December.

Third Term For Dickstein

NEW YORK—Abe Dickstein, 20th-Fox home office sales executive, has been nominated for an unprecedented third consecutive term as president of New York's Cinema Lodge of B'nai B'rith and all other current officers have been renominated, it was announced by the executive committee following a report of its nominating committee, Robert K. Shapiro, Martin Levine, and Irving H. Greenfield.

Nominated for vice-presidents are Alex Arnswalder, Jack Hoffberg, Leonard Kaufman, Milton Livingston, Joseph E. Margulies, Howard Minsky, David Picker, Sol Rissner, Cy Seymour, Howard Shulman, Rabbi Ralph Silverstein, and Jack Weissman. Louis Wolff has been nominated as treasurer and Leonard Rubin as secretary. Nominated as trustees are Max Blackman, Julius Collins, Leo Jaffe, Marvin Kirsch, Joseph Maharam, Samuel Rosen, Herman Schleier, Hon. Arthur H. Schwartz and Karl Tausig. Jack Levin, Jack Hoffberg, Abe Dickstein, and Karl Tausig have been nominated as delegates to the District Grand Lodge Convention at the Hotel Concord in June, and Howard Minsky, Leonard Kaufman, Jack Hoffberg, and Karl Tausig have been nominated as delegates to the Metropolitan Council of B'nai B'rith lodges and chapters.

IATSE Names Flaherty

BOSTON—George J. Flaherty, Hollywood representative of the I.A.T.S.E. for the past eight years, was elected a vice-president at a meeting of the organization's general executive board here. He succeeds the late Carl G. Cooper.

Flaherty is president of Hollywood Studio Projectionists Local 165 and a member also of Los Angeles Stage Employes Local 33.

Para. Shifts Smith

NEW YORK—Herman Smith has ben appointed staff assistant to Armand Cardea, director of advertising, publicity, and exploitation for Paramount International Films, Inc.

Smith has been associated with Paramount since 1956.

Officials Lose Fight To Ban "Trash" In Fla.

JACKSONVILLE—An effort by Duval County officials to prevent the local exhibition of "Poor White Trash," a feature film being distributed by Mike Ripps' CDA company of Mobile, Ala., fizzled out in advance of scheduled showings at Loew's Normandy Twin Outdoorer, Herman L. Meiselman's Midway Drive-In, and at National Theatre Enterprises' Negro-patronage Roosevelt.

Booked on all four screens for the week of March 14-20 "Poor White Trash" did capacity business due to a highly unusual exploitation program and because the furore stirred up by county officials was fully reported in the daily press and stimulated the curiosity of thousands who attended performances to find out the nature of the film.

Edwin M. Booth, Duval County solicitor, discontinued an attempt to ban the film upon learning that it had been licensed by the N. Y. Board of Review on Nov. 24, 1961, and that it was considered a relicensing of the film "Bayou," licensed on June 30, 1957. "Bayou" played here at the downtown Imperial in 1957 and received no criticism.

On March 12 this year, however, two days before the opening of the reissued and renamed film, Circuit Court Judge Marion W. Gooding, enjoined and restrained further distribution of a four-page, tabloid size handbill advertising the local showings of "Poor White Trash" and directed that all undistributed copies of the handbill be turned over to Sheriff Dale Carson. The ban against the handbill, which featured a silhouette of a woman disrobing behind a window shade, was agreed to by Robert R. Steuer, Mike Ripps' director of advertising and exploitation, who was in the city.

A joint statement issued by county officials stated that the licensing of "Poor White Trash" by the N. Y. Board of Review meets all the legal requirements for the showing of a film in any licensed motion picture theatre anywhere in Florida.

Steuer said presentation of "Poor White Trash" has not attracted serious objections in any other state or city where it has been shown, including Apalachicola, Fla., Louisville, Ky., Pittsburgh, and Port Arthur and Houston, Tex.

Confirmation of that statement came in a telephone conversation which newsmen of the Florida Times-Union, local morning daily, had with Dr. W. T. Weathington, City health officer of Port Arthur and chairman of the city's board of censorship. His board —composed of a Catholic priest, a judge's wife, a business man, and the wife of a Jewish physician—reviewed the film and found that it was not obscene or objectionable or interesting.

The Times-Union reported that Dr. Weathington said: "We did not ban the picture. We found that it was a poor movie, with poor acting, poor plot, and poor photography. In fact, we noticed that audiences were staying for about 10 minutes of the picture, then buying bags of popcorn and leaving."

All of which would seem to put "Poor White Trash" in the "fast buck" classification.

A final note in the controversy was set forth by Bob Barris, chairman of the Duval county commission, who declared that he would advocate strongly the passage of a law creating a Florida board of motion picture review and giving it sole authority to license motion pictures for exhibition in Florida.

Such action would be viewed with alarm by area exhibitors.

N.Y. Assembly Okays Classification; Senate Will Consider This Year

Geraldine Page and Rip Torn recently arrived in Miami, Fla., for the world premiere of MGM's "Sweet Bird Of Youth."

N. Y. Tightens Bingo Law

ALBANY—Passage by the Assembly of a bill to replace the present nine-member State Lottery Control Commission (administering the Bingo Licensing Law) with a five-member board possessing broader powers, and the introduction in the Legislature of other measures to tighten supervision of persons renting halls or selling supplies for games, was followed by a report from Moreland Art Commissioner Thomas B. Gilchrist, Jr.

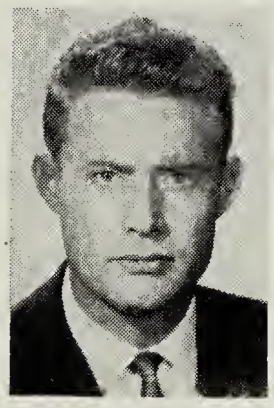
He said that gambling promoters and criminals worked into every level of Bingo operations in New York State, almost as soon as the Commission was created.

Commissioner Gilchrist, appointed by Governor Nelson A. Rockefeller last year to recommend ways of improving Bingo laws' enforcement, declared that the Commission now being legislated out of existence never actually controlled the legalized Bingo it was established to regulate. In the motion picture exhibition field, Bingo is generally considered "opposition" and damaging to the boxoffice.

He criticized three members of the Lottery Control Commission for alleged conflicts of interest. This, declared Commissioner Gilchrist, "in any public position represents a potential threat to the people of the state."

Tex. Circuit Ups Sheffield

ABILENE, TEX.—W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, Inc., announced the appointment of Frank Sheffield to the position of city manager of the Abilene, Tex., theatres and properties recently.



SHEFFIELD

Sheffield now manages the three Abilene theatres, the Paramount, Queen, and Park Drive-In. He first started his career at Corsicana in 1950 and two years later was transferred to Abilene as the manager of the Paramount.

In June, 1958, Sheffield was promoted to city manager of the Denison, Tex., theatres.

Sheffield is a native Texan, born in Honey Grove and reared at Longview where he entered Army service after completing his schooling.

ALBANY—The Luigi Marano legislation which will place an approval notice on all motion pictures which will be suitable for children passed the Assembly. The bill would grant the motion picture division of the New York State Education Department the power to review all films released on and after July 1, 1962, but would not apply to those already released or which may be re-run for television. The law would carry no penalties.

Marano said, "Neither the producer nor the distributor will be hurt by the bill as this measure in no way affects the newspaper or any other type of advertising media used to promote motion pictures."

The bill passed by a vote of 117 to 31.

The Joint Legislative Committee's second bill which amends Section 1141 of the Penal Law also passed the Assembly by a vote of 120 to 38. This measure provides that in order to be a misdemeanor, the sale, possession or transaction with obscene prints and articles must be made knowingly, with the sentence for the third offense to be for a term of not less than six months nor more than three years, and the restriction of the sale of salacious motion picture film by the reels to children under 18.

Both bills will be let out of committee in the Senate this year, according to Assemblyman Marano.

Legit Operator Convicted

PHILADELPHIA—Charles D. Teller, operating the Ogontz as a legitimate theatre, was found guilty in Quarter Sessions Court of three violations of the Pennsylvania Securities Act by Judge Charles L. Guerin.

The Commonwealth charged that between March, 1958, and September, 1959, Teller induced three persons to invest $38,000 in the theatre which he then operated. He promised the investors a 10 per cent profit from legitimate productions he planned.

Teller has since filed a bankruptcy action.

The theatre was formerly a unit of the Stanley Warner chain.

Levine Sets Scholarship

NEW YORK—Joseph E. Levine, president of Embassy Pictures Corp., has established an annual $2,000 scholarship fund at The Neighborhood Playhouse School of the Theatre.

Grants of $1,000 each will be annually awarded to one male and one female student at the school. Mrs. Rita Wallach Morganthau, director of The Neighborhood Playhouse, will administer the scholarships.

Levine declared that the encouragement of youths, through such educational aid, was necessary to develop new talent for the theatrical professions.

B.C. Tax Cut Near

VANCOUVER, B.C.—Premier Mac Bennett has introduced a bill in the British Columbia Legislature to eliminate the 10 per cent amusement tax on all admissions of 75 cents and under and to reduce the tax to five per cent on admissions over 75 cents. Passage is expected.

This bill is a result of five years of ceaseless campaigning by British Columbia exhibitor associations, who have asserted that many marginal situations will now remain open.

A TERRIFYIN
UNPARALLEL

A MAN SAVAGELY DEDICATED TO COMMITTING A CR
DETERMINED TO END HIS ORDEAL OF TERROR...EV

GREGORY PECK · ROBER

"CAPE

CO-STARRING

LORI MARTIN · MARTIN BALSAM ·

PRE-RELEASED WITH THAT UNIVERSAL SHOWMANSHIP FOR EASTER PLAYDATES

SET TO OPEN MIAMI, FLORIDA STATES
NEW YORK, VICTORIA TH

AR OF NERVES
SUSPENSE!!!

HOCKING BEYOND BELIEF! A MAN DESPERATELY
MEANT USING THE ULTIMATE WEAPON—MURDER!

ITCHUM · POLLY BERGEN

FEAR"

An adult motion picture
of suspense and terror

50th ANNIVERSARY
Universal International

SCHEN · TELLY SAVALAS
BARRIE CHASE

Screenplay by JAMES R. WEBB · Directed by J. LEE THOMPSON · Produced by SY BARTLETT
A Melville-Talbot Production · A Universal-International Release

SHINGTON, RKO KEITH'S THEATRE · INDIANAPOLIS, CIRCLE THEATRE
IANS-LUX 85th ST. · CHICAGO, WOODS THEATRE · DETROIT, FOX THEATRE

Read the critics' raves

THE CRITICS RAVE about "CAPE FEAR"

"Cape Fear" is a classic of cliff-hanging suspense. A Hitchcock-like plot, directed at a crescendo pace. Audiences are not likely to have many fingernails left at the end. —*Motion Picture Daily*

A gripping and suspenseful drama of terror and fear with Peck and Mitchum to assure strong box office returns. Will hold audiences enthralled. —*Box Office*

"Cape Fear" is a thriller of shock and suspense. A robustly melodramatic tale of ordeal of terror, this film rates very high. It belongs in the elite company of superior entertainments. —*Film Daily*

THE CRITICS APPLAUD

A suspense shocker of the first order. The screen literally tingles with excitement. Unquestionably will keep audiences spellbound. —*Film Bulletin*

A nail-biting tale of suspense and excitement. Spine-tingling screen fare. Audiences will be held tightly to their seats and will spread the good word that this is a picture worth seeing. —*Motion Picture Herald*

J. Lee Thompson who directed the masterpiece of high adventure, "Navarone" has turned his genius to high tension in the shocker, "Cape Fear." A strong contender for box office laurels. —*Independent*

THE CRITICS ACCLAIM

"Cape Fear" is a superior experience in terror. A tribute to the acting abilities of the cast and to the genius of the director, J. Lee Thompson. It should make quite an impression at the box office. —*Harrison's Reports*

Leaves its audiences limp. Every unbearable instant of suspense has been drained from each moment's action. A powerful drama, excruciatingly realistic, magnificently directed with superb performances by Gregory Peck, Bob Mitchum, Polly Bergen and Barrie Chase. Very big things at the box office are in store for "Cape Fear" because it deserves that. —*Hollywood Reporter*

50th ANNIVERSARY
Universal International

Loew's Circuit Shifts ManagementPersonnel

NEW YORK—A series of promotions among managers and assistant managers of Loew's New York theatres has resulted from the advancement of Daniel Cohen from the home office advertising department to division managership of Loew's houses in upper Manhattan, the Bronx, Westchester, and Queens. In making the announcement of the appointments, Charles E. Kurtzman, general manager of theatre operations, underscored the company's policy of promotion from within the ranks.

The promotions and transfers involve the following: Reginald Dowell, Triboro, has been named manager of the company's flagship theatre, Loew's State, on Broadway. He will be succeeded by Louis George, Spooner. John Gill, assistant, Metropolitan, will become manager, Spooner. Helen Wright, assistant, Commodore, becomes manager, Loew's Delancey, succeeding George Kirby, who is retiring. Dorothy Solomon, manager, Oriental, will move to the Kings, where she will succeed Joseph Beck, who is resigning to enter his own business. Albert Boschi, Boro Park, will assume the Oriental post, with James Shepard, assistant, 175th St. filling the Boro Park vacancy. Rein Rabakukk, manager, Loew's Coney Island, will move to the Mid-City, St. Louis, taking over from Lou Brown, who has been appointed to the Loew home office.

Jones Heads Okla. Exhibs

OKLAHOMA CITY—At a convention meeting of United Theatre Owners of Oklahoma and the Panhandle of Texas, Johnny H. Jones, Shawnee, was reelected president; Paul Stonum, Anadarko, was named board chairman; Charles Proctor, Muskogee, and George Stovall, Sayre, were reelected vice-presidents; and C. F. Motley, Oklahoma City, treasurer. L. A. White, Weathersford, is a new vice-president. Earl Snyder, Tulsa, was elected secretary, and Sam Brunk was reappointed executive secretary.

New on the board will be James Ross, John Thompson, John Knisley, and Glen Thompson.

Henry H. "Hi" Martin, vice-president and general sales manager, Universal Pictures, a native of Oklahoma, was honored at a luncheon. He was commissioned a Colonel on the staff of Governor Howard J. Edmonston, with the presentation made by Secretary of State William Christian.

Durham, N.C., Exhib Sues To Halt Anti-Segregation Demonstrations

Des Moines City Council Hits "Light" Newspaper Ad

DES MOINES—Movie theatre newspaper advertising broke out before the Des Moines city council again with some of the council members rapping the advertisement on "Light in the Piazza" as in "very bad taste."

Last fall the council dropped plans to establish movie censorship after the theatre owners agreed upon a self-regulation plan.

The newspaper advertisement on "Light in the Piazza" had been placed by the downtown Paramount.

Sherwin J. Markman, attorney for the movie industry in Des Moines, defended the advertisement as having been approved by the advertising Code Administration of the Motion Picture Association of America and contended the ad was within the spirit of the agreement reached last fall.

After discussing the recent advertisement the council approved a resolution by a vote of four to 0, advising the theatre owners the ad was "in very poor taste" and that this type of advertisement should be stopped.

Benjamin Aids U.N.

WASHINGTON—The White House announced that Robert S. Benjamin has agreed to serve for another year as chairman of the U.S. Committee for the United Nations. President Kennedy expressed great satisfaction that Benjamin had agreed to continue this work, as he believes the UN and this Committee have a significant function to perform in the coming months.

Benjamin is the first chairman to be appointed to that office for two full terms. He is also director of the national board of the American Association for the United Nations and a member of the executive committee of the Citizens' Committee for International Development.

He is a chairman of the board of United Artists and a senior member of the New York law firm of Phillips, Nizer, Benjamin, Krim and Balloon.

DURHAM, N.C.—Abercrombie Enterprises, Inc., obtained a court order which restrains 34 members of the NAACP's local youth chapter, and the state NAACP youth advisor and attorney from continuing illegal anti-segregation demonstrations at the Carolina here. At the same time, it filed notice with the court of its intention to sue the same defendants for compensation for loss of business and for punitive damages.

The order, signed by Superior Court Judge Hamilton Hobgood, forbids the pickets and demonstrators from entering the theatre building without permission of the management, from interfering in any manner with the ingress or egress to the theatre of other persons; from continuing to line up at the boxoffice after having been told once they would not be sold tickets; and from interfering in any manner whatsoever with the lawful operation of the theatre. It directed the sheriff of Durham County to post copies of the order around the theatre property.

Fourteen Negro students forced their way into the auditorium of the theatre March 14 while numerous others pushed aside ushers and forced their way into the lobby. All had tickets, apparently purchased for them by white persons. The following night, four other Negroes gained entrance to the main auditorium by way of an emergency exit door, which apparently was opened for them by a white person inside. Many others forced their way into the lobby, where they were stopped, and milled around for some time before leaving.

"Round-robin" tactics were operated both nights by some 250 demonstrators who demanded to be sold tickets at the boxoffice and then joined the end of the line and repeated the process when they were refused. Others could not get to the boxoffice either day, and white patrons were sold tickets just inside the lobby entrance.

The order does not order pickets away from the building, but prohibits mass demonstrations in and around the theatre property such as occurred on the two nights in question. With the signing of the order, the demonstrations ceased.

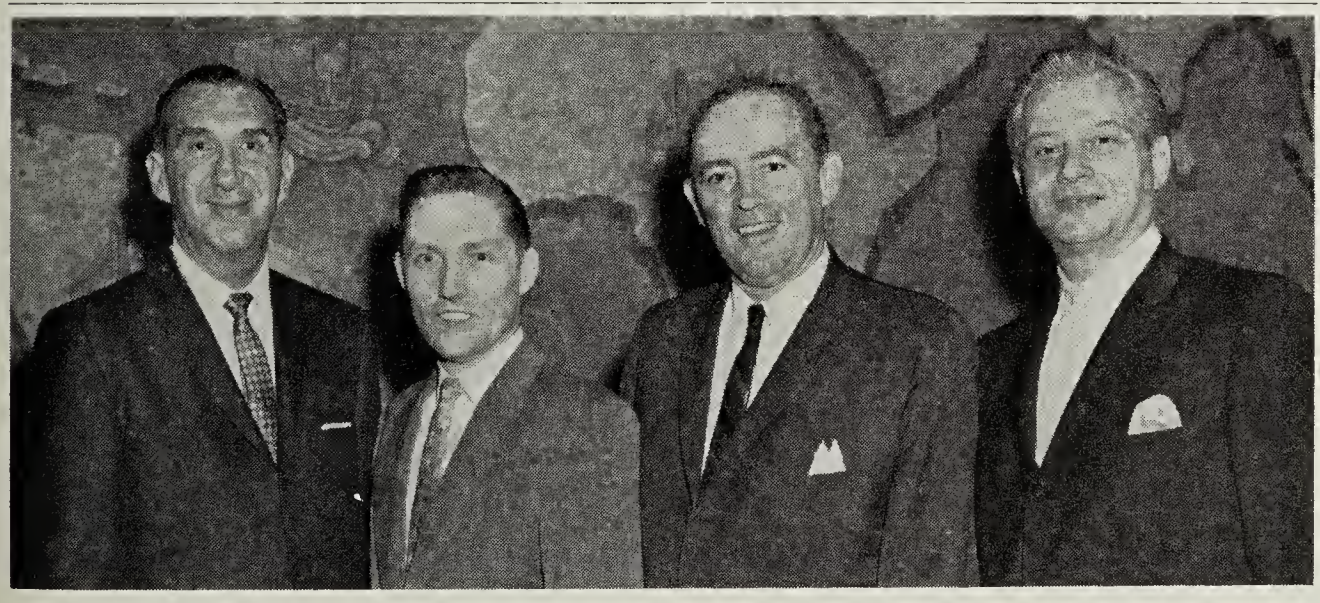
The order directs the defendants, who included Negro students; Floyd B. McKissick, Durham, state NAACP youth advisor and attorney; and Edward Opton and Ralph Luker, white students of Duke University who are president and secretary of the Durham Youth Chapter, to appear before an attorney of the plaintiff so that they can be examined prior to filing the damage suit. Charles L. Abercrombie, Danville, Va., president of Abercrombie Enterprises, said he will ask $5,000 compensation for loss of business and $25,000 punitive damages.

The 34 defendants are directed to appear in court March 30 to show cause why the temporary restraining order should not be made permanent.

In his petition for the restraining order, Abercrombie, who has the Carolina theatre property, owned by the City of Durham, under long-time lease, points out that on the reverse side of each ticket at the Carolina is written: "The management reserves the right to refuse admission to the holder of this ticket by refunding the purchase price, and to determine when and where this holder may sit."

The petition says that on the night of March

(Continued on page 18)



Loew's Theatres with headquarters in New York City has undergone a strengthening and realignment of its advertising and publicity staff and, left to right, Ted Arnow becomes national publicity director; Don Baker was named director of advertising; Russ Grant is editorial director; and Bob Solomon, formerly of Loew's State, was assigned to exploitation. Not in photo is Lou Brown, who is being brought in from Loew's Midland, St. Louis, to handle co-op campaigns for the circuit.

The NEW YORK Scene

By Mel Konecoff

AMERICAN INTERNATIONAL'S chief executives, president Jim Nicholson and executive vice-president Sam Arkoff, previewed the first of a series of nation-wide meetings with exhibitors which will feature screenings of "Burn Witch Burn," with Janet Blair, and a 30-minute product trailer which contains clips from "Tales of Terror," "Survival," and several other AIP forthcoming productions.

They reported that their promise that the company will provide a steady source of better product for exhibitors all over the world is now a reality with 11 features completed in the can. A total of at least 16 features will be released this year. Nicholson and Arkoff expected to cover 16 cities over a three week period.

JOSEPH E. LEVINE has abandoned his plans to roadshow "Boccaccio '70," at least in the New York area, because prior to his taking off on a vacation he announced at a luncheon that he has closed a deal with David S. Rugoff, president of Rugoff Theatres, whereby the film will premiere at the latter's new dual theatre set-up, Cinema I—Cinema II, presently under construction on New York's East Side. The openings will take place on June 26 in the twin theatres with staggered starting times scheduled.

Levine emphasized that the premiere of the film will receive one of the greatest promotions ever conducted by Embassy Pictures, and he thought that the unusual picture demanded the unusual in its exhibition.

Rugoff reported that his circuit will conduct an extensive institutional campaign to introduce the twin theatres and their opening feature. He looked forward to a new pattern of exhibition in the dual theatres, one of which seats 750 and the other 300 patrons. The building costs will exceed $1,125,000 and it was designed by architect Abraham Geller, with the theatres designed by Ben Schlanger.

HAVE DREAM, WILL TRAVEL: Jim Velde, Fred Goldberg, and Dave "Skip" Weshner (UA vice-president in charge of sales; national advertising, publicity, and exploitation director; and producer representative respectively) insisted on calling a luncheon to inform the press that come Easter they will have 400 dates on the new Elvis Presley picture, "Follow That Dream." A second wave of openings will take place on Decoration Day, and these will then spill over into the summer playoff period. The number of prints will be increased if necessary, they said.

Meanwhile, they are amazed by the number of dates that are coming in, by the terms being bid, and by the guarantees being offered by exhibitors. Accordingly, the aforementioned gentlemen believe that this could be one of the biggest grossers in the last several years, being fine entertainment for everyone, not just the younger or usual Presley set. Goldberg had expectations that the campaign would follow in the steps of the one used for "Sergeants 3," where $250,000 was spent on television on a cooperative basis.

If you bidders are happy with the results on "Follow That Dream," then you can start getting ready for another Presley epic, this time a remake of "Kid Galahad," which will be ready around Thanksgiving.

THE METROPOLITAN SCENE: Producer-director Frank Launder was in town from England to help the opening of his latest Peter Sellers comedy, "Only Two Can Play," which got back its negative cost of a half million dollars in the London area playoff alone. He wouldn't be adverse to making a film in Hollywood, providing he was assured there would be no interference from the front office. . . . The south has triumphed again. This time they've grabbed Bernie Levy as executive liaison officer for the southern theatres of American Broadcasting-Paramount Theatres, and the south's gain is the north's loss. We wish him well. . . . Columbia Pictures paid New York University and Professor Robert Gessner to conduct a study to identify and analyze the factors which have universal appeal in the most widely-viewed film of 1961, "The Guns of Navarone." 282 exhibitors were queried and the screenplay was rated first, with acting performances and star names tying for second. These were followed by production values, pace, and music. We could have told them it was a great picture for less money. . . . Frederick Brisson likes the Alfred Hitchcock trademark so he too appears briefly as a passerby in a street scene. . . . Gene Pleshette is real proud of daughter Suzanne Pleshette having been signed to a long-term Warner Bros. contract. . . . High school newspaper editors were scheduled to see "Moon Pilot," and they were also to be greeted by "Miss Disneyland." How could they stand it? By the bye, Charlie Levy and his people are doing a good job creating lots of curiosity and attention regarding the film with all kinds of cute gimmicks. . . . U-I's Hi Martin is back in the anniversary gimmick business as well after a trip out west. Each mail becomes a surprise-filled adventure these days.

ONCE AGAIN Spyros P. Skouras, president of 20th Century-Fox and chairman of the amusement division of the current Red Cross campaign, hosted a luncheon which was attended by a lesser number of exhibitors and distributor representatives than in prior years, and by more industrial and Red Cross executives.

They heard hopes expressed that the city would realize a goal of $5,700,000 which would surpass the sum raised last year of $4,400,000, and the opinion was expressed that the industry is as vital to the campaign this year as in the past.

Organization head General Alfred M. Gruenther detailed some of the work of the Red Cross. Russell V. Downing, president of the Radio City Music Hall, responded to the appeal from the audience on behalf of the industryites present, and he promised that the utmost effort would be exerted to insure the success of the drive.

Among the personalities introduced by Skouras were Thelma Ritter, Pamela Tiffin, Julie Newmar, Carroll Baker, Theodore Bikel,, Van Johnson, Tony Randall, Rudy Vallee, Robert Evans, as well as Mrs. Skouras.

Union Studies Means To Fight "Runaways"

HOLLYWOOD—Executive board of the 3200 member Affiliated Property Craftsmen, Local 44, largest IATSE Union on the west coast, recommended a $1 per month assessment for six months for a positive action program against runaway production, B. C. "Cappy" Duvall, business representative and vice-president of the Los Angeles County Federation of Labor, announced.

The action, on which members will vote April 16, is the third to be taken by Hollywood unions for a fund to be administered by the Hollywood AFL Film Council "to save the motion picture industry for America." Others include the Laboratory Technicians Union 683 which voted an initial fund of $2500 and Scenic Artists 816 which ratified a minimum assessment of $1 a month for as long as needed.

The campaign proposes a public boycott of American-interest films made overseas and boxoffice support of all films made in America. Other Hollywood unions are considering the proposal.

A resolution adopted by the Affiliated Property Craftsmen's" board points out the "alarming amount of U. S. picture production being sent to foreign countries by U. S. producers" and that "some method must be found and executed to combat such runaway production in order to restore lost earning power to the Hollywood studio employees."

Dying? Not Film Biz

COLUMBUS, O.—Members of the Rotary Club of Warren, O., were urged in a speech by Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, to make greater use of their trade associations. He also outlined the distribution and exhibition setups of the film industry, refuted the belief that films are a dying industry, and explained the industry's stand on censorship.

He said information supplied members by trade associations can be of dollars and cents value.

He quoted government figures which show that there was an increase of 36 million admissions in 1961 over the previous year and that receipts showed a gain.

Prickett was presented with a "Certificate of Appreciation" at the conclusion of his address.

Benefit Bow For "Traitor"

NEW YORK—The Overseas Press Club will sponsor the gala world premiere of Paramount's "The Counterfeit Traitor" on April 17 at the DeMille, it is announced by Hal Lehrman, chairman of the premiere committee.

Lowell Thomas is honorary chairman of the event. Clare Booth Luce, Averell Harriman, and Quentin Reynolds have agreed to serve as honorary co-chairmen. Proceeds of the premiere will go to the Overseas Press Club's World Memorial Press Center.

"Lieutenant" Next For COMPO

CINCINNATI—Jack Haynes, chairman of the Cincinnati exhibitors committee in charge of the COMPO merchandising plan, advised COMPO that MGM's "Horizontal Lieutenant" would be the next picture to play under the COMPO plan in this area.

He also said the committee is considering Universal's picture, "The Day the Earth Caught Fire" as the fourth picture for the Cincinnati operation of the plan.

Pakistan Airlines Sets Deal With Inflight

NEW YORK—Inflight Motion Pictures has concluded arrangements with Pakistan International Airlines to feature Inflight's presentations of first-run, pre-release films in the air, it was announced by David Flexer, Inflight president.

PIA will be the first international flag line, based outside the United States, to provide the service to its passengers. The jet age entertainment has been featured by Trans World Airlines on selected domestic and international routes since July of last year.

PIA will inaugurate the Inflight service during the first week of April, 1962, for both economy and first-class passengers. Two first-run, pre-release films will be shown on the New York-to-Karachi route.

Inflight Motion Pictures is a total service providing the airlines with specially designed projection equipment, screens, featherweight earsets, and a weekly change of screen fare.

The operation is fully automated and equipped with the most exacting control and safety devices. It can show film in all ratios, in full color and in Cinemascope and Vistavision. Its operation does not interfere with other services and is performed without disturbing passengers engaged in other pursuits. The high fidelity sound system, independent of the main speaker of the aircraft, brings the full range of dialogue and music to the passenger through individual earsets, weighing less than an ounce, individually mounted at each seat and equipped with individual volume controls.

The projector, which is unattended, was developed after five years of research by Flexer.

LONDON Observations

by Jock MacGregor

THE VARIETY CLUB'S Show Business Awards lunch was among the most successful yet and received extensive newspaper and tv coverage—the BBC devoted a special program and a full page in "Radio Times" to it. The presentations were made jointly by Mike Frankovich and Arthur Watkins, and went to, among others, Deborah Kerr (best actress), Dirk Bogarde (best actor), Cliff Richards (personality), Rita Tushingham and Helen Shapiro (most promising newcomers), and Albert Finney (stage actor).

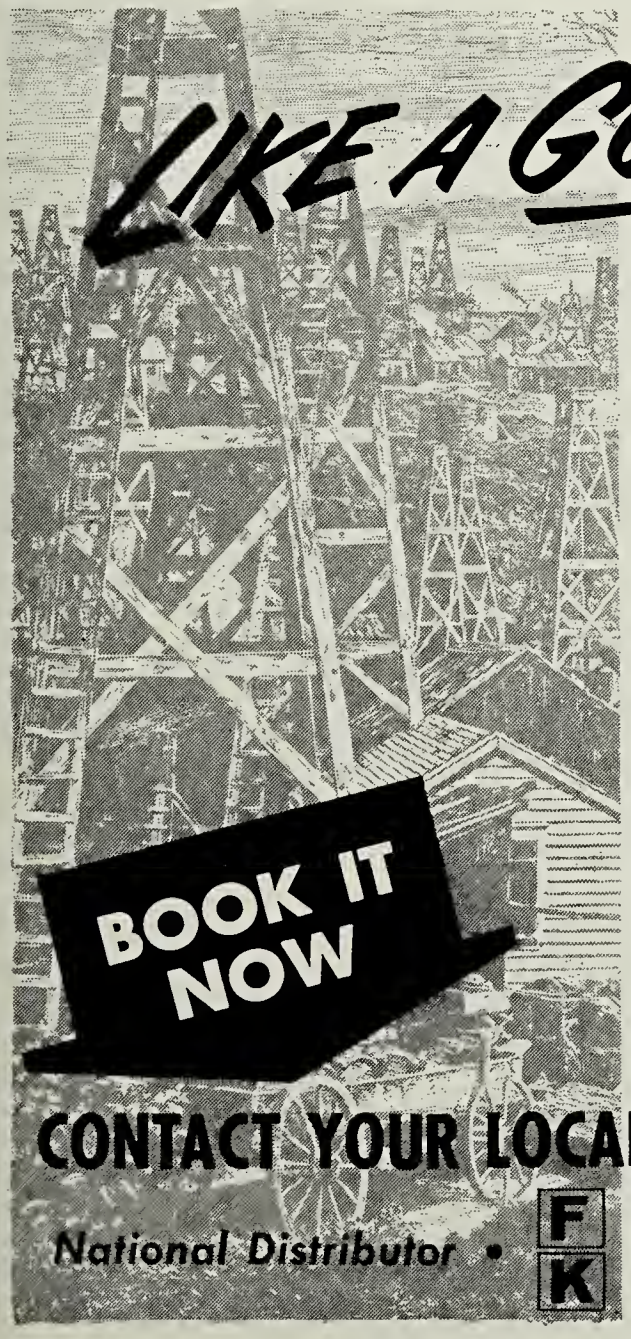
Each introduction provided a bona fide excuse for a movie plug, and Mike, having given a most generous boost to Cliff Richards' "The Young Ones" as the "most successful picture at present on release," went lyrically to proclaim 16 year old songstress Helen Shapiro, slyly adding that her first feature, "It's Trad, Dad," is, of course, for his company, Columbia.

Arthur, though president of the British Film Producers Association, lambasted film chiefs, calling them a "prime bunch of fatheads!" His reason—for discovering talent and promptly handing it over to Hollywood. He continued, "You either did this because you failed to recognize such stars as landed in your laps or, having recognized them, failed to provide them with the requisite material."

These are timely remarks and Arthur made them in presenting Rita Tushingham with her silver heart for her work in "A Taste of Honey," which was started a year ago. She has not filmed since. British studios have a deplorable record when it comes to finding, leave alone handling, glamor. Too few directors have the ability to handle women or seemingly the desire to do so. Those actresses who do get breaks generally get frustrated, pack up, and go to Hollywood like, to name a few, Deborah Kerr, Joan Collins, Jean Simmons, and Dana Wynter. Then they return and command top rates for their services.

Now with the festival junketings once again upon us there is certain embarrassment as it becomes increasingly difficult for the Associations to find the requisite "glamor" with any reason to be sent officially on these jamborees. Despite the talk of art, a beautiful actress still attracts the spotlight on these precious occasions and gets the publicity which justifies the heavy expenses.

FILM ROW was surprised to read in the Daily Express a blistering attack by John and Roy Boulting on John Terry, head of the government sponsored National Film Finance Corporation, for his criticism of extravagant payments to stars at the ACTT annual general meeting. All three are directors of British Lion Films. Harmony in the boardroom?



A LITTLE KNOWN SLICE OF AMERICANA BURSTS ON YOUR SCREEN!

"PITHOLE, U.S.A."

A TAUT 13 MINUTE FILM OF THE FIRST OF OIL HISTORY'S WILDEST BOOM TOWNS!

SEE *The exciting birth, life and death of Pithole, Pa. All in just 500 days!*

Produced for . . .

USS
Oil Well Supply Division of United States Steel Corporation

CRITIC QUOTES:

A phase of Americana heretofore unheralded in films.

A. H. Weiler—New York Times

. . . of rich entertainment quality and offering a high order of technical skill in the production . . . emerges as a small but highly significant, often amusing bit of Americana . . . an engaging commentary, the story is told in a brief 13 minutes.

Charles S. Aaronson—Motion Picture Herald

CONTACT YOUR LOCAL AMERICAN INTERNATIONAL PICTURES EXCHANGE

National Distributor • F K DISTRIBUTING CO. • 415 Van Braam St. • Pittsburgh 19, Pa.

12-City Premiere Set For Fox's "State Fair"

NEW YORK—Following receipt of a wire from the The Honorable Price Daniel, Governor of Texas, in which the Governor expressed concern that Dallas was the only Texas city accorded the world premiere of "State Fair," Spyros P. Skouras, president of 20th-Fox, sent the Governor the following wire:

"We deeply appreciate your interest in the forthcoming 20th-Fox production of Rodgers & Hammerstein's' new 'State Fair."

"The film, as indicated in your wire, was largely photographed at the State Fair which is located in Dallas. Therefore, we considered a Dallas world premiere appropriate. However, upon receipt of your wire following communications from many other civic leaders, we have carefully reconsidered premiere plans and I am pleased to advise you have been able to finalize arrangements for a simultaneous world premiere showing in each of the following cities on Wednesday, April 4 at 8:00 P.M.:

"Austin, Houston, Abilene, San Antonio, El Paso, Fort Worth, Wichita Falls, Amarillo, Tyler, Waco, Dallas."

A similar situation occurred when the Governor of Oklahoma, The Honorable J. Howard Edmondson, asked that "State Fair" also simultaneously premiere in Oklahoma City as certain landmarks there were also utilized for exterior sequences. Skouras then wired Governor Edmondson that arrangements had been made for Oklahoma City to participate in the opening festivities.

Therefore, with today's announcement, a total of 12 cities in the southwest will participate simultaneously in the world premiere of the musical attraction.

Detroit Art Market Expands Via New Guild

DETROIT—The art market here continues to expand. Last year this time there flourished three such houses. With the opening now of the Guild, there are six. There is in a suburb another which calls itself an "art" house, but which in actuality specializes in the type of thing which brings caustic editorial comment from this periodical.

Opening the Guild with "Girl with a Suitcase" is veteran exhibitor Albert Dezel. In Detroit, on the same policy as the Guild, he has for some years operated the Surf and Coronet. In addition, his interests extend to Lansing, South Bend, Indianapolis, and Louisville, where he has art and foreign language theatres.

The Guild, built as the Franklin, during the past decade showed foreign films with subtitles, as the Kino Cinema. Dezel has redecorated and reseated the auditorium, reducing capacity to 300 seats.

Coffee will be served and a modern atmosphere created.

Edwards Goes Indie

HOLLYWOOD—Producer - director Blake Edwards announced the activation of Patricia Productions, Inc., independent film company of which Edwards is president.

The first two projects on the new company's slate are the projected filmization of William Goldman's "Soldier in the Rain," which will star Jackie Gleason and Steve McQueen, to be distributed by Allied Artists, and "The Great Race," to be produced by Patricia Productions for The Mirisch Company, based on an original idea by Edwards.

TOA BOARD MEETING

(*Continued from page 7*)

Owners of Metropolitan D. C. to present to A. Julian Brylawski a plaque in recognition of his "unprecedented 40 years as president of the unit." The presentation was made by John Bromaus of the Washington unit.

The TOA board was also host to approximately 150 of their federal legislators at a Congressional reception at the hotel.

The board were guests of the sales managers of the major film companies at a breakfast at which they heard plans for the 1962 Will Rogers Memorial Hospital Drive, and voted their support.

Jerome Pickman of Paramount Pictures, chairman of the Sales Managers Committee, presided at the breakfast. Others present from the film companies were James Velde of United Artists; Robert Mochrie of MGM; Glenn Norris of 20th-Fox; Francis McCarthy of Universal; and Robert Ferguson of Columbia, representing Rube Jackter of Columbia.

Producer Otto Preminger, who was in Washington for a Senatorial preview of his film, "Advise and Consent," was guest of the board at a luncheon and spoke informally on his production projects, his thoughts about the industry, and his belief that individual pictures should be sold specifically at the segments of the public for which they were made. He said in his travels around the country he noted a marked improvement in theatre projection and sound, declaring he believed theatre owners fully recognized the importance of presenting pictures in the best possible way, and that they were endeavoring earnestly to do just that.

The board reaffimed "unequivocal adherence" to the Production Code, along with restatement of their belief that films are entitled to the full anti-censorship protections of the Constitution, and pledged continuation and expansion of the film content informational service.

John H. Stembler, Atlanta, president, TOA, outlined activities of the past five months. He stated "TOA has grown numerically, and our dues collections are running ahead of last year . . . Two new state and regional units became affiliated with TOA, the Theatre Owners of Pennsylvania and the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England."

He also touched upon the "America's New Stars" program; Bob Selig's "Maytime Is Movietime" project; ACE Films' steps in its organizational structure; TOA's continued efforts against pay-tv; the censorship and classification problems; the Film Content Informational Service; and utilizing the Advertising Council to supply theatres with trailers on governmental and public campaigns of public interest.

Stembler, said, "We are again this year, with the cooperation of the Motion Picture Association of America, preparing and distributing advertising - exploitation-promotional kits to theatres to help build an audience for the April 9 annual Academy Award Oscarcast at the request of the Academy of Motion Picture Arts and Sciences."

He also urged exhibitors to support the testimonial dinner to Spyros P. Skouras, head, 20th-Fox, on April 12 at the Waldorf Astoria Hotel, New York City, being jointly sponsored by TOA and Allied States.

DURHAM, N.C.

(*Continued from page 15*)

14 the NAACP demonstrators "gained access to the seating area by jumping over ropes, pushing aside an usher, and entered without permission." The suit says, "The individuals had tickets, although the management had refused to sell them tickets" and "refused to accept refunds, and refused to leave when asked to do so by the management."

It terms the actions a "conspiracy on the part of the defendants to embarrass, intimidate, and humiliate the management of the theatre, and to force the management to abandon its legal policy of selecting its patrons; and to interfere with the operation of the theatre to the extent that it would be impossible for the theatre to be operated successfully from a financial standpoint."

The action alleges that "all of the defendants but McKissick participated, but he conspired and consulted with the rest prior to their activities."

It said, "private business was seriously interfered with by the unlawful trespass by the defendants" and that "because of the activities of the defendants, a great number of customers were lost."

The complaint in the action was signed by Milo Crawford, manager of the Carolina.

It enclosed copies of the instructions carried by each of the NAACP members, which stated:

"Instructions: Ask at the box office for a ticket. If refused, ask: 'Why will you not sell me a ticket?'

"If the answer does not state a racial reason, or if there is no answer, ask: 'Are you refusing to sell me a ticket because I am a Negro?' If the ticket seller refuses to sell you a ticket, but does not state that her reason is that you are a Negro, say: 'You have not told me whether my color is the reason why you will not sell me a ticket. Unless you state another reason, I will assume that you refuse to sell me a ticket because I am a Negro.'

"Do not hurry and do not delay. Be sure the ticket seller answers your questions."

The instructions included a place for the name and address of the demonstrator, his telephone number, and what the ticket seller said.

The NAACP has been picketing the Carolina and the Center, Durham's largest downtown houses for months, but recently has been concentrating on the Carolina because it is operated in a building owned and supported by public tax funds.

Abercrombie declined to negotiate with the interracial Mayor's Human Relations Committee, which has expressed an opinion that the Carolina should be integrated because it is in a city-owned building, after having been requested to do so by the City Council, which said it would not "not oppose" integration of the theatre.

Certain groups at Duke University have joined Negro demonstrators, mostly students at North Carolina College, a Negro school, in demanding integration of the theatre, and the Duke newspaper, The Duke Chronicle, has called on "members of the university community" to boycott the house until it is integrated."

Ball Joins Magna

LOS ANGELES—Wayne Ball has been appointed western supervisor of sales for Magna Pictures Corporation, according to Joseph M. Sugar, vice-president and general sales manager of that company.

Ball was for over 20 years associated with Columbia on the coast, during which time he became division manager for the Los Angeles office.

"How I Would Sell . . .

PREMATURE BURIAL

The Ray Milland Bone-Chiller From American-International

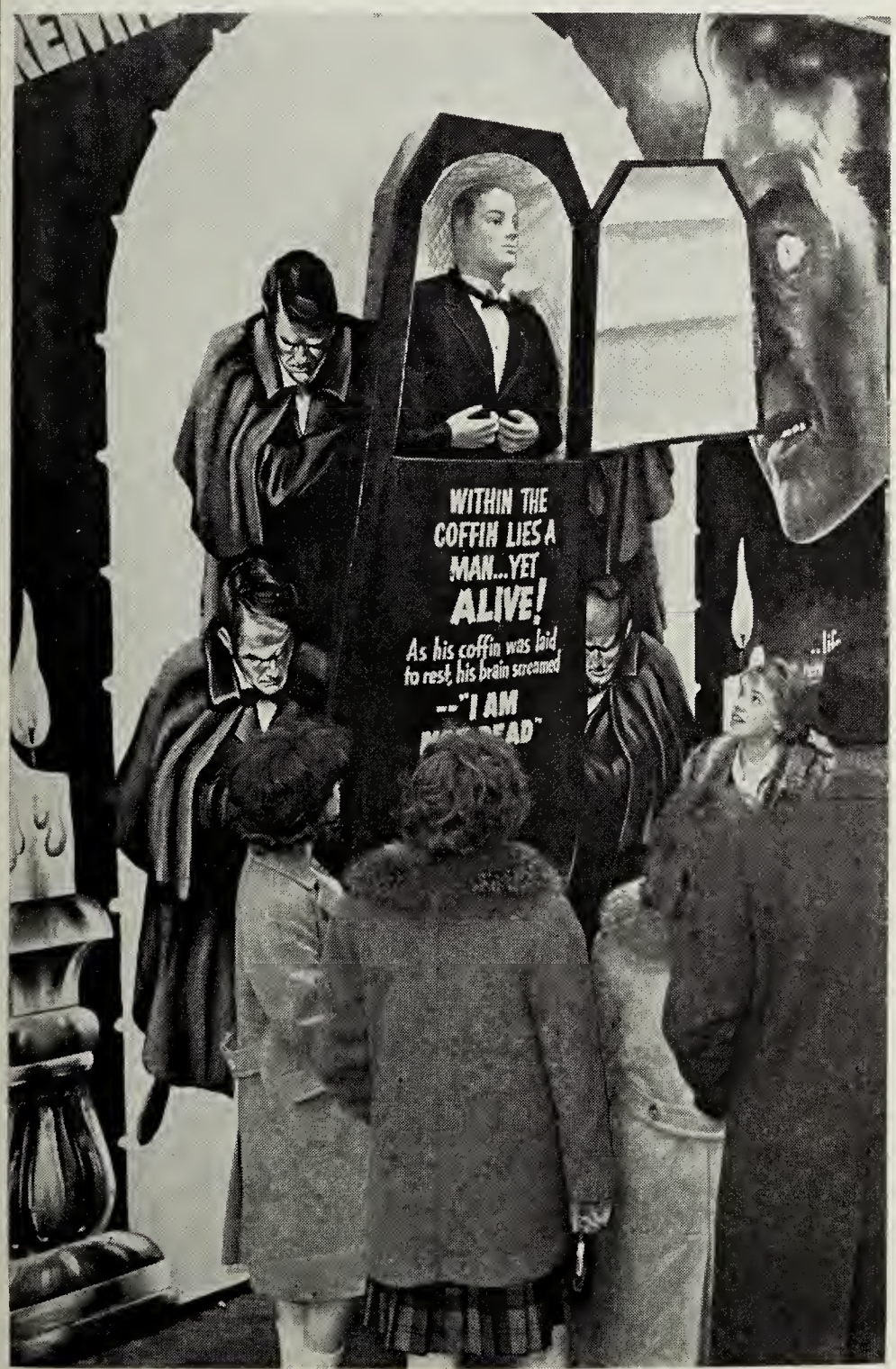
The list of 1961's top-grossers will show there are two ways to spell money-picture:

B-l-o-c-k-b-u-s-t-e-r
and
G-i-m-m-i-c-k

We italicized the second spelling to denote that the *Gimmick* must be something special.

Last year, the gimmick money-picture was "THE PIT AND THE PENDULUM," and it *was* something special. We premiered it in Chicago for American-International with big MONEY results.

This year it could well be "'THE PREMATURE BURIAL" from the same studio. We know it is a money-picture. We have already premiered it in Chicago—beginning this past March 8 at our downtown United Artists Theatre.



CHILLING display of open coffin outside theatre will draw crowds. At film's climax, coffin is closed as copy states "no one admitted" until it is reopened. This stunt sets the tone for the film playdate.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

EDWARD H. SEGUIN, Advertising-Publicity Director, Balaban and Katz Theatres, Chicago.

SEGUIN

ABOUT THE AUTHOR • A frequent contributor to this editorial feature, Ed Seguin is a veteran of the ad-pub staff he has headed for the past six years at the Balaban and Katz circuit. His activities cover both the city operations of the B and K downtown and neighborhood theatres of Chicago, and the downstate operations of the subsidiary Great States Theatres. But he would point out there is little difference except in degree of application between big-city and small-town exploitation. All campaigns benefit, he observes, by the local modifications a showman conceives to achieve maximum results in his individual situation. Seguin's staffers in the department that has produced a number of industry leaders include Dick Taylor, Barry Freed (now on Army leave), John Ice, Steve Fox, Dave Giuntoli, Karen Gore, art director Del Lawler, and poster art director Bill Picha.

Thus this is more than a "How I Would Sell . . ." Showmanalysis; it covers both our Chicago campaign and a part of the limitless range of ideas this picture offers. And any showman who doesn't relish getting his teeth into an exploitation—(super) NATURAL is missing the real fun of this business. Better he should switch to dry goods.

Look what you have to start with: A star name worthy of any blockbuster, RAY MILLAND. One of the most chilling tales from the pen of the acknowledged master of the macabre, EDGAR ALLAN POE. A production of top-A quality, ably directed by ROGER CORMAN, who was responsible for "House of Usher" and "The Pit and the Pendulum."

And more: An excellent supporting cast with HAZEL COURT, a gifted English stage and screen beauty headed for U.S. stardom; ever-capable RICHARD NEY, and the too-long-absent HEATHER ANGEL.

And still more: Proved ads and tv and radio spots; proved trailer and paper; and an idea-loaded pressbook from Milt Moritz, the ad-pub chief of American-International.

It's your move—and if you have this one booked move in early and blueprint your campaign from start to finish.

In Chicago, we faced first the question of whether to plan the obvious and have a stunt-man do the actual "buried alive" stunt. For purely local reasons, which should not influence your decision, we vetoed the idea. A local drive-in had pulled the stunt with unfavorable press results the previous summer.

Should you decide on the actual "burial alive" demonstration, the film's studio publicity department may be of help to you in locating a stunt-man or woman in your area for this purpose. The studio has contacts with carnival stunt-men who specialize in "burial alive." Write American-International, 7165 Sunset Blvd., Hollywood, California.

In Chicago, we decided on a variation of the suceessful "no one seated while the pendulum is swinging" gimmick we originated for "THE PIT AND THE PENDULUM." We used a tremendous, cut-out pendulum on the canopy, swinging it manually during the final ten minutes of the picture.

Our variation consisted of the use of an actual coffin inset vertically in our theatre front (see accompanying photo). The top half of the coffin lid was left open to reveal the occupant, a well-dressed dummy. During the final ten minutes of the picture, the coffin lid was closed manually, conforming to this copy:

FOR YOUR
SANITY'S SAKE—
No one but no one
admitted while the
coffin is sealed.

But the crowd-stopping part of this display was the audible-gimmick: Through a p. a. speaker concealed in the chest of the dummy could be heard first, the heart-beat . . . thump . . . thump . . . thump . . . then the actual voice of Ray Milland . . . *"God in heaven, help me . . . I am not dead! . . . I am not dead! . . . I am alive!"*

Milland's voice, right off the film's soundtrack, was provided on request by Milt Moritz. While this is not mentioned in the pressbook, this tape also is available to you. Write direct to Moritz.

The pressbook suggests a different coffin stunt for outside ballyhoo—the use of a cut-out of a coffin, made of heavy cardboard or similar material, with a pulley device for raising and lowering it from the canopy. In this case, *"No one to be admitted or seated while the coffin is being lowered."*

One way or another, an outside coffin gimmick is the key part of a ticket-selling front for this attraction.

We jumped ahead in discussing first this key stunt. No less important is the publicity you plant in advance of your opening.

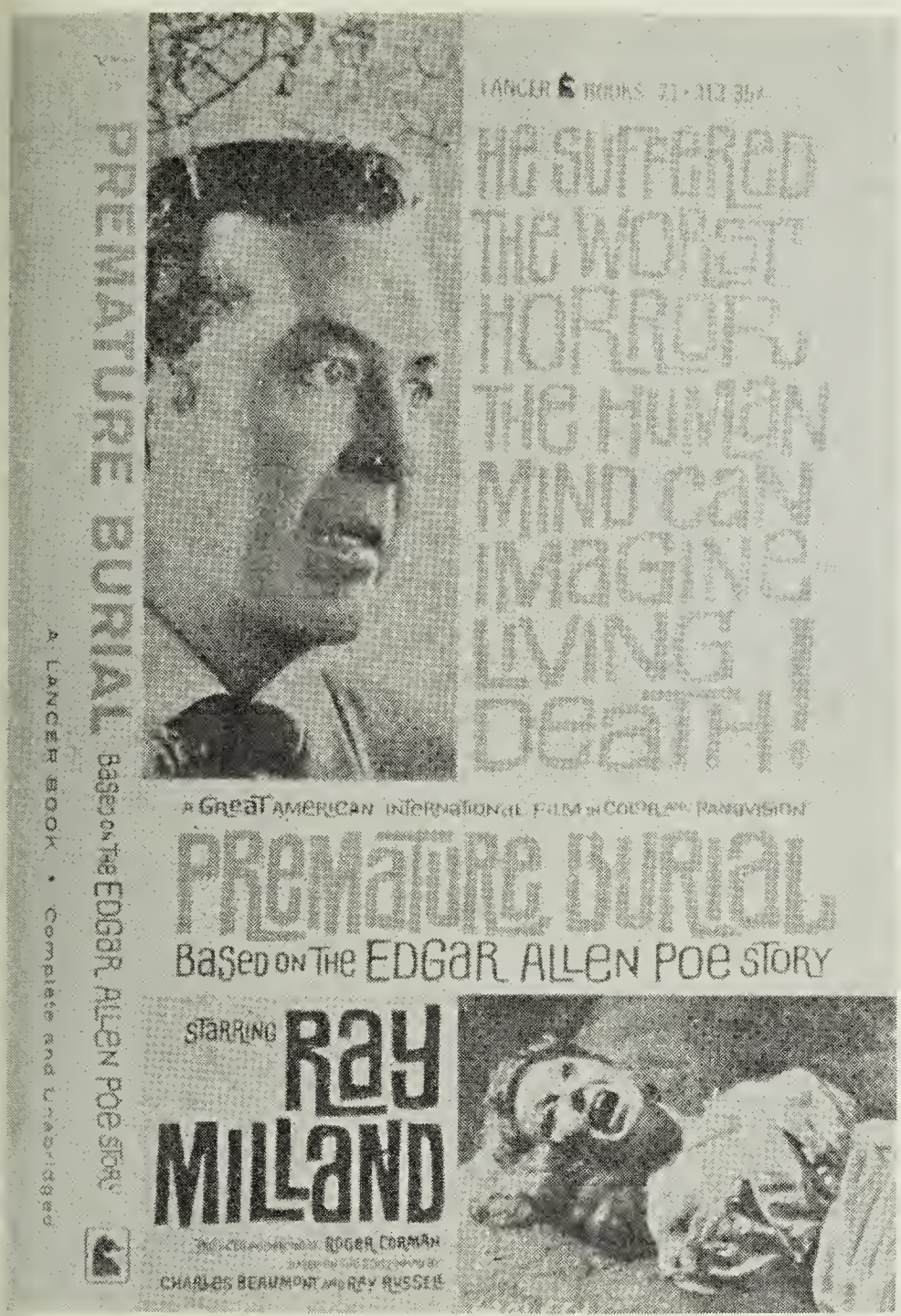
Actual cases of people who were prematurely certified as being dead are a matter of record, perhaps on record in your local newspaper's files. Victims of "catalepsy"—an epileptic state giving the appearance of death in which the heart and pulse apparently stop. Your editor has used such a feature before; your release of the picture gives him a timely opportunity to cover the subject again.

Stunt screenings will spring readily to your mind, screenings that will rate news space. A midnight screening solely for the bravest young man and woman in town; an actual screening in the local morgue; an invitational private preview for the card-holding grave diggers of the city; a special preview for columnists, feature writers, radio and tv commentators, who by attendance thus could earn "honorary pallbearer"

AS HIS COFFIN WAS LAID TO REST, HIS BRAIN SCREAMED—"I AM NOT DEAD!"

WITHIN THE COFFIN LIES A MAN...YET *ALIVE!*

ABOVE, one of the author's favorite ads, chosen as an alternate selection for opening day. LEFT, the playdate can be announced with a highly effective color newspaper ad, such as this one, loaded with horror.



ABOVE, the paperback book based on the film is a valuable sales aid through various tieups at retail outlets and bannering of distribution trucks. RIGHT, stills of some exciting scenes provide effective lobby displays as well as publicity in local newspapers.

certificates from Ray Milland. Printed locally, such cards would make inexpensive "conversation pieces" certain to receive wide showing.

As we said, exploitation ideas are limitless for this one. The press book's list of "seat selling slants" should be studied in detail. Consider the simulated grave as your lobby advance; the midnight preview suggestion; the book tie-up with Lancer Books, publishers of the pocketbook edition, and the local library displays of the works of Edgar Allan Poe; and the suggestion of tieing-up with your local Safety Council or Safety Commission for a "Drive Safely, Avoid Premature Burial" campaign.

In other words, cover all bases early in advance to stir the storm of talk this picture will generate. Use the trailer early, it is most effective. Trailer scenes of Ray Milland's fine acting instantly establish this picture as A-quality. Use your lobby well in advance. Whatever outside coffin stunt you use, build it early and use it in advance in your lobby.

Now to space-buying . . . and today we must think of it also as time-buying. Of course, television can sell this one for you: American-International has come up with a choice of four spots—one 60-second, two 20-second, and one 10-second. We prefer the 60 and 20's. I-D spots do a job for some pictures, but a shocker benefits best from the longer sell.

The radio spots available free from the studio also are effective. But here your budget is the determining factor. In Chicago, our newspaper ads consumed the largest part of the budget, television next, with a smaller portion going to radio.

We subscribe to the particular value of an opening day ad IN COLOR for this type of attraction. We believed this to have been true of our campaign for "THE PIT AND THE PENDULUM." In this case, Ad No. 416 was used in color opening morning in the Chicago Tribune.

The kick-off ad in our Chicago campaign, used the Sunday in advance of a Thursday opening, was Ad No. 211. Our day-before-opening ad was No. 212. And Ad No. 417 was the opening day alternate to our color ad.

But please note: None of the ads in the pressbook contains the "no one seated" story. If you do the outside coffin stunt, all ads should be prominently sniped with explanatory copy, i. e. (to repeat),

FOR YOUR
SANITY'S SAKE,
No one but no one
admitted while the
coffin is sealed.

That's the campaign as we see it. No one showman can foresee all the angles ingenious exhibitors can devise for this attraction. The point we would underscore is not to approach this campaign faint-heartedly. If you decide to play it, resolve to sell it.

In our lead paragraph we said there were two ways to spell money-picture. Now we want to add a third way:

S-h-o-w-m-a-n-s-h-i-p.

ALBANY

Saal Gottlieb, MGM district manager, was in huddling with branch manager Ralph Ripps. . . . Mrs. Patricia Faubel, bookkeeper at 20th-Fox, underwent surgery at Albany Medical Center Hospital. . . . George Seed, who retired several years ago from the Fabian organization after serving as manager of old Harmanus Bleecker Hall here and city manager in Cohoes, is a patient at Albany Hospital. . . . Five business offices in Fabian's State, Schenectady, were ransacked by burglars. . . . A trailer housing in-car heaters at the Mohawk Drive-In on Albany-Schenectady Road, was damaged by fire and performances were temporarily cancelled.

ATLANTA

Harry F. Glenn, for many years with Georgia Theatres here, died at his Macon, Ga., home following a heart attack. . . . Martha Fox, Theatre Service, paid a visit to her mother in Carrollton, Ga. . . . Sympathy is extended to WOMPI Pat Brown, cashier at Warners, whose aunt, Mrs. Clifford Jones, died at her home. . . . Tillie Shapiro, Southern Poster and Printing Company, is recuperating at home following an operation at a local hospital. . . . WOMPI gave $100 to the Jolly Home for Children at Conyers, Ga. They placed fifth in the WGST Radio Community Club Awards. . . . WSB Radio is celebrating its 40th birthday.

BOSTON

Arthur L. Mayer, president, Association of Importers and Distributors of Foreign Films, is lecturing at Brandeis University on Tuesday nights through May 15, on the "History of the Motion Picture." Dore Schary, producer-author, and film historian Richard Griffith are guest lecturers. . . . Sam Berg, head booker at 20th-Fox, is now associated with Second National Pictures Corp. in the Boston territory, the distributors of reissues from MGM. . . . Joseph G. Cohen Enterprises has moved to 20 Winchester Street on Film Row where Joe Cohen is handling "Poor White Trash" for release to drive in theatres. . . . "Black Tights" was screened at the Saxon where "Judgement at Nuremberg" is playing, with Sam Richmond, general manager, Sack Theatres; Ben Sack; and Leonard Barrack, assistant, hosting film critics and invited guests. . . . Arnold Van Leer, Paramount exploitation chief, headed a delegation of press representatives to the farewell party for longtime Daily Record show business columnist George Clark at Blinstrub's. The columnist is retiring to West Palm Beach, Fla., to write a book.

BUFFALO

Robert C. Hayman, head of the Hayman Theatres, Niagara Falls, and general chairman of the 1962 Jewish Fund Campaign, announces that Aryeh L. Pincus, threasurer of the Jewish Agency for Israel, Inc., was to be the principal speaker at the opening dinner of the Buffalo area campaign. . . . The Unexcelled Chemical Corp. of New York has acquired Twin Fair, Inc., operators of six discount department stores in western New York. The million dollar transaction was accomplished through an exchange of stock. Not included in the transaction is the Twin Fair real estate. John J. Nasca, one of the former owners of Twin Fair, said Unexcelled has signed long term leases for the 430,000 square feet of selling space occupied by the stores. He and Anthony Ragusa, another owner, will be retained in an advisory capacity. Both Nasca and Ragusa are interested in the Twin Drive-In, east Buffalo. . . . A teenage crusade with films is being held each Wednesday night until April 18 in the Gethsemane Lutheran Church. The program features award-winning teenage films. . . . Manager Ed Miller, Paramount, announces that his house will get the big spring fashion show, to be staged by the downtown merchants and entitled "California Calling." The show will be put on April 12. Tickets will be free and will be distributed by coupon to be mailed to Honor McGrath, fashion editor of the Courier-Express, cooperating in putting on the show. . . . A group of Buffalo citizens will submit to the Common Council by March 31 a proposal for financing a $1,000,000 civic theatre in Delaware Park, Harvey M. Benatovich, spokesman for the group, announces. The theatre proposal initially was given to Mayor Chester Kowal in January and his reaction was, "If the group can show me it can put the theatre on a self-sustaining basis, I'm for it." Benatovich said initial plans provide for a 1,500-2,000-seat theatre which would be built on city property as an addition to the Delaware Park Casino, near the Albright-Knox Art Gallery. . . . Ed Miller, manager, Paramount, in connection with the showing of "The Premature Burial," inserted the following ad in the personals column of a local sheet: "Attention, All Gravediggers! If you are a bonafide gravedigger, just identify yourself to the cashier at the Paramount box office and you will be admitted free to see 'The Premature Burial', which starts Friday, March 16." The ad created a lot of talk and a local columnist used a story on it. . . . A. T. Kolinski, manager, Buffalo office of Warner Bros. Pictures, held an invitational screening of "Merrill's Marauders" in the Motion Picture Operators Hall, and was the recipient of many laudatory remarks from those attending. . . . A new real estate holding company headed by Alfred E. Anscombe, a past chief barker of the Buffalo Variety Club and former manager of the WKBW radio station, has purchased a four story building at 126 Pearl Street in downtown Buffalo, part of which will be used as the headquarters of the new radio and television operations Anscombe is setting up. . . . Charlie Funk, managing director, Century, downtown Buffalo, announces that the Buffalo area premiere of Otto Preminger's "Advise and Consent" will be in his house starting June 28. . . . Ben Dargush, manager, Center, is passing around the stogies. It's a bouncing baby boy and Ben is gradually recovering from the event. It is the second addition to the Dargush household.

CHARLOTTE

The management of the Center Theatre, Inc., Greensboro, N. C., announced that it has purchased the North Drive-In and the South Drive-In, Greensboro, from Dixie Drive-In Theatres, Atlanta, Ga. James Bellows, who will be in charge of the company's three Greensboro theatres, said North Drive-In has been closed for a complete remodeling program and will reopen in the spring as the Starlite Drive-In. He said improvements will be made to the South Drive-In but that it will not be closed while work is being done. Carl Washam will continue as manager of South Drive-In, he said.

CHICAGO

Theatre owners Lake County, Ill., headed off any movie censorship by promising to "cooperate" with the County board to prevent the showing of obscene or objectionable films. The owners however, did not state how they would cooperate. They appeared at a meeting of the board's resolutions committee called by chairman August Cepon. Cepon stated, "There has been an increasing barrage of protest and criticism directed against low-grade and obscene movies." H. C. Ryhan, president, Grayslake Outdoor Theatre, and spokesman for the owners, told the committee the owners seriously object to any form of censorship. Speaking for the owners, Ryhan said, "The county curfew ordinance already protects juveniles from obscene movies. Further, obscenity we believe, is undefinable and censorship unenforceable." The committee, meeting at Waukegan, accepted Ryhan's offer to send it a letter promising cooperation on the part of all theatre owners. . . . Harry L. Diamond, 77, father of Jack Diamond, studio publicity director for Universal Pictures in Hollywood, died. . . . Wilmer Bastable, vice-president, Sterling Movies, Inc., died recently at the Presbyterian Hospital. He was formerly in charge of International Harvester Company and Swift and Co.'s. film departments and past president and founder of Industrial Films Association. . . . Charles Percy, chairman of Bell and Howell, was presented the Legion of Honor Medal for fostering international trade. The presentation was made by French Consul Jean Beliard. . . . Della Gallo, formerly with Allied Theatres, is now running the Independent Theatre Booking Service. . . . Producer Bill Rebane, pianist Hots Michaels, D. J. Jim Lounsbury, and publicist Larry Leverett, who head up Chicago's new Independent Artists movie making concern, discovered that their new offices were also the first business headquarters of the late Mike Todd. . . . Lucky Pierre Enterprises, Inc., has been formed by Chicago film producers to distribute films. H. G. Lewis is attorney for the new company. . . . Collins, Joliet, Ill., was destroyed by fire. Cause of the fire is unknown. . . . Susan Lewis of MGM office staff married Will Jacobs. . . . Sears Roebuck stores and its mail order departments are selling tickets for "West Side Story" and "El Cid." Since the sales have been good the company plans to sell tickets for coming attractions throughout the country. . . . Mid-American Motion Picture Corporation has changed its name to Motion Picture Corp. of America. Reginald J. Holzer, president, is also an attorney. The renamed company is backing Fred Niles' theatrical feature, "Two Before Zero," to be released this month. . . . Thomas Neal has been elected veepee of Walter Heller Co., film and tv financiers. Other appointments are John Weaver, vice-president of the new business division, and George Springer, director. . . . George Benson, retiring chief booker of the Warners exchange, was presented by Glenn Kalknoff, IATSE, with a gold card of membership. . . . Studio, the name given to a new hardtop theatre going up next to the Starlite Outdoor theatre, and also under Kolberg management, is nearing the finishing stage and is expected to be ready for mid-summer opening. . . . Chicago amusement tax collections for the January overall were $103,803; theatre collections were $30,561, which was a five per cent increase over January of 1961. . . . Stan Kohlberg, owner of five drive-ins which are among the area's biggest money-makers, plans to build two new shopping center, indoor cinema houses.

CINCINNATI

Marshall Fine, Associated Theatres, Cleveland, was guest of honor at an exhibitor luncheon held in Cincinnati Club last week.

F. W. Huss, Jr., president, Associated Theatres of Cincinnati, presided, and welcomed Fine as a fellow exhibitor since the Associated Theatres of Cleveland recently purchased the Shor interests in the Cincinnati Theatres Co. Fine is well known in the industry as president of National Allied and of the Independent Theatre Owners of Ohio. . . . Donald Duff, recently resigned as booker for Realart Pictures, has been appointed branch manager for American-International Pictures of Cincinnati, with offices at 1634 Central Parkway. . . . Walter Eurling, West Virginia exhibitor, who recently bought the 400-seat Capitol, Logan, W. Va., from Albert Thalheimer, opened the house after extensive renovations, including a new screen. . . . The Dixon, Beverly, O., which has been shuttered for some time, was reopened by owner Paul King. . . . James Pethtel is new manager for Frank L. Weitzel's house at Alpine, W. Va.

COLUMBUS, O., NEWS—RKO Palace held "Lover Come Back" for a fifth week with business continuing at a high rate. . . . Picketing by members of Local 386, the projectionists' union, failed to halt the opening of "El Cid" at Hunt's Cinestage. David Cornwell, Local 386 president, said efforts to settle a dispute over wages and working hours with Herman Hunt, owner, have failed. The theatre and the union have been working under a temporary agreement since January, 1961, when a previous dispute was settled. . . . Robert Sokol, manager, Loew's, Indianapolis, was in town to settle details of the sale of his house here. Sokol formerly managed Loew's Broad, closed for a year. . . . Rumors are current that Ben Cowall, promoter of stage attractions here, is planning to establish a 70 mm policy at a local film theatre. . . . "The Four Horsemen of the Apocalypse" is scheduled for an April showing at Loew's Ohio.

DALLAS

The fourth annual John H. Hardin gold statuette award to "the outstanding personality in the drive-in theatre industry for 1961" went to Boyd F. Scott of Frontier Theatres, here. The winner of the "Salesman of the Year" citation was Sebe Miller of the Buena Vista exchange here. . . . William B. Williams and his crew at the Dallas branch office of 20th-Fox are leading the other 37 exchanges in the U. S. and Canada in the sales contest to mark the 20th anniversary of the presidency of Spyros Skouras. . . . Phil Isley Theatres presented 158 theatre chairs to Theatre 3 here to reseat its theatre. Theatre 3 operated last season in the Sheraton Dallas Hotel and since moving to its new home last fall had been using banquet chairs loaned by the hotel.

DES MOINES

Ralph Olson, United Artists manager at Des Moines, has taken charge of the Omaha, Neb., office following the death of Carl Reese, Omaha sales manager. Reese was killed recently in an auto accident. Olson is handling the booking accounts while Frank Zanotti, Des Moines salesman, has taken over Reese's territory. . . . Des Moines Theatre, largest house in Des Moines loop, will undergo some extensive redecorating with the auditorium to be repainted and a new curtain installed. . . . The Des Moines WOMPI's have started a four-cent cancelled commemorative stamp drive. The gals are watching all mail and will sell the stamps.

Bill Williams, 20th-Fox branch manager in Dallas, is shown arriving in Dallas and presenting the world premiere print of 20th-Fox's "State Fair" to James Stewart, executive vice-president of the State Fair of Texas, and James O. Cherry, city manager, Interstate Theatres, Dallas.

DETROIT

Last December, Allied States Association initiated its group life program with the Prudential Insurance Company of America. Milton H. London, executive director of Allied States and president of Michigan Allied, recently presented the first check to a claimant, Mrs. Ben Johnson, widow of the assistant manager of the first-run Michigan, who passed away a short time ago following a heart attack. The check was in amount of $2,500, and all that had been paid on the policy was a $7.50 quarterly payment. The cost to Allied members under 60 years of age is $1 per $1,000 per month. The program was made available to Independent Theatre Owners of Ohio where 70 members are now covered to the tune of over half a million dollars. In April, applications will be accepted from two units hitherto not included, Allied Theatres of New York State and North Central Allied Independent Theatre owners. . . . Reports received from two units indicate continued growth. Edward E. Johnson, president of Allied Theatre Owners of Wisconsin, announced the following have joined its ranks: Lucille Fowler, Acqua Minocqua; Cosmo, Merrill; Woods, Woodruff, Elmer E. Krueger, Badger, Reedsburg; Princeton, Princeton; Donna Koch, Donna, Sturgeon Bay; Phil Vincent, Grand, Oconto Falls; Bradley Richardson, Green, Spring Green; Gene S. Grengs, Hollywood, Eau Claire; Lakes Outdoor, Delavan; and R. J. O'Neil, St. Croix Hilltop D-I, Houlton. In Michigan, new joiners were Frank Strong, Alamo, Detroit; N. Donald Smith, Bel-Air, Bellaire; John L. Brown, Dexter, Detroit; Steve Paluch, Durand, Durand; Kenneth Stevens, Family, Jackson; Ben J. Robbins, General Custer D-I, Monroe; and A. Carl Schmidt, Strand, Alma. . . . In Flint, Mich., the $1,500 screen in the Michigan was ruined when vandals slashed it in the dead of night. According to secretary-treasurer Barry Houston there was no sign of breaking and entering. It is possible the hoodlums concealed themselves in the house after the last show. An auxiliary screen has been put into use until the ruined one can be replaced.

HOUSTON

Bryan Forbes, one of the most versatile men in the British film industry, flew into the city to talk about his latest production, "Whistle Down the Wind." The picture, starring Hayley Mills and based on a story written by her mother, Mary Hayley Bell Mills, opened at the River Oaks. Forbes started his career as a stage actor just before the war, and since then has starred in films, written and directed films. In 1959, he formed Beaver Films, Inc., with Richard Attenborough, to make a controversial film, "The Angry Silence," which he had written. Forbes was seen last year in the satire, "The League of Gentlemen," which he wrote as well as starred in. With Mrs. Forbes, the former actress Nanette Newman, he now is touring Texas. . . . Ken Hudgins, who recently worked in two pictures for 20th Century-Fox, "State Fair" and "Weekend Pass," made his legitimate theatre debut recently here at the Playhouse Theatre in William Inge's "The Dark at the Top of the Stairs."

JACKSONVILLE

William A. McClure, Universal manager, and his staff held firmly to their way-out-front, first-place lead over all other American branches of the company for the eighth straight week in the Jan. 1-June 30 anniversary sales drive being conducted in honor of Milton R. Rackmil, Universal president. . . . Wometco has sold its Park, Tampa, to the University of Tampa for the presentation of student stage plays. . . . Emergency dental surgery sidelined veteran cashier Marjorie Underwood from her usual duties at the suburban Edgewood. . . . Joe Thrift, Howco Exchange manager, left here for conferences with theatre circuit leaders in Miami. . . . Al Rook came in from Atlanta to book for two Key West houses, the Islamorado Drive-In and the Cinemarado indoorer. . . . Mary Lee Sharp, MGM assistant cashier, has resigned her post for maternity reasons. . . . Film Row was saddened by the death of Mrs. Albert W. Jewell, 29, in Texarkana, Tex. Until a year ago, when she was stricken by an incurable ailment, Mrs. Jewell (the former Mary Louise Newport) had worked several years in Film Row offices and had played a prominent role in all WOMPI activities. Her surviving husband formerly served as a booker in the local MGM branch. A native of this city, her body was brought here for burial in Greenlawn Cemetery on March 1. A large group of WOMPIs and other friends attended the funeral services. . . . John G. Meehan, a nephew of Monsignor James J. Meehan of St. Petersburg, Fla., is now serving under manager Walt Meier at the downtown Florida as a manager trainee. Formerly employed at the Edgewood, Meehan enlisted in the U. S. Army in 1959 and recently completed two-and-a-half years of infantry duty at Fort Story, Va. . . . Steve Barber, who manages the Carib and Ritz, Clearwater, has acquired the Cinema, New Port Richey, from C. H. Richelieu. . . . Al Hildreth, manager, San Marco Art, presented a Russian screen production of Moussorgsky's operan "Khovanschina" under sponsorship of the upper crust Friday Musicale for the benefit of its scholarship fund. . . . The long-awaited "Cinerama Holiday" opened March 7 with 10 performances weekly at Sheldon Mandell's Five Points. . . . After enjoying several weeks of balmy weather, Florida drive-in exhibitors were faced with a recession in attendance when a cold front moved onto the peninsula and dropped temperatures to the mid-forties after sunset.

MIAMI NEWS—Wometco Enterprises, Inc., announced two important new contracts effected by its Vending and Concession Division. Wometco has entered into a contract with the Canaveral International Corporation of Florida to run the dining room and snack bar on the Bimini cruise ship "Calypso," which makes daily runs between Miami and Bimini. This new operation is part of Wometco's expanison into the concession and food-serving field as an addition to its state-wide automatic vending operations. At the same time, Wometco announced the purchase of the Paramount Vending Company, Inc., doing business in Dade, Broward, and Palm Beach counties. . . Sonny Shephard was working with Judson Moses, MGM representative. on the world premiere here of Tennessee Williams' "Sweet Bird of Youth" at the Carib, Miami, Miracle, 163rd Street, and Essex Theatres. . . . The Center was set to reopen March 16 after being closed for the past year. Randy Covington was appointed manager of the neighborhood house in the Edison Center section of Miami.

NEW HAVEN

Wallingford, Conn., property owners opposed to granting of a zoning change to the Oakdale Park Development Corporation for construction of an eight-million dollar cultural and recreational center—to include an art motion picture theatre—in the Cook Hill area will file an appeal to the Court of Common Pleas decision upholding the Planning and Zoning Commission action. Robert L. Fay and William H. Regan, counsel for appellants in the Common Pleas Court action, said their clients have approved the appeal to the State Supreme Court of Errors at Hartford. Ben Segal, managing director of Oakdale Musical Theatre, 2100-seat musical summer theatre now functioning, is prime backer of the long-anticipated center, which would serve both Hartford and New Haven, equal distances away. . . . Over the coffee cups of late, Hartford exhibitors have been asking themselves if bus card advertising by WHCT-TV (Channel 18) is completely ethical and in good taste. The copy (for old-vintage films) blazing forth reads, "See New Movies Every Night. . . . Never Before on TV." WHCT-TV is anticipated site of America's first on-the-air pay-tv experiment, a reported 10 million dollar investment to be backed by station owner RKO General. Starting time is slated for June, 1962. . . . Over in Jewett City, Conn., ownership of the Finn block, once the site of a motion picture theatre, has been transferred by Milton Linver to Alfred Cote, Foster Center, R. I., for an undisclosed price. Cote acquired the property as an investment. Perakos Theatre Associates operates the town's sole remaining theatre, the State, built 20 years ago. . . . Fred A. Wilbur, 87, pianist, composer, and conductor, died at his Hartford home. He served as musical director of the old Middlesex, Middletown, Conn., and was on the orchestra staff of the Palace, Hartford, in the vaudeville era. . . . Paramount booked first Bridgeport, Conn., area showing of "Summer and Smoke" into the Stratford, Stratford, owned and operated by Albert M. Pickus, TOA board chairman, the move by-passing downtown Bridgeport, traditionally premiere site for important product. . . . Mrs. Evelyn Barrett, Stanley Warner Palace, Norwich, Conn., ran a special kiddie matinee, screening MGM's "The Adventures of Huckleberry Finn" and cartoons. Free cowboy hats went to first 650 youngsters in attendance. . . . The Berkoff Bros., owners and operators of the deluxe, four-wall Midtown, Norwich, have resumed the practice of distributing S&H green trading stamps to patrons. The giveaway is the only one of its kind in a Connecticut motion picture theatre at the moment.

NEW ORLEANS

WOMPI president Della Jean Favre is at Hotel Dieu for a physical examination. She has been under the weather for several months. She is in the accounting department of Paramount Gulf Theatres. . . . Abe Berenson is back from Texas, where he attended the drive-in theatres convention as an Allied national director. . . . Joe Johnson, Martin Theatres new booking representative based in Atlanta, was in accompanied by Foster Hotard, chief of Martin's Atlanta booking offices. . . . Mr. and Mrs. T. G. Solomon and Mr. and Mrs. Jim deNeve represented Gulf States Theatres at the Show-A-Rama convention of the United Theatres of the Heart of America in Kansas City. . . . American International officials Leon P. Blender and Donald E. Leon, from Hollywood home office, and southern district representative Herman Beiersdorf, Dallas, were in for conferences with territory representatives, Phillip Sliman, Mamie and Milton Dureau, Masterpiece. . . . Mike Heck has moved his office to his home on Camp Irish Bayou. He's in the popcorn and supplies distribution business. . . . Bob Patrick, representing Parade Releasing Corporation, was in conferring with his territory representative George Pabst. . . . Gaston Dureau, past president, Paramount Gulf Theatres, was in from his home on the Gulf Coast to make arrangements for a trip to Europe. . . . Amy Rhode, MGM home office print control department staff, was here for the Mardi Gras. . . . The WOMPI Variety Show will take to the boards in April and May as part of their service activities to assist churches and schools with their fund-raising programs. . . . Douglas Desch, Buena Vista southern representative was at the local exchange. . . . Mrs. Renfrom planned to reopen the Ren Drive-In, McComb, Miss., on April 1. . . . Mrs. Fern Randall reopened the Fern Drive-In, Woodville, Miss. . . . Jack Minckler planned to resume operations at the indoor Ritz and Jack's Drive-In, Bogalusa, La., on April 1. . . . L. O. Montgomery president, Delta Theatres Inc., and his wife are on a four-month around the world journey. . . . WOMPI held their March dinner-meeting at Kolb's Restaurant. . . . "West Side Story" has a preview showing set for the Civic on March 21. . . . Columbia's "Walk On The Wild Side," which caused a local furore and cancellation of its world premiere here recently, opened at the RKO Orpheum. . . . Mrs. Anne Long, who has been ill, planned the reopening of her Parkway Drive-In, Winnifield, La., on April 22.

PHILADELPHIA

Jim Nicholson, Sam Arkoff and Ed Heiber, American-International, hosted a screening of "Burn, Witch, Burn" and a product preview trailer at the Vine Street Screening Room; and a cocktail party at the Colonial Room of the Warwick Hotel. . . . Motion Picture Associates sent out a blood donors S.O.S. to replace blood taken from the blood bank for Dave Rosen, the independent distributor, who received a considerable number of transfusions in St. Joseph's Hospital. . . . The SW Ritz, Wilmington, Delaware, opened by Loew's and leased to Stanley Warner, closed March 27 to make way for the Interstate Route 95 Freeway. The 41-year-old theatre was opened as the Parkway by a company headed by the late U.S. Senator Millard E. Tydings, of Maryland, and was acquired a decade later by Loew's. . . . Nathan Milgram Services is now doing the buying and booking for the Milford, Milford, Pa., operated by C. A. Reiser, Jr. . . . Triangle Sign Studio was broken into and burglarized of some sexy stills, etc. . . . New Jersey Messenger Service again came through with flying colors during the big storm in South Jersey with no missouts reported and all film and other shipments getting through.

PITTSBURGH

Jurisdictional union hassle at Pittsburgh's fancy new retractible-domed Civic Auditorium reportedly cost Shipstead & Johnson's "Ice Follies" approximately $50,000. Dispute nearly prevented the show's opening. A temporary injunction made it possible for the show to go on, but business for the seven day engagement was seriously affected. International officers of the electricians and stagehand unions finally were called in and effected an agreement preventing any further trouble of a jurisdictional nature. Settlement came just in time to make possible the first season of the Civic Light Opera in the new arena, which was built primarily for C.L.O. Opera officials announced they could not proceed with booking productions and signing stars until the dispute was settled. . . . Jacques Kahn and Joe Feldman, Feldman & Kahn ad agency, are again producing the local "Academy Awards Prevue" half hour telecast sponsored by the Downtown Theatre Managers Association. Program precedes the network Academy Award show from Hollywood. This year the Pittsburgh show will be dubbed "Oscar-Thon," with viewers invited to phone the station during the program, and "vote" by recording their preference for "Best Picture," "Best Actor," and "Best Actress." Five of WTAE's top air personalities will man the phones. Managers Association officials Henry Burger, Bill Moclair, and George Stern also arranged to have patrons in over 30 theatres offered the opportunity to vote in an "Oscar" contest—with winners receiving passes to theatres. Ralph Buring and Ed Lurie were committee-members, representing TOA. . . . Steve Medve sold his Sky-View Drive-In at Phillippi, West Virginia, to Mary De Angelis, who will operate this year. Mrs. De Angelis also operates two other West Virginia drive-ins, the Grafton, Grafton, and the Blue Horizon, Morgantown. . . . Another drive-in management change is recorded with the Culp Brothers taking back operation of their Pineview Drive-In from Robert Johns. The Culp Bros. also operate the Maple Drive-In, Dellslow, W. Va. . . . Bill Wheat has been advertising his Coraopolis, Coraopolis for sale. Indoor house has been closed for some time. . . . Drive-in circuit operator Ernie Warren will again have Sunday morning services at his Greater Pittsburgh Drive-In, starting with Easter. . . . An art film policy is being instituted by owner Fred Beedle at his Alhambra, Canonsburg, with once a week showings, on Wednesdays. . . . Irv Marcus, National Screen Service, reports exhibitors very happy about his company's new line of Kiddie Campaign material, which includes not only lobby display material, but also counter cards and a variety of newspaper admats. . . . Over 50 area exhibitors and rowites turned out for the Coliseum-sponsored testimonial luncheon to Sam Millberg, at the Park-Schenley restaurant. The former Fox salesman has taken a position as manager

(*Continued on page 26*)

BABES IN TOYLAND (BV)
Radio City, New York ($163,100) 4 wk 116%
State, Omaha ($5,200) 5 " 98%
Paramount, Seattle ($12,300) 4 " 74%
Stanton, Philadelphia ($13,400) 6 " 109%
Madison, Detroit ($16,000) 5 " 110%
State-Lake, Chicago ($25,000) 5 " 91%
Metropolitan, Boston ($11,600) 3 " 162%
Loew's, St. Louis ($13,000) 4 " 138%
Fox, San Francisco ($12,300) 4 " 119%
Ohio, Louisville (No Ave.) 6 "Ave. $6,900

BLUE HAWAII (PAR.)
Michigan, Detroit ($20,300) 3 " 86%
St. Francis, San Francisco ($12,200) 4 " 114%
Fox, Philadelphia ($14,800) 3 " 74%
Paramount, Seattle ($12,300) 4 " 71%
St. Louis, St. Louis ($12,500) 2 " 94%
Kentucky, Louisville ($7,600) 3 " 112%
Metropolitan, Boston ($11,600) 4 " 121%

BREAKFAST AT TIFFANY'S (PAR.)
Capri, Boston ($8,100) 10 " 190%
Radio City, New York ($163,100) 5 " 98%
Coliseum, Seattle ($8,600) 2 " 95%
Madison, Detroit ($16,000) 9 " 99%
Ohio, Louisville (No Ave.) 2 "Ave.$7,000
Esquire, Chicago ($13,500) 10 " 102%
Fox, St. Louis ($14,300) 4 " 112%
Omaha, Omaha ($7,700) 3 " 98%
Alexandria, San Francisco ($12,500) 6 " 111%
Paramount, Seattle ($12,300) 2 " 67%
Arcadia, Philadelphia ($13,200) 10 " .. 103%
Esquire, San Francisco (No Ave.) 1 " Ave. $4,500

CHILDREN'S HOUR (UA)
Woods, Chicago ($25,100) 2 " 114%

COLOSSUS OF RHODES (MGM)
Warfield, San Francisco ($10,000) 1 " 100%
Music Hall, Seattle ($7,100) 2 " 83%
Adams, Detroit ($9,800) 3 " 111%

EL CID (AA)
Warner, New York ($21,900) 13 " 152%
Astor, Boston ($10,500) 12 " .. 146%
Cine-Stage, Chicago (No Ave.) 12 "Ave.$15,900
Music Hall, Detroit ($18,400) 12 " 88%
Goldman, Philadelphia ($12,800) 12 " 105%
Alexandria, San Francisco ($12,500) 12 " 109%
Brown, Louisville ($8,700) 2 " 84%

FLOWER DRUM SONG (U-I)
Radio City, New York ($163,100) 5 " 92%
Memorial, Boston ($17,900) 8 " 101%
Michigan, Detroit ($20,300) 7 " 102%
Ambassador, St. Louis ($10,700) 5 " 127%
Kentucky, Louisville ($7,600) 6 " 92%
Music Hall, Seattle ($7,100) 7 " 112%
Chicago, Chicago ($28,100) 8 " 111%
Stanley, Philadelphia ($18,700) 8 " 86%
Golden Gate, San Francisco ($19,700) 7 " 95%
Orpheum, Omaha ($8,700) 3 " 104%

FOUR HORSEMEN OF THE APOCALYPSE (MGM)
Loew's, St. Louis ($13,000) 3 " .. 79%
Loew's State, New York (No Ave.) 1 "Ave.$36,000
Adams, Detroit ($9,800) 2 " .. 163%
Warfield, San Francisco ($10,000) 1 " 140%

GEORGE RAFT STORY (AA)
United Artists, Chicago ($20,800) 4 " ...100%
Palms, Detroit ($24,800) 1 " 61%
Paramount, Boston ($16,800) 1 " 91%
Coliseum, Seattle ($8,600) 1 " 66%
Golden Gate, San Francisco ($19,700) 1 " 61%
Admiral-Chief-Skyvue, Omaha (No. Ave.) 1"Ave.$6,500
United Artists, Louisville ($9,000) 1 " 60%

HAPPY THIEVES (UA)
Woods, Chicago ($25,100) 3 " 60%
Orpheum, Boston ($12,400) 1 " 90%
Loew's Midcity, St. Louis ($11,300) 1 " 60%
Mary Anderson, Louisville ($6,100) 1 " 61%

INNOCENTS (20TH-FOX)
Pageant, St. Louis ($4,100) 7 " 81%
Criterion, New York ($27,300) 5 " 80%
Trans-Lux, Philadelphia ($7,000) 4 " 100%
Woods, Chicago ($25,100) 3 " 71%
Mary Anderson, Louisville ($6,100) 1 " 106%
United Artists, Detroit ($19,700) 5 " 60%
Paramount, Boston ($16,800) 1 " 90%
Paramount, San Francisco ($15,200) 3 " 79%
Omaha, Omaha ($7,700) 1 " 66%

JUDGMENT AT NUREMBERG (UA)
Palace, New York ($22,500) 12 " 178%
Boyd, Philadelphia (No Ave.) 3 " 91%
United Artists, Detroit ($19,700) 3 " 82%
Saxon, Boston ($18,900) 4 " .. 106%
Coronet, San Francisco (No Ave.) 2 "Ave.$16,500

KING OF KINGS (MGM)
Loew's State, New York (No Ave.) 21 "Ave.$30,700
Boyd, Philadelphia ($21,700) 17 " 71%
United Artists, Detroit ($19,700) 11 " 68%
Saxon, Boston ($18,900) 16 " 84%
Todd, Chicago ($28,000) 18 " 68%
Coronet, San Francisco ($22,500) 15 " 70%
Blue Mouse, Seattle ($10,600) 8 " 86%
Esquire, St. Louis ($12,500) 8 " 136%
State, Omaha ($5,200) 4 " 102%
Brown, Louisville ($8,700) 5 " 88%

LIGHT IN THE PIAZZA (MGM)
Victoria, New York ($19,000) 5 " 88%
Stagedoor, San Francisco ($5,000) 6 " 150%
Adams, Detroit ($9,800) 3 " 81%
Woods, Chicago ($25,100) 2 " 92%
Loew's Midcity, St. Louis ($11,300) 2 " 81%
Trans-Lux, Philadelphia ($7,000) 1 " 214%
State, Omaha ($5,200) 1 " 80%

LOVER COME BACK (U-I)
Radio City, New York ($163,100) 5 " 99%
Fox, St. Louis ($14,300) 4 " 132%
Chicago, Chicago ($28,100) 4 " 112%
Michigan, Detroit ($20,300) 4 " 101%
Golden Gate, San Francisco ($19,700) 4 " 102%
Arcadia, Philadelphia ($13,200) 4 " 157%
Memorial, Boston ($17,900) 4 " 131%
Orpheum, Omaha ($8,700) 3 " 108%
Kentucky, Louisville ($7,600) 4 " 130%

MADISON AVENUE (20TH-FOX)
Viking, Philadelphia ($7,000) 3 " 92%
Orpheum, Omaha ($8,700) 1 " 72%
Mary Anderson, Louisville ($6,100) 1 " 83%

MAJORITY OF ONE (WB)
Radio City, New York ($163,100) 4 " 85%
Capri, Boston ($8,100) 6 " 136%
United Artists, Chicago ($20,800) 3 " 74%
Music Hall, Seattle ($7,100) 1 " 126%
Randolph, Philadelphia ($13,000) 3 " 85%
Orpheum, Omaha ($8,700) 1 " 63%
Mary Anderson, Louisville ($6,100) 2 " 74%
St. Francis, San Francisco ($12,200) 2 " 107%
Mercury, Detroit ($14,300) 3 " 70%
Esquire, St. Louis ($12,500) 4 " 85%

MURDER SHE SAID (MGM)
Exeter, Boston (No Ave.) 2 "Ave.$10,000
Dundee, Omaha (No Ave.) 1 "Ave.$2,000

MYSTERIOUS ISLAND (COL)
Pilgrim, Boston ($9,500) 2 " 99%
Paramount, San Francisco ($15,200) 2 " 91%
Palms, Detroit ($24,800) 2 " 67%
Coliseum, Seattle ($8,600) 2 " 93%
Roosevelt, Chicago ($21,000) 2 " 92%
St. Louis St. Louis ($12,500) 2 " 60%
Orpheum, Omaha ($8,700) 1 " 87%

ONE, TWO, THREE (UA)
Astor, New York ($25,900) 12 " 101%
Fine Arts, New York ($9,900) 12 " 147%
Randolph, Philadelphia ($13,000) 8 " 91%
Beacon Hill, Boston ($8,300) 12 " 153%
Esquire, San Francisco (No Ave.) 7 "Ave. $9,600
United Artists, Chicago ($20,800) 6 " 91%
Mercury, Detroit ($14,300) 6 " 89%
Music Box, Seattle ($5,700) 3 " 99%
Loew's, St. Louis ($13,000) 3 " 90%
Ohio, Louisville (No Ave.) 3 " Ave. $7,800
Admiral-Chief-Skyvue, Omaha (No Av) 2 "Ave.$8,800

OUTSIDER (U-1)
Stanley, Philadelphia ($18,700) 1 " 84%

PIT AND THE PENDULUM (A.I.P.)
Admiral-Chief-Skyvue,Omaha(No Ave.) 2 " Ave.$13,500
Roosevelt, Chicago ($21,000) 4 " 137%
Palace, New York ($22,500) 4 " 100%
Fox, St. Louis ($14,300) 2 " 118%
Palms, Detroit ($24,800) 3 " 79%
Stanton, Philadelphia ($13,400) 3 " 98%
Paramount, Boston ($16,800) 1 " 114%
Mary Anderson, Louisville ($6,100) 2 " ... 107%

POCKETFUL OF MIRACLES (UA)
Loew's Midcity, St. Louis ($11,300) 3 " 114%
Victoria, New York ($19,000) 6 " 97%
Fox, Philadelphia ($14,800) 7 " 89%
Orpheum, Boston ($12,400) 3 " 121%
Warfield, San Francisco ($10,000) 4 " 108%
Grand Circus, Detroit ($13,000) 6 " 116%
Fifth Ave, Seattle ($7,900) 3 " 81%
Oriental, Chicago ($27,000) 6 " 75%
Brown, Louisville ($8,700) 3 " ...104%
Admiral-Chief-Skyvue, Omaha (No Ave.) 2 "Ave $7,300

PREMATURE BURIAL (AIP)
United Artists, Chicago ($20,800) 1 " 125%

ROMAN SPRING OF MRS. STONE (WB)
Capitol, New York ($45,900) 6 " 64%
Viking, Philadelphia ($7,000) 4 " 114%
St. Francis, San Francisco ($12,200) 3 " 90%
Mary Anderson, Louisville ($6,100) 3 " 105%
Capri, Boston ($8,100) 6 " 117%
Music Box, Seattle ($5,700) 3 " 100%
Roosevelt, Chicago ($21,000) 3 " 79%
Madison, Detroit ($16,000) 3 " 64%
Ambassador, St. Louis ($10,700) 2 " 126%
Omaha, Omaha ($7,700) 1 " 91%
Pilgrim, Boston ($9,500) 1 " 77%

SATAN NEVER SLEEPS (20TH-FOX)
Paramount, New York ($32,700) 3 " 90%
Viking, Philadelphia ($7,000) 3 " 134%
Oriental, Chicago ($27,000) 3 " 71%
Omaha, Omaha ($7,700) 1 " 117%
Paramount, Boston ($16,800) 2 " 62%
Fox, Detroit ($12,600) 2 " 74%

SECOND TIME AROUND (20TH-FOX)
Fox, St. Louis ($14,300) 4 " 93%
Paramount, New York ($32,700) 4 " 82%
Metropolitan, Boston ($11,600) 2 " 87%
Fox, Detroit ($12,600) 1 " 229%
Coliseum, Seattle ($8,600) 2 " 92%
United Artists, Louisville ($9,000) 3 " 131%
Fox, San Francisco ($12,300) 2 " 77%
Roosevelt, Chicago ($21,000) 3 " 85%
Randolph, Philadelphia ($13,000) 1 " 60%

SERGEANTS 3 (UA)
Capitol, New York ($45,900) 5 " 110%
Fox, Philadelphia ($14,800) 5 " 150%
Orpheum, Boston ($12,400) 5 " 144%
Warfield, San Francisco ($10,000) 4 " 170%
Palms, Detroit ($24,800) 3 " 95%

THE Tip-Off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

State-Lake, Chicago ($25,000) 5 " 130%
Ohio, Louisville (No Ave.) 4 "Ave.$9,000

3 STOOGES MEET HERCULES (COL.)
Pilgrim, Boston ($9,500) 1 " 201%
Paramount, San Francisco ($15,200) 2 " 115%
Fox, Detroit ($12,600) 1 " 83%
United Artists, Chicago ($20,800) 1 " 71%

SUMMER AND SMOKE (PAR.)
Sutton, New York ($9,200) 9 " 120%
De Mille, New York ($22,800) 9 " 98%
Esquire, Chicago ($13,500) 6 " 72%
Arcadia, Philadelphia ($13,200) 7 " 71%
Grand Circus, Detroit ($13,000) 3 " 99%
Ambassador, St. Louis ($10,700) 2 " 103%
Omaha, Omaha ($7,700) 1 " 63%
Metropolitan, Boston ($11,600) 1 " 100%
Paramount, San Francisco ($15,200) 1 " 87%

TENDER IS THE NIGHT (20TH-FOX)
Paramount, New York ($32,700) 4 " 91%
Metropolitan, Boston ($11,600) 3 " 100%
St. Francis, San Francisco ($12,200) 3 " 76%
Mercury, Detroit ($14,300) 3 " 89%
Fifth Avenue, Seattle ($7,900) 1 " 101%
Oriental, Chicago ($27,000) 3 " 68%
Orpheum, Omaha ($8,700) 1 " 98%
United Artists, Louisville ($9,000) 1 " 78%
Stanley, Philadelphia ($18,700) 3 " 69%
Ambassador, St. Louis ($10,700) 1 " 112%

TOO LATE BLUES (PAR.)
Pilgrim, Boston ($9,500) 1 " 68%
Palms, Detroit ($24,800) 1 " 65%

TWIST AROUND THE CLOCK (COL.)
Pilgrim, Boston ($9,500) 1 " 210%
St. Francis, San Francisco ($12,200) 1 " 99%
Fox, Detroit ($12,600) 2 " 102%
Coliseum, Seattle ($8,600) 1 " 117%
Admiral-Chief-Skyvue, Omaha (No Ave.) 1 "Ave.$8,000
United Artists, Louisville ($9,000) 1 " 132%

VIEW FROM THE BRIDGE (CONT.)
Sutton, New York ($9,200) 7 " 169%
DeMille, New York ($22,800) 7 " 100%
Trans-Lux, Philadelphia ($7,000) 4 " 84%
Kenmore, Boston ($5,600) 5 " 189%
Esquire, Chicago ($13,500) 3 " 67%
Presidio, San Francisco (No Ave.) 3 "Ave.$5,000
Grand Circus, Detroit ($13,000) 1 " 61%

WALK ON THE WILD SIDE (COL.)
Criterion, New York ($27,300) 3 " 103%
Roosevelt, Chicago ($21,000) 3 " 132%
St. Francis, San Francisco ($12,200) 2 " 131%

WEST SIDE STORY (UA)
Rivoli, New York ($24,800) 21 " 210%
Midtown, Philadelphia ($10,400) 18 " 168%
Gary, Boston ($10,900) 19 " 239%
United Artists, San Fran. ($13,500) 13 " 157%
Todd, Chicago ($28,000) 3 " 108%
Madison, Detroit ($16,000) 4 " 100%
Loew's Midcity, St. Louis ($11,300) 2 " 120%

PITTSBURGH (*Continued from page 24*)

of three theatres in Houston, Tex. . . . Win Fanning and his assistant, Lee McInirney, are now writing a local entertainment column in the Post-Gazette, during the absence of veteran drama editor Harold V. Cohen, recuperating from an illness. . . . Ed Lurie, UA exploiteer, visited Youngstown, O., and set up campaign for the upcoming (late April) roadshow engagement of "West Side Story" at the State.

Philadelphia Exchange Area Theatremen . . .

SUPPORT

THEATRE OWNERS OF PENNSYLVANIA

•

First Membership Meeting

April 16

•

Speakers:

SI FABIAN

PHIL HARLING

HERMAN LEVY

JOHN BROUMAS

★

NEW JERSEY MESSENGER SERVICE

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MEMBERS NATIONAL FILM CARRIERS, INC.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC

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Theatre Installations and Maintenance

When Wayne Robinson, amusement editor, Philadelphia Evening Bulletin, wrote a book, "Barbara," based on his experiences in the U. S. Tank Corps during the Normandy invasion, the Philadelphia press agents honored him at a luncheon at the Poor Richard Club. Wayne is shown, third from the left, seated at the far-side of the table.

PORTLAND

"King of Kings" closed at the Music Box, with "West Side Story" opening on March 14. A hard ticket, reserved seat policy will be maintained. . . . Until the 21st Ave. Theatre is renamed Cinema 21 on March 23, the theatre will continue running special films. Martin Foster, operating the house, with Nancy Welch Allen as managing director, will open with a major attraction. . . . Mel Keller, Warner Brothers, is back after a trip to the studio.

ST. LOUIS

Those attending the Showarama in Kansas City included William Gehring, 20th-Fox branch manager; Jack Keiler, Paducah; Wes Bloomer and Tom Williamson, Bloomer Circuit; George Keresotes, Springfield, Frank Plumlee, Farmington; Mr. and Mrs. W. Monroe Glenn, Fulton; Bess Schulter, Jim James, John Meinardi, Louis and Jules Jablanow, and Dick Fitzmorris, all of St. Louis. . . . Jerry Pickman, Paramount vice-president in charge of sales, and Tom Bridge, former division manager from Dallas, visited here and conducted a day's sales meeting. . . . Clayton, Clay City, owned by Mr. and Mrs. James Levit was closed March 3. . . . WOMPIs will hold their drawing to determine the 50/50 club winner March 21 at Warner Bros. . . . The Fairview Drive-In, Newton, Ill., has been sold by C. B. Simmons to Joe Hasler and Lamar Kinder. . . . Jerry Martin has taken over the Legion, Steelville, Mo. . . . Mrs. Nick Piccione was a panelist on "The Price is Right." She accompanied her husband to New York where he attended meetings of the New York Life Insurance Corp. . . . Arthur McManus, Paramount salesman, was one of the narrators for Laclede Gas' "The Gilded Years," seen locally. . . . Mr. and Mrs. Harry Jones, Fairfield Drive-In, Fairfield, Ill., announced the birth of a daughter, Abby Jo. . . . Adam Goelz, division manager for Wehrenberg Circuit, has announced that Wehrenberg is handling the distribution of the religious film, "Miracle of St. Therese," in the St. Louis area. The film has completed a sell-out run at the Michigan and a stay at the Savoy. The film is from Ellis Films, New York. . . . Showings of "King of Kings," which recently concluded a run at the Esquire, have been booked on a free-will offering basis at several churches.

SALT LAKE CITY

Changes in the proposed routing of Inter-State Highway 70 in Millard and Sevier Counties, Utah, were recommended at a hearing conducted by the Utah State Road Commission. . . . Special morning matinees for children were held by the Uptown and South East theatres of Fox Intermountain Theatres on Saturday in place of the current adult film. . . . The Ute Drive-In in the extreme outskirts of the city had to close again due to inclement weather conditions.

SAN ANTONIO

Bill Brown, MGM Record division, presented a sound track album of Samuel Bronston's "King of Kings" to Miss Alice Wasserman, audio visual librarian at the San Antonio Public Library, to be available to library patrons on reservation at the main library. Record albums are issued on library cards similarly to books. . . . Walt Disney's "Pinocchio" was held over for a second week at the Josephine. The H. E. B. food stores offered a 50 per cent discount ticket to youngsters to see the film as well as a giant coloring contest blank to be sponsored by the food stores.

SAN FRANCISCO

Someone who may not know much about art films—but knows what he likes—swiped three reels from two sexy movies at the Crown, a Mission district house. The burglar took reels 1 and 3 from "The Immoral Mr. Teas" and Reel 1 of a Brigitte Bardot film, "Come Dance With Me." Manager William Rush replaced the Bardot reel immediately from a Film Row stockpile and substituted another BB classic, "And God Created Woman," until replacement reels could be rushed up from Los Angeles. Police discounted any thought the crime was the work of juveniles. The films are clearly labeled "Adults Only."

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MARCH 28, 1962 SECTION TWO
VOL. 67, NO. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star
6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6207 **BRIDGE, THE**—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles
6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry
6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May 6104 **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Gaunn
Apr. 6205 **REPRIEVE**—Ben Gazzara, Vincent Price, Rod Steiger
Apr. **BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
May **CONFESSIONS OF AN OPIUM EATER**—Vincent Price, Linda Ho

COMING

BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
PAYROLL—Michael Craig, Francoise Prevost—England

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-65)—For the lower half

TO BE REVIEWED

BLACK DOOR—Herb Evers, Virginia Leith
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
BURN, WITCH, BURN—Janet Blair, Peter Wyngarde
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
MARCO POLO—(C; Scope)—Rory Calhoun, Yoko Tani
SURVIVAL—Ray Milland, Jean Hagan
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The	C	For.
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par
Anatomist, The		For.
Angel Baby	B	AA
Anna's Sin	A3	For.
Armored Command	A3	AA
Arms And The Man		For.
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Loudres		For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The		Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
•Big Red		BV
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
•Bimbo The Great	B	WB
Bird Man Of Alcatraz, The		UA
•Black Door		A-I
Black Tights		For.
Blast Of Silence	A3	U-I
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
•Bon Voyage		BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
•Broken Land		Fox
Brushfire	A2	Par.
Buffalo Gun		Misc.
•Burn Witch, Burn		A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

•Cabinet Of Caligari		Fox
Call Me Genius		For.
Cape Fear		U-I
•Captain Sindbad		MGM
•Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
Couch, The	A3	WB
•Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
•Critic's Choice		WB
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
•Diamond Head		Col.
•Dr. No		UA
Dondi	A1	AA
•Don't Knock The Twist		Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program
PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BIG RED—(TC)—Walter Pidgeon
BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman
CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made In England
601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program
603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad
HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program
538 **MEIN KAMPF**—DOC-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating
541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue
533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high
614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles
537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse
Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made
Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling
Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
Apr. **BELLE SOMMERS**—David Janssen, Polly Bergen
Apr. **SAFE AT HOME**—Roger Maris, Micky Mantle, William Frawley, Patricia Barry
May **FIVE FINGER EXERCISE**—Rosalind Russell, Jack Hawkins, Maximilian Schell
June **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
July **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CASH ON DEMAND—Peter Cushing, Andre Morell
CONGO VIVO—Jean Sebastian, Bachir Toure
DAMNED, THE—Macdonald Carey, Shirley Ann Field
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
DON'T KNOCK THE TWIST—Chubby Checker, Mari Blanchard
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
H. M. S. DEFIANT—Alec Guinness, Dirk Bogarde
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
INTERNS, THE—Suzy Parker, Cliff Robertson
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
MOTHRA—(Tohoscope)—Japanese Cast
MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
13 WEST STREET—Alan Ladd, Dolores Dorn
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry
205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue
116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
SWEET BIRD OF YOUTH—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
WORLD IN MY POCKET—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Mar. **ALL FALL DOWN**—Eva Marie Saint, Warren Beatty
Apr. **HORIZONTAL LIEUTENANT, THE**—(CS; MC)—Jim Hutton, Paula Prentiss
Apr. **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
May **RIDE THE HIGH COUNTRY**—(CS; C)—Randolph Scott, Joel McCrea, Mariette Hartley
May **VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Mastroianni

COMING

BOYS' NIGHT OUT—(CS; MC)—Kim Novak, Tony Randall, James Garner
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LOLITA—James Mason, Shelley Winters, Sue Lyon
MAIN ATTRACTION, THE—(C)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
SQUARE OF VIOLENCE—Broderick Crawford, Valentina Cortesa
SWORDSMAN OF SIENA—(CS; EC)—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TARZAN GOES TO INDIA—(MC)—Jock Mahoney
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing. lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6111 Mar. **FOREVER MY LOVE**—Karl Bohm, Roomy Schneider
Apr. **COUNTERFEIT TRAITOR**—(TC)—William Holden, Lili Palmer
Apr. **MAN WHO SHOT LIBERTY VALANCE, THE**—James Stewart, John Wayne, Vera Miles
May **HELL IS FOR HEROES**—Babby Darin, Steve McQueen
May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
May **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—Elvis Presley, Stella Stevens
IT'S ONLY MONEY—Jerry Lewis
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off people
217 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

F

Fabulous World Of Jules Verne	A1	WB
Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
•Fiercest Heart, The	A2	Fox
Five Day Lover	C	For.
•Five Finger Exercise		Col.
•Five Golden Hours	A3	UA
•Five Miles To Midnight		UA
•Five Weeks In A Balloon		Fox
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
•Follow That Dream	A1	UA
Follow That Horse		For.
•Follow That Man	A2	UA
Force Of Impulse	B	Misc.
•Forever My Love	A1	Par.
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo	A2	UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl With A Suitcase	A3	For.
•Girls, Girls, Girls		Par.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
•Grand Duke And Mr. Pimm, The		UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
Hand Of Death	A2	Fox
Hands Of A Stranger		AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari	A1	Par.
•Hell Is For Heroes	A2	Par.
Hellions	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
•Heroe's Island		UA
Hey, Let's Twist	A1	Par.
Hitler	A3	AA
•H.M.S. Defiant		Col.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Horizontal Lieutenant, The	A2	MGM
Horse With The Flying Tail, The		BV
House Of Fright	B	A-I
•House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Thank A Fool		MGM
•I Love, You Love		Col.
Incident In An Alley		U-A[1]
•I Like Money		Fox
•Information Received	A3	U-I
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's Only Money		Par.
•It's Trad, Dad		Col.

J

•Jack The Giant Killer	A1	UA
•Jason And The Golden Fleece		Col.
Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.

L

La Belle Americaine		For.
•Lad: A Dog	A1	WB
Ladies' Man	A1	For.
La Dolce Vita	SP	Pa.
LaNotte (The Night)	C	For.
La Notte Brava		For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Year At Marienbad	A3	For.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
•Line Of Duty		UA
•Lion, The		Fox
•Lion Of Sparta		Fox
•Lolita		MGM
•Lonely Are The Brave	A2	U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Mad Dog Coll	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
•Magic Sword	A2	UA
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
•Man Who Shot Liberty Valance, The	A2	Par.
Man Who Wagged His Tail, The	A1	For.
•Marco Polo		A-I
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col.
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Miracle Worker, The		UA
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Mothra		Col.
•Music Man, The		WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
•Mutineers, The		Col.
•My Geisha	A2	Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
•Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures		U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The		UA

O

On The Double	A1	Par.
One Plus One	A3	Misc.
Only Two Can Play		For.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
SATAN NEVER SLEEPS—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-61)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
143 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw

COMING FEATURES IN ORDER OF RELEASE

Feb. **SWINGING ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall
Mar. **WOMAN HUNT**—Steven Piccaro, Lisa Lu
Apr. **BROKEN LAND**—CS; DC)—Kent Taylor, Jody McCrea
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
May **INSPECTOR, THE**—(CS; DC)—Stephen Boyd, Dolores Hart

COMING

CABINET OF CALIGARI—(CS)—Glynis Johns, Dan O'Herlihy
FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—(DC)—Jackie Gleason
HEMINGWAY'S ADVENTURES OF A YOUNG MAN—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
I LIKE MONEY—(CS; DC)—Peter Sellers, Nadia Gray
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordon, Sylvia Simms
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Apr. **BIRD MAN OF ALCATRAZ, THE**—Burt Lancaster, Karl Malden, Thelma Ritter
Apr. **MAGIC SWORD**—(C)—Basil Rathbone, Estelle Winwood
May **FOLLOW THAT DREAM**—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
May **GERONIMO**—(TC)—Chuck Connors
May **WAR HUNT**—John Saxon—T-D Enterprises

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
JACK THE GIANT KILLER—(C)—Kerwin Mathews
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra; Janet Leigh—M. C.
MIRACLE WORKER, THE—Anne Bancroft, Patti Duke, Victor Jory
NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Barron, Moly McCarthy—4810 (4-19-61) Better program entry
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyabl comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
6210 **DAY THE EARTH CAUGHT FIRE, THE**—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
SIX BLACK HORSES—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
INFORMATION RECEIVED—Sabina Sesselman, William Sylvester
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, THE—(C)—Herbert Lom, Heather Sears—English
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
TO KILL A MOCKING BIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

COMING FEATURES IN ORDER OF RELEASE

Apr. **NEARLY A NASTY ACCIDENT**—Jimmy Edwards, Shirley Eaton—English
June **NIGHT CREATURES**—Peter Cushing, Yvonne Romain—(C)—English

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 **COUCH, THE**—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 **WORLD BY NIGHT**—NOV-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show fer the program

COMING FEATURES IN ORDER OF RELEASE

May **HOUSE OF WOMEN**—Shirley Knight, Andrew Duggan
May **MERRILL'S MARAUDERS**—(TC)—Jeff Chandler, Ty Hardin
May **SAMAR**—(TC)—George Montgomery, Ziva Rodann
158 June **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck

P

•Panic Button		WB
Parent Trap, The	A1	BV
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Postman's Knock		MGM
Premature Burial	A2	A-I
•Pressure Point		UA
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country	A3	MGM
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Rome Adventure	A3	WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
•Safe At Home		Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Salammbo		Fox
•Samar	A2	WB
Sand Castle, The	A1	Misc.
Satan Never Sleeps	A3	Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Some Like It Cool		For.
Something Wild	A3	UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Square Of Violence		MGM
•Star Creatures		A-I
State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
•Story Of The Count Of Monte Cristo, The		WB
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
•Survival		A-I
•Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
•Swinging Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
•Tarzan Goes To India		MGM
Teen-Age Millionaire, The	A1	UA
Tender Is The Night	A3	Fox
•Term Of Trial		WB
•That Touch Of Mink	B	U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
•13 West Street	A2	Col.
•Third Dimension, The		UA
Three On A Spree	A3	UA
3 Stooges Meet Hercules, The	A1	Col.
Throne Of Blood	A2	For.
Through A Glass Darkly		For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
Tomorrow Is My Turn	B	For.
•Too Hot To Handle		AA
Too Late Blues	B	Par.
Town Without Pity	A3	UA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist All Night		A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge	A3	Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
•War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
Wild Harvest	C	Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A1	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzi		Col.

COMING

ACT OF MERCY—Leslie Caron, David Niven
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
CRITIC'S CHOICE—(TC)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(C)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker.
STORY OF THE COUNT OF MONTE CRISTO, THE—(TC)—Louis Jourdan
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and intorest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-17-61)—Spectacle programmer for action spot—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—Kingsley-Int.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer. Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English-titles—Continental
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890(12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.
SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus
ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aime, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depiciting dissolute life of modern Roman upper crust—English titles—Astor
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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(TECHNICOLOR)
(REISSUES)

16101 Toy Tinkers (C&D)
16102 Pantry Pirate (P)
16103 Pluto, Jr. (P)
16104 Cold War (G)
16105 Lion Down (G)
16106 Get Rich Quick (G)
16107 Fathers Are People (G)
16108 Mickey and The Seal (MM)
16109 Donald's Dilemma (DD)
16110 Donald's Double Trouble (DD)
16111 Corn Chips (D&C&D)
16112 Contrary Condor (DD)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua .....18m.
6442 (Dec.) Wonderful Isroel .....19m.
6443 (Feb.) Wonders of Philadelphia .....18m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
(REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)
6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS
(REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grope-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cot-Tastrophy
6608 (Jan.) Wonder Gloves
6609 (Feb.) Dr. Bluebird

TWO REELERS
THE THREE STOOGES
(REISSUES)

6401 (Sept.) Quiz Whizz .....15½m.
6402 (Oct.) Fifi Blows Her Top .....15½m.
6403 (Nov.) Pies and Guys .....16½m.
6404 (Jan.) Sweet and Hot ..... 17m.
6405 (Feb.) Flying Saucer Daffy ..... 17m.

COMEDY FAVORITES
(REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) ..15½m.
6432 (Nov.) Pleasure Treasure (Andy Clyde) 16m.
6433 (Dec.) Dance, Dunce, Dance (Eddie Foy, Jr.) .18½m.
6434 (Jan.) The Fire Chaser (Joe Besser) .. .. 16m.

ASSORTED FAVORITES
(REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) .....16½m.
6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) ..... 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.
6424 (Feb.) Flung By A Fling ..... 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE
(REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS
(REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
(METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION
(COLOR)
Ten Pin Tour

D20-5 Speedway
D20-6 Gold Medal Divers
D21-1 Symphony In Motion
D21-2 Bow Test

TRAVELRAMAS
(COLOR)

T20-1 Porpoise Posse
T20-2 Pee Wees On Ice
T20-3 Waters Of Bangkok

NOVELTOONS
(COLOR)

P20-1 Northern Mites
P20-2 Micenicks
P20-3 The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnaveral
P21-1 Munro
P21-2 Turtle Scoop
P21-3 Kozmo Goes To School
P21-4 Perry Popgun
P21-5 Without Time or Reason
P21-6 Good and Guilty
P21-7 T.V. or Not T.V.

MODERN MADCAPS
(COLOR)

M20-1 Galoxia
M20-2 Bouncing Benny
M20-3 Terry The Troitor
M20-4 Phantom Moustocher
M20-5 The Kid From Mors
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Visit
M21-1 The Plot Sickens
M21-2 Crumley Cogwell
M21-6 Funderful Suburbio
M21-7 Somson Scrop and Deliloh

THE CAT
(COLOR)

C20-1 Top Cot
C20-2 Bopin Hood
C20-3 Cane and Able

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scondinovia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Fomily Style
7202 (Feb.) Footboll Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holidoy In Ireland
7205 (May) Champion Angler

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment Indio
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Reolly Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jon.) Honorable House Cat
5202 (Morch) Honoroble Family Problem
5203 (April) Peonut Battle
5204 (Moy) Loyal Royalty

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Soppy New Yeor
5221 (Jon.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (Morch) He-man Seomon
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All Thot Oriental Jazz .....
4202 (Mar.) Lond Of The Long White Cloud .....

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep .....
4272 (Dec.) Coramba (CS) .....
4273 (Jon.) Mabuhoy .....
4274 (Feb.) Leoping Dondies .....
4275 (Mor.) Pink Lond Blue Waters .....
4276 (Apr.) Bohoma Holiday .....
4277 (Moy) Fabled Islond (CS) .....
4278 (June) Strictly Sydney (CS) .....

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stond
4212 (Dec.) Cose Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mor.) Mockerel Moocher
4217 (Mor.) Room ond Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (Moy) Phoney Express
4221 (May) Careless Coretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneok
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crowin' Poins
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic .....
4232 (Dec.) After The Ball .....
4233 (Jon.) Chief Chorlie Horse .....
4234 (Feb.) Woodpecker From Mars .....
4235 (Mor.) Calling All Cuckoos .....
4236 (Apr.) Niogoro Fools .....
4237 (Moy) Arts ond Flowers .....

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TECHNICOLOR CARTOONS

9701 (9-23-61) Doffy's Inn Trouble
9702 (10-21-61) Whot's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish ond Slips
9708 (3-31-62) Quockodile Tears
9709 (4-21-62) Crow's Feat
9710 (5-12-62) Mexicon Boarders
9711 (6-30-62) Zoom At The Top

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Fother
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcot
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Robbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fobulous Mexico
9003 (5-26-62) Land Of The Trembling Earth

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
ONE-REEL

9501 (11-18-61) This Sporting World
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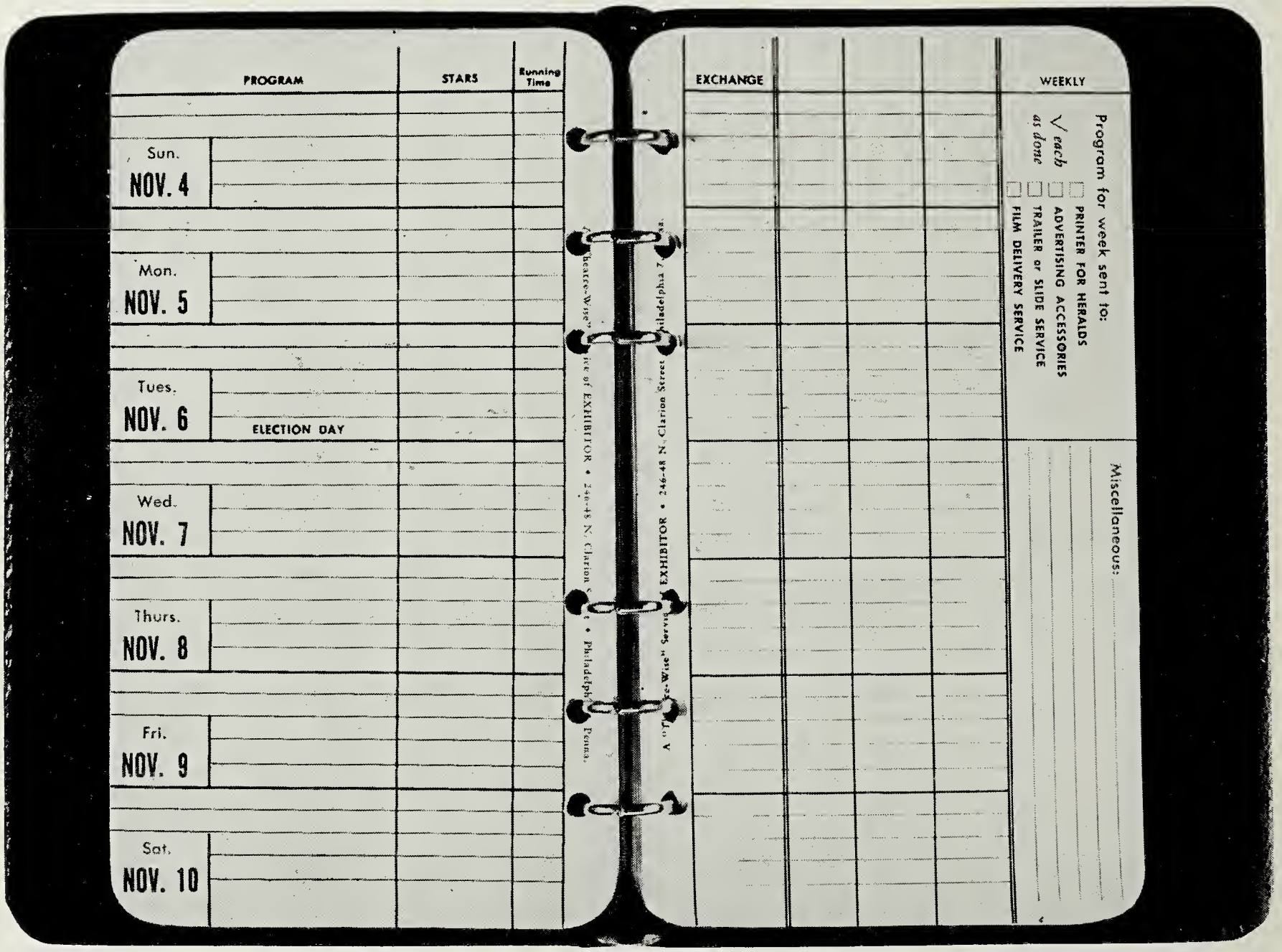

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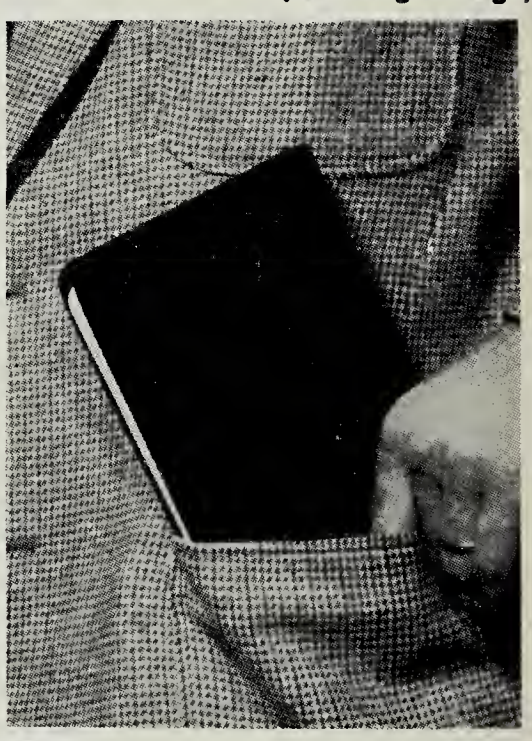

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IN FOUR SECTIONS · THIS IS SECTION ONE

FEATURING . . .

The 1962

THEATRE CATALOG

Edition

as a separate section

B'klyn Paramount Sings Swan Song

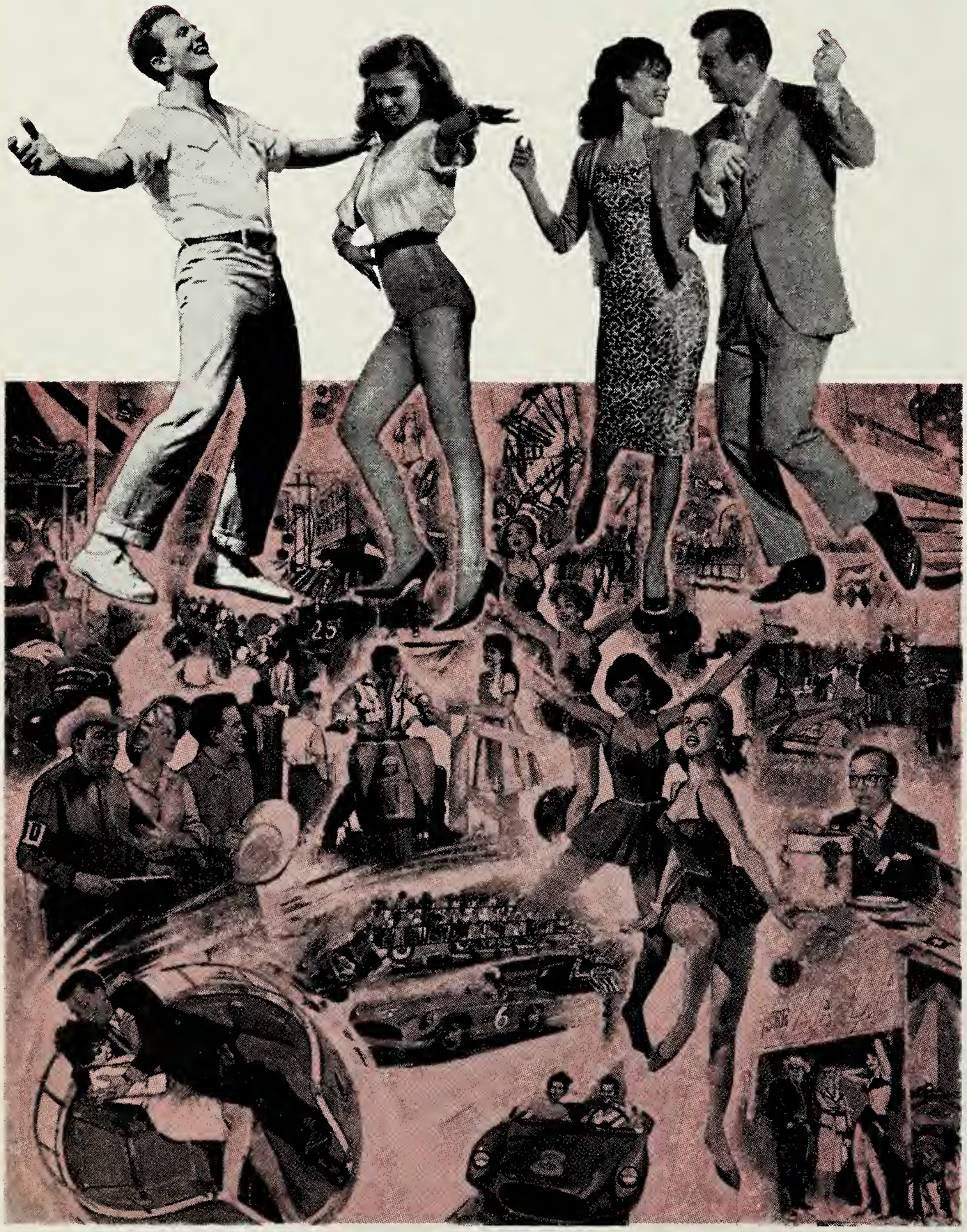
(See Page 6)

Victor Nowe, Odeon Carlton, Toronto, Canada, was named by MPE's board of judges as one of three top Showmen of the Year in the annual EXPLOITATION contest conducted by the publication. This gave him the rare distinction of winning the coveted award two years in a row. (See EXPLOITATION section.)

Is It Restraint And Collusion? . . . *see editorial—page 3*

RODGERS & HAMMERSTEIN'S

NEW STATE FAIR



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(SUNG BY ALICE FAYE AND TOM EWELL)

"More Than Just A Friend"
(SUNG BY TOM EWELL)

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"Never Say No"
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IS IT RESTRAINT AND COLLUSION?

The Federal Trade Commission is charged with the responsibility to eliminate conditions which restrain fair trade. This body has repeatedly fought these illegal policies, and other similar problems, such as price fixing.

The film industry has had its share of sessions before the FTC, and other regulatory bodies. Recently, a new gimmick has found its way into the "clearance" situation of many theatres in this country.

Ever since "clearance" was first provided by far-seeing forces of distribution, it has been an unwritten law that the subsequent run exhibitor had a right to expect his notice of availability 15 days in advance of his intended playdate. By the same token, the exhibitor agreed that he would not remove his approved date without giving 14 days notice to the distributor. Most contraets carry this provision.

Now, some theatres bidding for certain pictures with the help of certain distributors have found a new gimmick. They buy their pictures on the basis of seven to 14 days or 14 to 21 days. They play it only seven or 14 days, instead of 14 or 21 days. What has happened in such a situation is that the subsequent run theatre has been deprived of proper clearance. The exhibitor has not been given the customary 14 days in which to redate the picture.

Some distributors now forward a "corrected" notice of availability, giving the subsequent run theatreman less than the required 14 days to move his date forward. This he is unable to do in the majority of cases.

The question raised by all this—Is this not collusion in one way or another, particularly since most distributors follow this plan?

To prove the point further, there are some distributors who refuse to break clearance in this fashion. Instead, they give the exhibitor his clearance on the shorter number of days (either the seven or the 14). They figure quite properly that the longer engagement (14 or 21 days) will not be played as a rule. We're not quite sure whether this procedure should be marked up to good business sense or fear of law suits on the part of the legal department.

This is an interesting and puzzling problem. The Department of Justice does not seem to worry about the downtrodden exhibitor, particularly the independent. After all, there is neither glory nor headlines in championing their cause.

However, a law suit involving thousands of dollars could well develop out of such practices to correct a gimmick which appears on the surface to be a plain case of restraint of trade and collusion.

NO SUBSIDIES, JUST FAIR TREATMENT

In most other countries around this shrinking world, film production is subsidized by the government. This is true in England, France, Japan, India, and many additional nations. These nations offer such assistance because they realize that their films are a sales messenger for their goods and culture to the rest of the world. They understand too the domestic importance of films to their own citizens as a medium of entertainment, education, and eommunication.

The United States is a more sophisticated nation than many and a richer nation than most. The film industry for the most part neither expects nor desires federal subsidization. In subsidization there is the danger of government control, and the film industry values its freedom too highly for that.

However, in this country we tend to take things to the opposite extreme. Every Tom, Dick, and Harry, in search of personal glorification, publicity, or votes finds that he can catch the public's attention via an attack on motion pictures.

The value of a theatre to its community is undeniable. It is the hub around which the entertainment life of many communities revolves. Many businesses benefit by the traffic attracted by the theatre, both in downtown areas and neighborhood loeations. Yet, because of a few fast-buck grabbers, all theatres are attacked. Respected citizens and newspapers cry for controls that would be ridiculous even if they were legal, whieh they are not. It would be interesting to note what "obscene" or "salacious" films some of the most vociferous critics have seen first hand. That lack of evidence doesn't stop them from their headline hunting attacks, however.

These people do not seem to understand that the U.S. Supreme Court has given to motion pictures the same Constitutional protection guaranteed other communications media. They keep talking censorship, and their "ideal" censors are always political appointees distinguished only by their lack of any qualification for the job. Indeed, the only persons who would qualify as censors wouldn't touch the job with a 10-foot pole. They respect the rights of others too much.

No, the film industry doesn't want government subsidies. It would be happy to settle for fair treatment by press and public.

Is that too much to ask?

SPRING FEVER ON THE CAMPUS

Spring fever took its toll up at Harvard University recently, as The Lampoon, undergraduate magazine, announced its film "worsts" of the year. Richard Beymer, for "West Side Story" (but nominated for 11 Academy Awards) and Susan Hayward, for "Ada" and "Back Street" were named for worst performances. Films named by the college boys included "King of Kings," "Parrish," "By Love Possessed," "The Devil at 4 O'Clock," "The Last Sunset," "The Young Doctors," "Ada," "Flower Drum Song," "Babes in Toyland," and "Sergeants 3." Most of these pictures, peculiarly enough, did quite well at the boxoffice.

We are sure no one in the film colony will lose sleep over the childish efforts of these protegees of permissive or progressive education to gain adult attention.

A psychiatrist friend tells us that's the way youngsters let off steam. The radical at 20 is the conservative at 40, so we'll just add, "Good luck, children, and grow up."

Ah, spring is here!

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Rings

Mr. and Mrs. **Jack A. Harris**, Beverly Hills, Calif, announce the engagement of their daughter **Lynda Rae** to **Hershel David Sinay**, of Los Angeles. Harris, producer for Paramount and Universal, is a former Philadelphian. Nuptials are set for June 24.

Obituaries

F. L. (Bill) Alig, Jr., owner of the Volusia-Drive-In Theatre, Daytona Beach, Fla., died following a heart attack in a doctors office there.

M. H. Brandon, 65, father of **Daniel M. Brandon**, head, Transway, Inc., New Orleans, died in the Methodist Hospital, Memphis, Tenn., after a short illness. A native of New York City, he went to Memphis in 1935 and organized Film Transit, Inc., and in 1947, Transway, Inc., New Orleans. He served as president of both companies. In addition to his son, he is survived by his widow, another son, two daughters, a brother, two sisters, and seven grandchildren. He was a member of the Memphis Variety Club.

Harold J. Fitzgerald, 70, former president, Fox Wisconsin Amusement Corp., died in Boca Raton, Fla. He leaves his wife and three sons. He purchased the Monroe 17 years ago and had been in the theatre business for 45 years.

John J. O'Connor, 65, vice-president, Universal Pictures Company, and a member of the board of directors, died following a heart attack in Nuthall Memorial Hospital, Kingston, Jamaica. Born in Amawalk, N. Y., he had been in the motion picture industry since 1914, starting with **George Kleine.** He served with Kleine-Edison-Selig and Essanay, Pathe, Film Booking Corporation, RKO Theatres, and finally Universal. He was one of the founders and most active members of the Motion Picture Pioneers. For more than 15 years he had been chairman of the Catholic Charity's Cardinal's Committee of the Laity Fund Raising in the motion picture industry, and had been honored by being awarded the Knight of Malta decoration. He resided in Larchmont and is survived by his wife, a daughter, three grandchildren, and a twin brother, **Thomas**, of RKO Theatres.

Mrs. Lelia R. Stearn, 77, owner, Southern, downtown Columbus, Ohio, subsequent run theatre, died at her Columbus home. She was the widow of **Max Stearn**, pioneer showman, and was one of the few women theatre operators in the central Ohio area. She is survived by her sister and a niece.

NSS Trailer Directory

National Screen Service again proves itself an effective promotion-minded theatreman's supply division with its 1962 Drive-In Trailer Directory containing innumerable recommended advertising and promotion ideas. If you haven't received your copy, write for it. It should increase your boxoffice receipts.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 2

N. Y. Senate Kills Classification Measure

ALBANY—Producer and exhibitor organization representatives, who had been working since January to block enactment of a bill requiring the director of the State Education Department's Motion Picture Division, upon licensing films, to designate to the Board of Regents those deemed "acceptable" for exhibition to children, expressed satisfaction when the Senate killed in committee the Marano Act, a day before adjourning.

The Upper House, for the third consecutive year, did not concur with the Lower, the proposal being axed in the Committee on Public Education.

Supporters of the bill were not surprised at this action, although some had their hopes temporarily raised when the New York Times ran an editorial strongly supporting the measure and advancing arguments that had been made during the Assembly debate. The powerful New York daily asserted, "Despite some anguished outcries, this is not a censorship bill. It would not affix labels of 'adults only' or 'condemned' on certain pictures, discouraging general trade while inviting the thrill seeker. What it would do is call the attention of parents who are—and there are those who care—to the fact that some pictures are free of elements to which they might not be eager to expose their children. The state's classification would bind no one. No objecting parents would have to observe it. No theatre owner would be required to advertise his offering as 'acceptable' if he feared this would reduce patronage. The Senate ought to bring this modest proposal out of committee for a favorable final floor vote before adjournment." (See Assembly story)

A. Julian Brylawski, president, Motion Picture Theatre Owners of Washington, D.C., center, was presented with a plaque by his unit at the recent mid-year meeting of the Board of Directors of Theatre Owners of America at the Sheraton-Park Hotel in his home city. Making the presentation is, left, John G. Broumas, president, Maryland Theatre Owners Association and an assistant to the president of the TOA; while Roy Cooper, chairman of the TOA exectuive committee, looks on. Brylawski, associated with Stanley Warner Managemnt Corporation in Washington, has been president of the D.C. unit since it was organized in 1922.

BROADWAY GROSSES

Big Bow For "Bird"

NEW YORK—The Capitol had a very good opening of MGM's "Sweet Bird Of Youth" in an otherwise average Broadway first run week.

According to usually reliable source reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"MADISON AVENUE" (20th-Fox). Paramount reported a $20,000 opening session.

"ROME ADVENTURE" (Warners). Radio City Music Hall, with stage show, stated it did $80,000 on Thursday hrough Sunday, with the third and last week sure of $115,000.

"SWEET BIRD OF YOUTH" (MGM). Capitol announced the opening week as $50,000.

"FOUR HORSEMEN OF THE APOCALYPSE" (MGM). Loew's State claimed the fourth week as $15,000.

"EL CID" (Allied Artists). Warner garnered $27,000 on the 16th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the 10th week was $11,000.

"DAY THE EARTH CAUGHT FIRE" (Universal). Victoria announced the third week was $15,000.

"THE CHILDREN'S HOUR" (UA). Astor did $21,000 on the third week.

"WALK ON THE WILD SIDE" (Columbia). Criterion had a $23,000 sixth week.

"WEST SIDE STORY" (UA). Rivoli did $43,000 on the 24th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated that the 15th week was $33,000.

N. C. House Integrates

RALEIGH, N.C. — The Varsity, near the campus of N. C. State College, has begun admitting Negro students at the college on a non-segregated basis.

The announcement was made by W. G. Enloe, manager, North Carolina Theatres. The Varsity thus becomes the second in the chain to integrate, the Carolina at Chapel Hill admitting Negro students last September, and gradually relaxing the policy further until recent adoption of a policy of complete integration of its audiences.

In announcing decision to desegregate the house here, Enloe said, "I'm glad, though not surprised, that the integration of the theatre was carried out without incident of any kind."

Some 30 or 40 Negro students attend N. C. State College.

Treyz To WB-TV

NEW YORK—Oliver Treyz, former president, American Broadcasting Company television network, has been appointed vice-president and worldwide sales manager of the Warner Bros. television division, it is announced by Jack L. Warner, president of Warner Bros. Pictures, to whom Treyz will be directly responsible.

Treyz, who ended a five-year association with the ABC-TV, will join Warner Bros. on May 1 at a moment when the film company's tv division is undergoing a radical expansion in which he will take a leading part.

N.Y. Assembly Okays Classification

Vote Follows Long Debate; Senate May Kill Measure; Solon Sees Danger In State Censorship Action

ALBANY—Belief that "the industry should and could police itself"; that "State classification of films is unconstitutional"; that the Green Sheet has come of age as an effective, voluntary medium for the expression of opinions as to the suitability of individual motion pictures for various age groups; that the time and effort spent by "top echeloners" in conveying to Hollywood a message of the continued necessity for producing pictures with the appeal that would make exhibitors happy and proud to show them should bear fruit; and the "present statutes cover the situation," was expressed here by James L. Herlihy, assistant to the vice-president of Motion Picture Association of America, Inc. He did so as the Assembly readied itself for debate on the "classification bill proposed by the Joint Legislative Committee to Study the Publication and Dissemination of Offensieve and Obscene Material.

This measure, along with the Joint Committee's "obscene prints and articles" act won the approval of the Lower House—each by the same vote, 112 to 32. A third bill, amending the Code of Criminal Procedure to provide that action for injunction to prevent the sale, distribution, production or possession of any indecent written or printed material could be commenced by an ex-parte application in supreme court for a temporary stay, preventing sale, pending hearing on application for a permanent injunction, was debated at the same time. However, the vote was delayed while an amendment to meet a legal objection was drafted.

Herlihy, and D. John Phillips, executive director of the Metroplitan Motion Picture Theater Owners Association, was not unprepared for the Assembly's adoption of the classification bill, but had reason to believe that the Senate would not concur. That house failed to act on similar measures, sponsored by the Joint Committee, in the 1960 and 1961 sessions—after the Assembly overwhelmingly approved them.

Senate Majority Leader Walter J. Mahoney, Buffalo Republican and undisputed leader of the Upper House, was reported to be the particular target of messages expressing opposition to classification and other measures.

Assemblyman Luigi R. Marano, Brooklyn Republican and chairman of the Joint Committee, spearheaded the defense of the bills. Assemblymen Verner M. Ingram, Potsdam, and Guy James Mangano and Lawrence M. Murphy, Brooklyn—all members of the Committee—joined Marano. Assemblyman Jules G. Sabbatino, Long Island City, also spoke on behalf of the legislation.

Assemblyman Bertram L. Podell, Brooklyn delivered the principal and strongest attack on the bills. Assemblyman Charles D. Henderson, Hornell, also indicated his opposition —via a series of questions directed at Marano. Assemblyman Bentley Kassal, Manhattan, like wise interrogated, on the negative. Assemblyman Samuel Brownstein, of Brooklyn, a former assistant corporation counsel of New York City, was the man who contended that the "injunction bill," as written, would be "unconstitutional." However, he indicated sympathy for the purpose of the proposal, and eventually obtained chairman Marano's agreement to "sit down and draft an amendment."

Support for the measures was bi-partisan, but most of the "nays" were on the Democratic side.

Majority Leader George L. Ingalls, Binghamton Republican, moved "the previous question," closing the debate after it had run about two hours and a quarter. Action had been postponed on the bills, the first time they were "called." It was about seven p.m. when the vote was taken—the House had been in session continuously since 11 a.m. Some members had become tired as the debate strung out, and complete attention to the arguments was not always given. Occasionally, tempers seemed to be frayed, but joking lightened the tension.

Copies of several salacious magazines—taken by the Joint Committee—were shown to buttress the arguments for passage of the "obscene prints" bill.

First asked to "explain" the measures, Marano read from a two-page memorandum earlier issued under his name. He repeated that "within recent weeks there has been much misinformation disseminated relative to the nature and subject of the proposals submitted by the committee. Much of the comment apparently stems from a statement prepared by the Council of Motion Picture Organizations, Inc. Reference has been made to six bills. The committee has advocated four new proposals and the repeal of a section for which one of these proposals was to have been substituted. The first proposal deals with fingerprinting those convicted of violating existing obscenity statutes. The purpose of this legislation is to check multiple offenders. The Assembly has passed this bill (sponsored by Mr. Mangano) and it now awaits action in the Senate."

The second measure, "termed by the industry a 'classification bill,' would direct the Motion Picture Division of the State Education Department to issue an advisory opinion to the Board of Regents when licensing a film. The opinion would recommend those films believed suitable for viewing by children in the school system. The bill imposes no new controls or regulations, adds no sanctions or penalties, and provides an appeal procedure for any producer believing himself aggrieved by the opinion expressed. In each of the past two years, the Assembly has passed this bill by overwhelming majorities. The Senate has not acted."

Assemblyman Marano then referred to a reported statement by Geoffrey Shurlock, Production Code Administrator for the industry, that he "feels about one-third of Hollywood's films today are not appropriate for viewing by children. Louis M. Pesce, director of the State Education Department's Motion Picture Division, "appears conservative by comparision when he states, 'At least 20 percent of the films we licensed last year we consider unfit for young people'."

The injunction bill had been "requested by the police," especially of New York City, Marano continued. "The present section," he pointed out, "provides that a defendant may have a trial within one day and a decision in three days, if so desired."

Marano asserted that the fourth bill's new material "related in no way to the normal commercial exhibition of motion pictures . . . theatre owners were not involved. To the extent that motion pictures were involved, the bill related to the sale of salacious motion picture film to those under 18. Its provision with respect to display related only to display while offering for sale."

"To avoid misinterpretation," added Marano, "and to focus upon the principal objection, this bill has now been amended to relate only to the sale of such publications to those under

(Continued on page 14)

TOA Convention Dates, Cities Set To 1966

NEW YORK—Annual convention dates and locations for the next five years have been set by Theatre Owners of America, John H. Stembler, TOA president, disclosed.

Stembler said that TOA is working on Convention dates through 1970, so that the schedule will be set far in advance, and detailed planning can proceed in an orderly manner.

TOA each year moves its annual meeting to a different section of the country, to make it accessible to local exhibitors in each area.

The schedule is as follows: 1962—15th annual convention, Nov. 4-10, Americana Hotel, Bal Harbour (Miami), Fla.; 1963—16th annual convention, Oct. 27-31, New Americana Hotel, New York; 1964—17th annual convention, Oct. 4-10, Edgewater Beach Hotel, Chicago; 1965—18th annual convention, Oct. 24-29, Ambassador Hotel, Los Angeles; 1966—19th annual convention, Oct. 2-7, Roosevelt Hotel, New Orleans.

Film Rating Service Launched In El Paso

EL PASO, TEX.—A film rating service was introduced in the local press recently under sponsorship of the Women's Chamber of Commerce. Both the Herald-Express and the Times will publish the ratings, to be based on a film's suitability for various age groups.

The audio-visual committee of the women's organization, which is directing the program, has decided on using ratings published in Consumer Bulletin, a publication devoted to testing and reporting on consumer goods and services. The ratings are based on reviews and reports in more than a dozen publications, including trade publications and the Green Sheet.

The campaign to provide information on film content will also be carried to Parent-Teacher Association groups and others interested in welfare of children.

"Instead of hurting the theatres, we believe this will help them," Mrs. William Reynolds, Jr., chairman of the committee, said. "Many parents do not now permit their children to attend the movies for the simple reason they do not know whether a particular picture is suitable."

Exhibitors working with the women's organization in the program include Bill Chambers, manager, Interstate's Plaza; Jim T. McCarty, manager, Lone Star Circuit's Del Norte Drive-In, and Ralph F. Calderon, general manager, International Amusement Co., operator of three theatres showing Mexican films.

Brooklyn Paramount Curtain To Fall Aug. 31 As University Takes Over

BROOKLYN, N.Y.—The Brooklyn Paramount, second largest theatre in New York City, will go out of business when its lease expires Aug. 31 because Long Island University, its landlord needs the property for the expansion of the university's main campus in downtown Brooklyn.

John H. G. Pell, acting president of L.I.U., said the board of trustees has approved terminating the rental of the theatre, from which the university has netted about $60,000 a year. The Paramount Pictures Theatre Corporation, which has operated the theatre on a 10-year lease, had sought to have the lease renewed.

In this city, the 4,144-seat Brooklyn Paramount is second in size only to the Radio City Music Hall.

The theatre, a familiar landmark, is part of a 12-story building which the university purchased in 1950. The university has occupied the main section of the building since 1952, following extensive removations for classrooms, laboratories, and faculty offices. It is now known as Metcalfe Hall, in memory of a former president, Tristram Walker Metcalfe.

In 1953, L.I.U. acquired an adjacent property of seven and a half acres, where it has built a new campus. The new facilities here include two three-story buildings, occupied mainly by classrooms and offices, a 16-story residence hall, a landscaped mall, an athletic field, and tennis courts. The area is called Zeckendorf Campus, after William Zeckendorf, president of the board of trustees.

Since 1953, enrollment here has more than doubled to 4,400. A further expansion is expected in the fall. The theatre is needed to meet this expansion.

The university's immediate plans are to set up a student cafeteria in the theatre's spacious main lobby and to convert the 420-seat loge area into a study hall. A large lounge beneath the lobby will be retained as a gathering place for students, and existing executive offices will be turned over to student publications and other student organizations. About 25 rooms once used as dressing rooms for vaudeville performers will become faculty offices.

Moving these facilities into the theatre will free space in other buildings for additional classrooms.

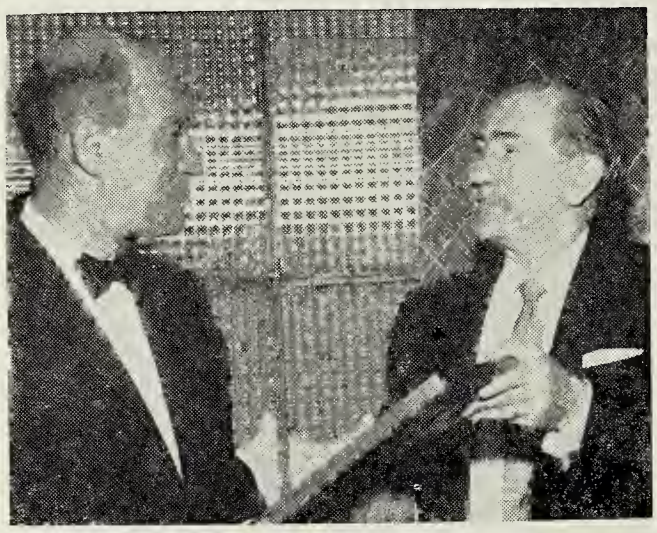
Additional plans include converting the balconies, which rise to a height of nine stories, into large lecture halls. The theatre is equipped with elevators. It also is air-conditioned.

The orchestra section, which seats 1,984, is to be retained as the university auditorium. Even without the loge and balconies it will be one of the largest college assembly halls in the nation. It will be made available for special public events, such as educational conferences, speeches by high government officials, and concerts.

The Brooklyn Paramount was opened in 1929 in what was then a rapidly growing theatrical district. A posh palace of entertainment, it was described in newspaper reports of the day as being designed in the fashion of an outdoor Italian garden. Nearly $3,000,000 was said to have been spent for sculptures, paintings, and tapestries.

The theatre made headlines in 1956 when George Metesky, the "Mad Bomber," planted a home-made bomb in the rear of the orchestra. Six persons were injured. The movie being shown was "War and Peace."

In addition to the profusion of objects d'art, the university will take over the theatre's elaborate stage, projection and lighting equipment, its organ equipment (with two consoles) and two grand pianos. There are sundry lesser items, such as 28 Gallagher music stands, some silver, some gold; one piano truck; four swivel piano stools, one broken; three ticket choppers; and several miles of carpeting ranging from a width of one foot to nine feet.



Laurence A. Tisch, chairman of the board, Loew's Theatres, Inc., recently received the Ben Gurion Award for his United Jewish Appeal efforts at a planning meeting of UJA's Motion Picture and Amusement Industry. Making the presentation is Irving H. Greenfield, key committee chairman.

SW Expands Latex Division

NEW YORK—Stanley Warner Corporation announced the formation of a joint venture company by its wholly owned subsidiary, International Latex Corporation, and Revertex Limited of London, England, to produce and sell synthetic latex and rubber in the United Kingdom and other parts of the British Commonwealth.

The name of the new company, which will be 50 per cent owned by each party, is Doverstrand Limited. A new production facility is being erected in Lincolnshire near Grimsby and is expected to be in operation in November, 1962. Meanwhile, the synthetic latices necessary to launch initial sales will be imported by Revertex from Stanley Warner's International Latex plant in Dover, Del.

Pay-TV Test Starts

HARTFORD — America's first on-the-air pay-tv experiment, gearing for a June start via RKO General - owned - and - operated WHCT-TV (Channel 18), Hartford, is already in the test phase, station general manager Paul B. Evans disclosed.

The see-for-a-fee system is being tested in some 50 metropolitan Hartford homes through mid-May, at which point the WHCT-TV forces will prepare for full-fledged June operations.

Evans asserted that the programs these 50 "test" viewers are receiving in no way compare to the attractions to be presented as soon as full pay-tv starts. At the moment, the station is using films from its library shelves.

Moreover, the 50 test homes selected are chiefly those of station personnel.

Industry Leaders Aid U.J.A. Fund Drive

NEW YORK—Outstanding leaders of the motion picture and amusement industry gathered for luncheon at the Loew's Building recently to plan their forthcoming campaign in support of the rescue, relief, and rehabilitation work of the United Jewish Appeal of Greater New York. The meeting was presided over by Laurence A. Tisch, chairman of the board, Loew's Theatres, Inc.

Tisch announced that he would again be chairman of UJA's motion picture and amusement division campaign, and expressed the hope that the industry would "continue its traditionally excellent support of UJA."

A distinguished Israeli Sociologist and soldier, Dr. Aryeh Nesher, eloquently told the story of the 1962 UJA campaign to the film and amusement leaders. He stressed that UJA is seeking a $35,000,000 special fund to meet the problems of immigration to Israel and other lands; along with a regular campaign goal of $60,000,000 to support relief and rehabilitation work throughout 27 countries of the globe.

Tisch announced that Irving H. Greenfield, his predecessor and last year's guest of honor, had been designated key committee chairman of the industry. He turned the meeting over to Greenfield and the Metro Goldwyn Mayer executive made a surprise presentation to Tisch. The coveted Ben Gurion Award was given to the chairman for his outstanding leadership of the 1961 drive.

Some of the foremost men in the industry attended the meeting: Lige Brien, 20th-Fox; Emanuel Frisch, Rinzler and Frisch; William J. German, W. J. German, Inc.; Harry Goldberg, Stanley Warner; Irving H. Greenfield, Metro-Goldwyn-Mayer; Arthur Israel, Jr., Paramount; Saul Jeffee, Movielab Film Laboratories, Inc.; Malcolm Kingsberg; Harold J. Klein, ABC Film Syndication, Inc.; Nat Lefkowitz, William Morris Agency, Inc.; Jack H. Levin, Jack H. Levin Enterprises; Milton Livingston, Universal; Harry Mandel, RKO Theatres; Sidney M. Markley, A.C.E. Films; Irving Palace, Skouras Theatres; Jerry Pickman, Paramount; Samuel Rinzler, Rinzler and Frisch; Herman Robbins, National Screen Service; Adolph Schimel, Universal; Seymour Malamed, Columbia; Si Seadler, Metro-Goldwyn-Mayer; Solomon M. Strausberg, Interboro Circuit, Inc.; Arthur M. Tolchin, Loew's Theatres; Morton Sunshine, Independent Theatres Owners Assn.; Laurence A. Tisch, Loew's Theatres; Adam Wachtel, Sargoy and Stein; and Max E. Youngstein, Cinerama, Inc.

AB-PT Profit Report

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, announced that the net profit of the company in 1961 was $9,906,000, or $2.31 per share, as compared with 1960 figures of $10,475,000 or $2.46 per share.

Net profit, including capital gains, increased to $15,030,000 or $3.51 per share from $11,817,000 or $2.78 per share in 1960.

In reporting record income from the ABC Division of $254,280,000, an increase of $31,800,000 over 1960, it was noted there was improvement for ABC-owned television and radio stations and confidence was expressed that the new national sales subsidiary will contribute beneficially.

Theatre income at $82,328,000 decreased from $86,281,000 in 1960.

Merchandise sales and other income was $25,477,000, compared with $25,717,000 in '60.

when this gal comes into town
that town is turned around
and everything is
turned upside down
with this gal around
Mitchell Hooks

Ambitious Para. Production Slate; New Deals Set With Wayne, Hawks

HOLLYWOOD—Important new contractual alliances, including multiple-picture pacts with John Wayne and producer-director Howard Hawks, and long-range film plans calling for the scheduling of at least 11 feature productions during the first nine months of 1962, were revealed here by Paramount Pictures.

The announcement was made at a studio press conference conducted by Jack Karp, vice-president and studio head, and Martin Rackin, executive in charge of production.

"Early last month," Karp noted "we had a series of meetings here presided over by Barney Balaban, president of our company, who announced that we were going to make all the pictures we possibly could, regardless of cost, but within the limitations of sound business practices.

"At the same time," Karp continued, "Mr. Balaban gave us the go-ahead on making as many deals as we possibly could, commensurate with this sound business policy. He also sounded a strong note of optimism and confidence in the motion picture business in general and specifically in Paramount."

To emphasize the "no compromise" policy behind Paramount's production program, Karp said that he was proud to announce the new contracts with John Wayne and Howard Hawks. Wayne's contract calls for six pictures, starting with a yet untitled John Ford production scheduled for filming early in July.

Hawks, whose production of "Hatari!" will be released by Paramount this summer, will make three additional pictures for the studio. The first, with a sports background, will begin shooting this summer at the studio and on locations in the Unted States.

Martin Rackin not only presented a detailed outline of the current Paramount shooting schedule, but also pointed out that the company is aggressively pursuing its announced policy of developing new screen talent, which includes new contractee Laurel Goodwin, appearing with Elvis Presley in Hal Wallis' "Girls! Girls! Girls!"; Ralph Taeger, an important new actor from television; and Samantha Eggar, young English actress launching her screen career with the title rolle in Henry Blanke's "Mistress of Mellyn."

Paramount launched its production schedule this year with Jack Rose's "Who's Got The Action?," Dean Martin-Lana Turner comedy which has just completed filming and is now editing. This picture was followed by the currently filming Jerry Lewis comedy, "It's Only Money."

Production started this week on "My Six Loves," starring Debbie Reynolds, Cliff Robertson, and David Janssen, with Gant Gaither producing and Gower Champion directing. On April 9, Hal Wallis will begin filming the new Presley attraction, "Girls! Girls! Girls!" A May 14 starting date has been set for "Wildest of the Thousand," starring Paul Newman, with Martin Ritt directing.

The only picture listed for overseas production in Rackin's presentation was "Together in Paris," starring William Holden and Audrey Hepburn, which George Axelrod will produce and Richard Quine direct.

"This film has to be made in Europe," Rackin explained. "The whole story is about Paris, it's in color, and the authentic location is indicated." This picture will roll on June 11.

Also on June 11, Jack Rose will begin filming of "Papa's Delicate Condition," starring Jackie Gleason in a story authored by silent screen star Corinne Griffith about her early life and her colorful father.

Hal Wallis will launch "Decision at Delphi" in late July; while work is scheduled to start July 9 on the new John Ford production starring John Wayne. An untitled circus story to be produced by Phil Yordan and Nicholas Ray is slated to begin filming in the near future.

Concluding the currently announced program will be the picturization of Neil Simon's Broadway hit comedy, "Come Blow Your Horn," which will be filmed as a co-production deal, with Frank Sinatra's Essex Productions and Bud Yorkin and Norman Lear's Tandem Productions. Shooting will begin on Sept. 10, with Yorkin directing.

Met Launches Atlanta Desegregation Program

ATLANTA—Most of Atlanta's motion picture theatres will begin desegregation after the appearance of the Metropolitan Opera here in May.

The agreement was reached some time ago by members of the student movement and Atlanta theatre men.

The students had been insisting on desegregation by Jan. 1. After several conferences, theatre owners proposed waiting until after the Met appears here.

Sponsors of the opera announced that seating would be desegregated on the insistence of the Metropolitan Opera management. The deferred-date is similar to the agreement worked out last year in the prolonged lunch counter sit-ins.

Desegregation apparently will begin on a highly limited basis after opera week and later expand into full-scale desegregation.

First run theatres will lead off the program and be followed by neighborhood theatres.

TOA Insurance Pays Off

NEW YORK—Seven claims totalling $147,500 have been paid by the Theatre Owners of America's Group Life Insurance Trust, George G. Kerasotes, chairman of the trustee committee, announced on the third anniversary of the program.

Included among the claims, Kerasotes said, was a double-indemnity payment of $40,000 to the widow of a theatre owner killed in an automobile accident.

For the third consecutive year, he reported, the Group Life Insurance program will pay a cash dividend to all member participants.

He declared the total insurance coverage of theatre owners. their key executives, and salaried employees, under the TOA plan is over $4,000,000.

Serving with Kerasotes on the trustee committee are Albert M. Pickus and Joseph G. Alterman, secretary.

"Fair" Bows For MEDICO

NEW YORK — Rodgers and Hammerstein's new "State Fair" will have a gala charity premiere at the Paramount here the evening of April 10, for the benefit of MEDICO.

Mirisch Plans Six At $20 Million In '62

HOLLYWOOD—A six-picture production schedule for 1962 budgeted in excess of $20,000,000 has been announced by Harold J. Mirisch, president of the Mirisch Company. All of the films will be released through United Artists.

The films for 1962, to be produced in the order listed, are:

"Two for the Seesaw," starring Robert Mitchum and Shirley MacLaine, now in production; "The Great Escape," starring Steve McQueen and James Garner, to be made in June; "Summer Flight," starring Susan Hayward, will begin shooting July 15; "Irma La Douce," Billy Wilder's new comedy, starring Jack Lemmon and Shirley MacLaine, begins Sept. 1; "Toys in the Attic," starring Dean Martin, to begin Sept. 15; and "The Mound Builders," starring Yul Brynner, to roll in December.

Last year the company completed six productions, including four of the top pictures curently in release—"West Side Story," "One, Two, Three," "The Children's Hour," and "Town Without Pity," all 1961 Academy Award nominees in various categories—and two additional unreleased films, "Follow That Dream" and "Kid Galahad," both starring Elvis Presley.

Extensive plans for production beyond 1962 are being set, including the filming of the James Michener best-seller, "'Hawaii," which Fred Zinnemann will produce and direct Shooting will begin in April, 1963.

BV Promotes Back

NEW YORK—Irving H. Ludwig, president of Buena Vista Distribution Company, announced that Paul Back has been promoted to branch manager of the New Orleans-Memphis area with headquarters in New Orleans.

Back joined Buena Vista as a salesman in the Omaha branch in 1955. For the past six years he has been a salesman in the Chicago branch.

He will work under the direct supervision of Leo Greenfield, Buena Vista western division manager, and Doug Desch, Dallas district manager.

Prior to joining Buena Vista, Back was for many years a member of the RKO sales staff.

Grand Jury Indicts Two

PHILADELPHIA—The March Grand Jury after private screenings of the 16mm subjects, handed up indictments to Judge Gerald A. Gleeson charging I. Lidman with two counts of obscene film exhibition and projectionist Robert Sterner with one count.

The film, "Nude Beauts," was seized in a raid at the New Broadway, and "Nude Striporama" at the Benson, both "adult showplaces" operated by Lidman, who has been free on $3,500 bail. Sterner has been out on $500 bail.

N. G. Names Stagen

BEVERLY HILLS, CALIF.—National General Corporation, formerly National Theatres and Television, Inc., has appointed Frank P. Stagen assistant to the president for special real estate redevelopment projects, it was announced by Eugene V. Klein, president.

Stagen is an attorney with a broad background in real estate development and consulting.

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THRU UA

New Toll Road, Population Return Sparks Hub Theatre Building Boom

BOSTON—The theatre building situation took a new turn here this week with the news that Joseph E. Levine, president of Embassy Pictures, film producer and distributor, is interested in building a twin theatre in Boston, along the lines of Cinema One, Cinema Two, to be built in New York.

Levine has set an April 4 conference for Boston, at which he will announce his plans. Earlier this year, it was reported that he would be taking over the lease at the Telepix, former news reel theatre in an office building, which is now an art house and operated by Irving Isaacs. Isaacs, has indicated he is looking for a new location. But, whether or not this would be the nucleus of the spot Levine has in mind now, is doubtful.

In the meantime, the building theatres boom, caused by the coming into Boston of a new toll road extension, the demolition of the Scollay Square area to make room for a new theatre, and a sudden influx of suburbanites who are moving back to the city to occupy newly built luxurious apartment buildings, is reaching large proportions.

Ben Sack, well known Boston exhibitor, with four houses, Beacon Hill, Capri, Gary, and Saxon, has announced his intention of building a twin theatre in Boston. His announcement predated Levine's, and came as he concluded negotiations for the E. M. Loew Strand, which he has secured on a 25-year lease, and which he will completely refurbish to a showcase house. Sack also is negotiating for the Metropolitan, which was sold recently by ABC Paramount to the New England Hospital Center in a $3,000,000 transaction. The Strand will be renamed the Capri by Sack to take the place of his Capri, which is to be torn down to make way for the new toll road.

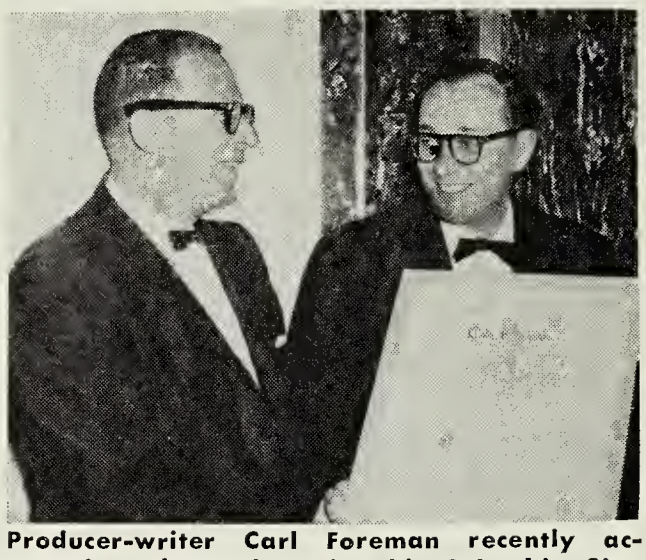
Reports and rumors as to where the new theatres will rise has the city agog, and Boston has now jumped from a city where there was no new theatre construction for more than 25 years to a place where many exhibitors are ready to jump in and build theatres.

Theatres in Boston now are at a minimum. Only recently, two film branches, Warners and Buena Vista, had to run first run pictures in second run theatres because they couldn't get a downtown theatre in the city.

The Capri, owned by Sack, and the Kenmore, long known as an art house, operated by veteran exhibitor Louis Richmond, are both in th path of the upcoming toll road extension. Both will be torn down; the Kenmore is expected go go first. The current picture at the Kenmore, "Doctor In Love," (Governor), which opened Friday, March 30, is expected to be the last picture to play the house. Both theatres are expected to be torn down by June 1.

Exhibitor Richmond has indicated that he will build a new theatre, but has not as yet announced his new location. It was reported that he is considering two sites at the present time, and will make an announcement very shortly.

In the meantime, the Casino burlesque theatre, which also shows second run films, has asked the city licensing division for permission to move from its present theatre, which will be demolished to make way for the new government center, to the E. M. Loew National in Boston's south end. The Rialto, Boston's only all night film house, is moving to a large store in the lower end of Washington St. It was also learned that Trans-Lux Theatres, which operates the State, seeks to acquire at least two more theatres in Boston, which they will operate as art houses.



Producer-writer Carl Foreman recently accepted a plaque honoring his Columbia film, "The Guns of Navarone" from Charles B. Moss, president, B. S. Moss Enterprises, as one of the "most successful pictures ever to play at the Criterion Theatre."

Springfield, O., Salutes Exhibitor Bill Settos

SPRINGFIELD, O.—William Settos, owner, Liberty, and one of the city's outstanding civic leaders, is celebrating his 50th year in show business.

Known as "Bill," Settos, while being honored as a civic leader, is justly proud of his high standard as an exhibitor in keeping the sparkling Liberty a family house.

Coming here as a boy, he worked after school at the Princess, the community's first movie house. Then and there he decided that the movie business was to be his career, and his enthusiasm has never wanted. Growing up with the industry, Settos has watched the movies take giant strides, but he feels slightly disheartened at times because the movies are not supported by area citizens as they should be for their great entertainment value.

While the movies advanced, so did Bill's stature grow as a civic leader. During 40 years as a YMCA member, he has been actively engaged in helping the youth of the community, receiving awards and citations from a number of youth organizations for his outstanding leadership. He has been on the board of directors for the Kiwanis Club and Salvation Army. He also is a member of Variety Tent Three, Cincinnati.

In congratulating Bill on this 50th anniversary in the movie business, it is hoped he will not only continue as a civic leader, but continue to keep his high standard at the Liberty, which he has done so well during the past years.

Dallas Tent Aids Blind

DALLAS—Formal dedication ceremonies of the recently completed center for the Dallas Services for Blind Children will be held May 13, Dallas Variety Club chief barker Gordon McLendon announced. It marks the culmination of joint energies of several charitable groups who have been involved with the construction of the new center for the past year and a half.

NewProduction-Distrib Company Is Formed

NEW YORK—A new company which will import completed films for theatrical distribution and join with other firms abroad in co-production, has been established in the United States under the name of Wilshire International Pictures, Inc.

The new organization is headed by George Roth and Hayes Goetz. Roth is serving as president and Goetz is vice-president and treasurer.

Wilshire International's offices are here and in Beverly Hills, Calif.

Roth, who has held many important industry posts, was vice-president and a founder of Trans-Lux Distributing Corp. and general sales manager of the United Motion Picture Organization.

In recent years, he has headed his own distributing firm, Atlantic Pictures Corporation.

Goetz, the son of Ben Goetz, who was in charge of production in Europe for MGM for many years, has produced features for MGM, Allied Artists, and other companies.

New product acquired by the company either through co-production or purchase will be distributed through Atlantic Pictures, which is being expanded for its new role, said Roth.

Shortly, both Roth and Goetz will go to Europe to discuss possible co-production enterprises and to look over potential product acquisitions. They are making preparations at present for visits to London, Paris, and Rome.

Both executives emphasized that they expected to acquire and distribute films made in the United States as well as those made abroad.

New Indoor For Reade

OAKHURST, N.J.—Plans for a new conventional indoor theatre to be constructed on the site of the 9-W Drive-In in Kingston, N. Y., were revealed by Walter Reade, Jr., president of Walter Reade, Inc.

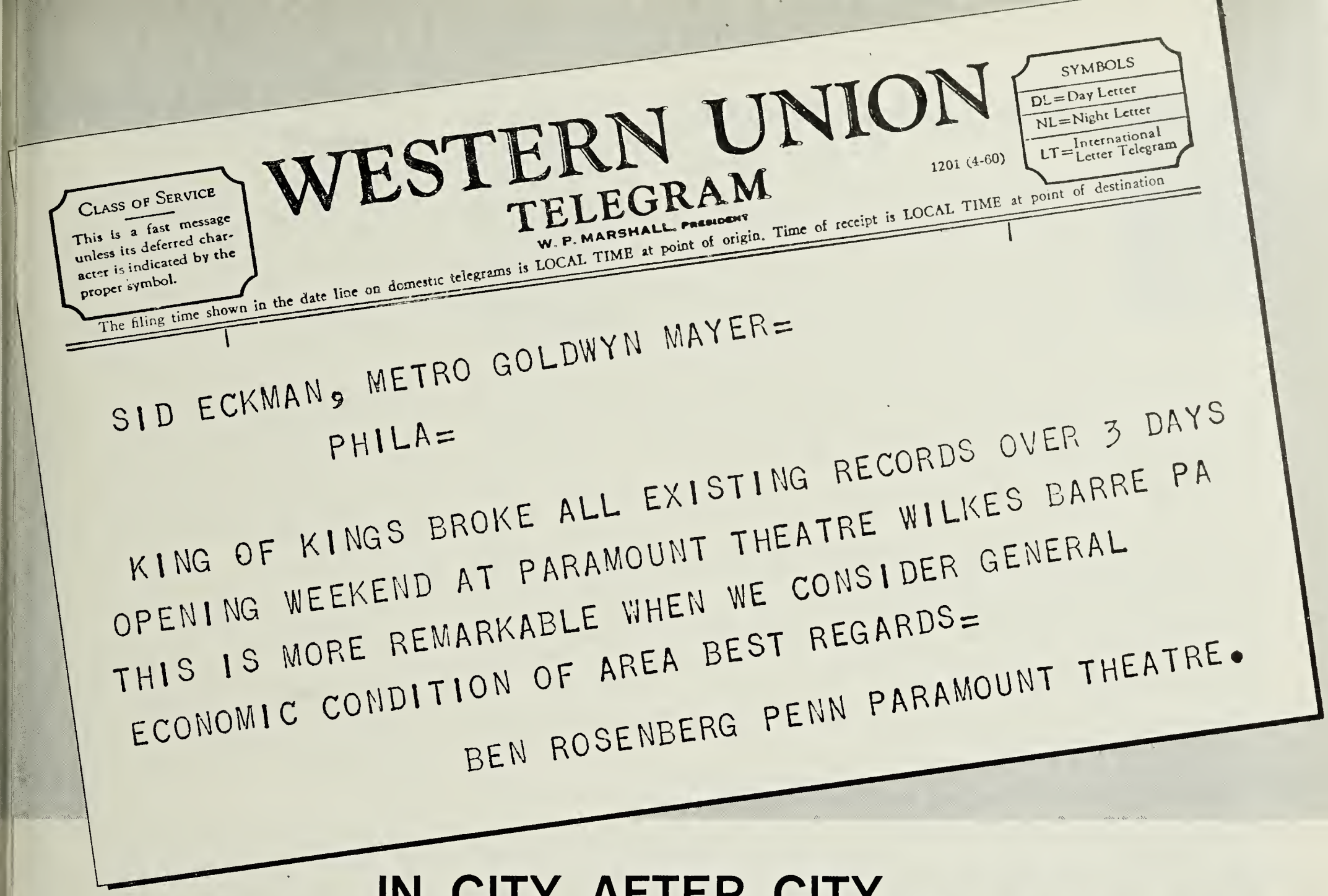
Stadium type in design, the new theatre will be open the entire year and will convert the present 9-W Drive-In into an "indoor, outdoor, all-weather" operation. Patrons may watch the current motion picture program from either theatre without regard to weather conditions. The new indoor theatre will be one of the most luxurious in the state and will feature living room comfort with push back divan seating. The theatre will have transistorized stereophonic sound and will be equipped to show motion pictures utilizing the latest scientific developments in film presentation.

This new concept in motion picture exhibition is being designed for the Walter Reade organization by John McNamara, one of the country's leading architects. The new theatre will cost approximately one quarter of a million dollars.

'33 No! Today Yes

NEW YORK—"Zero For Conduct," French-made film produced in 1933 and rejected by New York censors 14 years later, finally obtained a showing at the Bleeker Street Cinema 29 years after production.

Brandon Films, the distributor, reported the film passed the New York State Department of Education without cuts. Some adolescent nudity which stopped it the first time was currently held to provide "no association with any prurient element."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The NEW YORK Scene

By Mel Konecoff

ARNOLD PICKER, executive vice-president of United Artists, is pleased and amazed that an American musical on the order of "West Side Story" is doing record-breaking business all over the world where it has played to date.

In England, he reported that the Queen and Princess Margaret Rose were very pleased with the film, with the Princess catching it twice. The film has the biggest advance sale with the possible exception there of "Ben-Hur," and the press and public reaction has been tremendous. He wouldn't be surprised if it outlasted "South Pacific," which had a record run in London.

In Stockholm an advance reserved seat policy is being instituted for the first time, and it's also highly successful in Paris, Brussels, Amsterdam, and Tokyo. In the latter city, he's seen as many as 400 standees at a performance of the film, and it has grossed 124 million yen in 13 weeks or over $300,000. In the latter country, "WSS" is running 20 per cent ahead of "Ben-Hur."

He admitted that if UA winds up ahead of last year on its business abroad, which he expects will happen, it will be due partly to 'WSS."

UNIVERSAL'S PHIL GERARD, eastern advtising and publicity director, is very happy these days not only because "Cape Fear" is a film of quality but also because of the wonderful cooperation everyone is extending in the selling. This goes for Gregory Peck, Polly Bergen, producer Sy Bartlett, and director J. Lee Thompson.

The latter was in town last week, at which time he related that he likes making pictures the world over, preferring the follow the sun as the story dictates. For instance, his last three American films were "Guns of Navarone," made in Greece and London; "Cape Fear," made in Hollywood and on location in the south in the U.S.; and "Taras Bulba," filmed in the Argentine and in Hollywood.

When he does go on location, he likes to complete the interior filming in the studios of the country of origin, doing his bit to help keep the production end alive and active. He knows that he has been the object of criticism by American as well as by the British studios, but he felt that he has to get out to do the filming if called for by the script. He estimated that going on location for "Cape Fear" increased its value at an increase in budget of $80,000 on the overall three million dollar negative cost.

He didn't stop filming activities in England, his home, intentionally, but rather because material dictates. His own production company is still active in England with "The Living Room" by Graham Green scheduled next, and this will star Dirk Bogarde and be directed by someone else. He still has a one picture commitment with Fox where he was supposed to direct "The Visit," but this was postponed. Director Thompson wouldn't be adverse to putting on a stage play on Broadway and then follow through on the same property with a film.

At present, he is still editing "Taras Bulba," which will take him through May, and he expects to remain with the film until the sound dubbing is completed, figuring that this is a very important part of a director's function.

NOTE OF SORROW: Two of the nicer people in the business passed on last week. One was a colleague, Win Andrus, the managing editor of Film Daily and a good newspaperman, a devoted and husband, and a fine friend. The other was John O'Connor, who was vice-president at Universal and a capable executive, a warm and friendly man, and a gentleman. We shall miss them both.

CANADIAN Highlights

By Harry Allen, Jr.

"MORGUE TOWN OR MOVIE TOWN?"That's the poser sent out merchants in Alberta by the Alberta Theatres Association in a letter. It points out that the merchants may lose many of their customers to other towns "if your town does not offer adequate services and enjoyable recreation and entertainment." Then it goes on to offer suggestions to help the movies, and these include: If the exhibitor is having a tough time, perhaps the town can provide the hall rent free; if there are no movies in town, encourage the Board of Trade or some other organization to sponsor weekly movies as "It's a worthwhile community service." A free movie on the town can be provided by 10 firms chipping in $3 a week on the town's shopping night. The letter reminds the merchants, "Remember, seeing a movie in the next town means purchase of other service and merchandise in that town. . . . Let movies help you keep the dollars in your town."

QUEBEC EXHIBITORS are working to eliminate the parish halls from the competitive picture. Described as irksome and unfair competition, the parish halls should be forced to collect amusement tax and meet fire regulations, according to the exhibitors. "Due to the numerous complaints regarding the continued illegal operations of parish halls, it is our intention to make proper representations to the authorities concerned," wrote Gaston Theoroux, president and executive director of Quebec Allied Theatrical Industries, to its members when asking them to return information about halls operating in the neighborhood of their theatres. He asks them for information on number of shows per week, admission prices, size of film used, and films played recently. The parish halls as a medium of exhibition grew out of the ban on juveniles from regular theatres because of a fire in 1927 in which many lost their lives. Although theatres, continually regulated, became very safe,

(Continued on page 14)

Common Law Rights Affirmed By Court

NEW YORK—New York Supreme Court Justice Vincent A. Lupiano ruled in granting summary judgment to Brandon Films in its action against Arjay Enterprises, operators of the New Yorker theatre in Manhattan, over infringement of common law copyright by exhibiting two ancient German-made films, "Streets of Sorrows" with Greta Garbo (35 years old) and "Nosferatu" (30 years old).

Brandon claimed the films were seized by the Alien Property Custodian in 1951 and were licensed by the U.S. Attorney General's office to Brandon in March of 1957 for five years.

Brandon charged the pictures were shown at the New Yorker despite notice given to Arjay that their exhibition was unlawful because it represented an infringement of the common law rights granted the company by the government when the films were licensed to it, and infringement of the rights obtained from the government to distribute the pictures.

Arjay held that showing of the films at the theatre was legal because they had never been copyrighted under Federal statutes and therefore were in the public domain. The defendant claimed to having rented the print of the Garbo film from a company identified as Melody Productions and in the case of "Nosferatu," Arjay merely provided the use of the theatre on a rental basis to the New York Film Society for a single showing of the film.

Justice Lupiano sustained Bradon's position, ruling that the two films were not in the public domain despite their having been distributed and exhibited in the U.S. and abroad without the appropriate copyright notices. He held that "because of this, the Attorney General was entitled to license exclusively the films and did transfer valid common law rights to the plaintiff."

The suit also had sought an accounting.

Wald Readies Five Pix

HOLLYWOOD — Producer Jerry Wald, under his contract with 20th-Fox, will make a minimum of five major attractions this year, according to Peter G. Levathes, 20th-Fox vice-president in charge of production. Three of these will be made at the studio with the others to be photographed abroad.

The first of these will be William Inge's "Celebration," which will star Joanne Woodward and Richard Beymer, to be directed by Franklin Schaffner. This will be followed by Robert Kennedy's "The Enemy Within," which Martin Ritt will direct, and "High Wind In Jamaica," based on Richard Hughes' adventure novel. All three will be made here with locations for the last-named to be filmed in the Caribbean.

The two productions set for abroad will be "Ulysses," based on the classic James Joyce tale, which Jack Cardiff will direct in Ireland and for which he is now preparing the script, and "Lost Girl," from the D. H. Lawrence story, to be photographed in England. Wald said these two pictures cannot be made anywhere but in actual story locales.

Silver To Col. Ad Dept.

NEW YORK—Tony Silver has joined Columbia Pictures' advertising department as a copywriter. Silver first entered the motion picture industry in 1957 in the advertising department of United Artists before leaving in 1958 for National Screen Service as a trailer copy writer.

Robson Nears End Of Gandhi Biofilm

LONDON—A motion picture that has occupied the film-making activities of director-producer Mark Robson for the past 14 months is nearing the completion of its production on sound stages at the MGM studios in Elstree here.

It is Robson's new Red Lion Film, "Nine Hours to Rama," being produced for 20th-Fox release from a novel by college professor Stanley Wolpert, which is just off the press in New York.

For nearly three months, Robson lived in India where he shot scenes on locations in Delhi, Bombay, Poona, and Nasik where actual events of the novel took place, since this story concerns the assassination of Mahatma Gandi during a prayer meeting in the gardens of Birla House on Jan. 30, 1948.

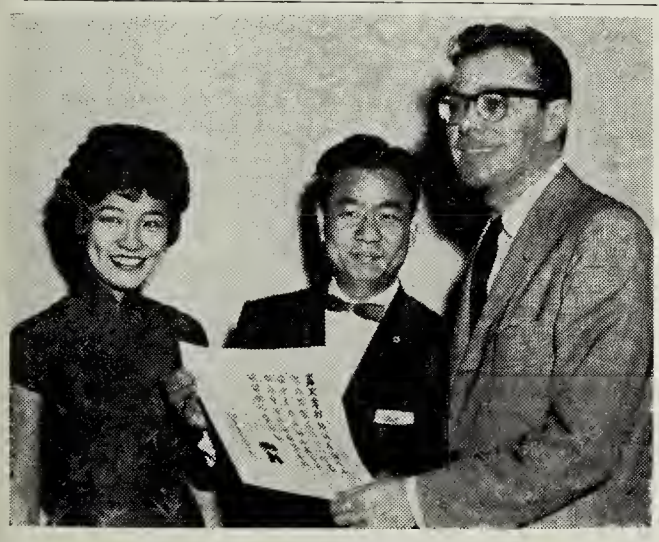
The film stars Horst Buchholz as the young assassin, Jose Ferrer as the police inspector who strives to prevent the crime. Valerie Gearon as the great love in Buchholz' life, Robert Morley as a gigantic political figure, Diane Baker as a tragic young Punjabi girl turned prostitute, Don Borisenko as the co-conspirator, Harry Andrews as a Sikh army general, and a host of other actors, both British and Indian. The role of Gandhi is played by a 64-year old former school teacher and part-time actor, J. S. Casshyap, whose resemblance to the great spiritual leader is remarkable.

Since the plot concerns the last nine hours of Gandhi's life, all action of the day takes place in Delhi. Through flash-backs into the dramatic and romantic life of the young killer, the story carries audiences to other spots in India to capture color of that nation and its people and to explain what motivated a high-born youth to commit what many call the crime of the ages.

At great difficulty, Robson photographed in crowded streets, in and around the government buildings, throughout the bustling railway station, in the actual Birla Garden, on the banks of the sacred Juma River, and even from overhead by means of a helicopter. It was the first time scenes have ever been permitted to be filmed from the air, just as this is the first picture ever made about the character of Gandhi.

Fla. D-I To Iselin

SARASOTA, FLA.—John Hunt and Raymond Carsky have sold the Trail Drive-In here to Alan V. Iselin, Albany, for $310,000.



Producer Ross Hunter, right, is presented with a scroll written in Chinese to honor him for his dedicated efforts on behalf of Chinese-American amity with his Universal production of "Flower Drum Song". Bill Hong, president, Los Angeles Chinatown Chamber of Commerce, and Herlinda Got, 'Miss Chinatown of 1962', make the presentation.

LONDON Observations

by Jock MacGregor

WHILE THE Associated British directors support the occasion in strength, there is never any question that the ABC Champion Managers dinner is assistant managing director Bill Cartlidge's night. He chairs the proceedings and Sir Philip Warter and Jack Goodlatte come in as supporting speakers. And what a lovely atmosphere they create. A feeling of a meeting of friends rather than of a vast corporation's directors and its employees prevails.

This year's champion with a trip to the United States with his wife as his reward is Bob Parsons of the ABC, Birmingham, and what a charming thought it was for the lord mayor of that city to telegraph his admiration for the way this manager runs his theatre and the interest that he takes in the welfare of his patrons. Runner-up is Alan Dale of the ABC, Riddrie, one of the tougher Glasgow neighborhoods. He has taken more than 50 rowdies to court and got convictions in every case, with the result that he now has well behaved audiences and has built attendance as a result.

NOW FAR FROM Film Row there is a very dangerous place—Longs. Some even call it fatal for the finest wines are served from the barrel! It was here that I found the Association of Cine Technicians executives celebrating the judge's finding in their favor in the case which the Boulting Brothers brought against the Union to establish whether as company directors they had to be members. The Brothers were the original angry young men of the film industry and have not changed as they have matured into middle age. They still fight and challenge fiercely for their principles. There has been much press comment on ACTT's attitude, but the point that I have not seen viewed is that though the Brothers are company directors they are also technicians who do a brilliant creative job. Their co-directors in British Lion, Frank Launder and Sidney Gilliat, are ACTT members.

WHILE THE British papers—in particular, the Daily Express—continue to show great interest in Princess Grace's return to films, there is a good chance that Prince Philip will appear in the new Kenneth More feature, "Some People. . . ." This is a unique project, it is being produced by Joe Janni's Vic Films to put over the image of the Duke of Edinburgh's Award Scheme, which is a youth venture to encourage adventure and enterprise. Everybody connected with it is doing everything possible to keep down costs so that the maximum contribution can be made to the Scheme. The National Film Finance Corporation is advancing most of the money without interest charges; Nat Cohen will distribute through Anglo Amalgamated for free; and Kenny More is giving his services. The brain behind the picture is James Archibald, who was for some time at Pinewood Studios before leaving to join J. Walter Thompson.

THERE ARE certainly changes in the booking patterns and policies here these days. It is becoming increasingly common for programs to be considerably strengthened by the time they get to the third leg of London release if they have not been pulling the business. The latest picture to need boosting is "One, Two, Three." In several South London houses, the second feature has been replaced with big reissues like "The Last Days of Pompei." At the same time, exhibitors are not so reluctant to play late if there is a money spinner around. Peter Sellers' "Only Two Can Play" has been on view somewhere in the London area every day since it went on release. . . . There is an oriental look around the West End's latest pictures. Warner Pathe celebrated the press showing of "A Majority of One" at the Warner with a Japanese lunch, and Rank Theatres organized a rickshaw race to Brighton, some 50 miles from London, for the opening of "Road to Hong Kong" at the Marble Arch Odeon. . . . Congratulations to Grafton Green and his "Look at Life" unit which has celebrated its third birthday as a weekly color magazine.

Cinema Lodge Elects

BOSTON—At the March meeting of Boston Cinema Lodge, B'nai B'rith, Robert Waldman, well known figure in the local motion picture industry and part owner in a number of various conventional and drive-in theatres, was elected president for the forthcoming 1962-63 term, succeeding William M. Kumins.

The balance of the newly elected officers are first vice-president, Joseph Wolf; second vice-president, Harvey Appel; third vice-president, Ben Williams; corresponding secretary, Mel Davis; financial secretary, Joseph Hochberg; treasurer, Louis F. Katz; chaplain, William M. Kumins; warden, Al Lourie; guardian, Paul Levi.

Elected to the board of trustees were Theodore Fleisher, Carl Goldman, Lawrence Laskey, Joseph E. Levine, Arthur Lockwood, E. M. Loew, Julius Meyer, Samuel Pinanski, Sumner Redstone, Louis Richmond, Herman Rifkin, George Roberts, Henri Schwartzberg, Henry G. Segal, Richard A. Smith, Max Tobin, and Samuel H. Zitter.

New Para. Post For Freeman

HOLLYWOOD—In an important move to utilize Paramount Studio's physical facilities to their maximum potential, Jack Karp, studio head, announced the appointment of Y. Frank Freeman to head up a special facilities division.

Karp said that Freeman will coordinate, direct, and generally supervise the management of rentals for outside pictures, theatricals and television in which, Paramount has no financial or distribution interest. He emphasized that such activity would in no way interfere with or interrupt Paramount's own theatrical production which, Karp stated, is expanding.

The announcement stated that the new special facilities division was a result of a growing demand for studio space in Hollywood, together with pressures brought on by an accelerated demand from independent production companies for expert professional and technical facilities.

"Good" Film Matinees Proposed By Prickett

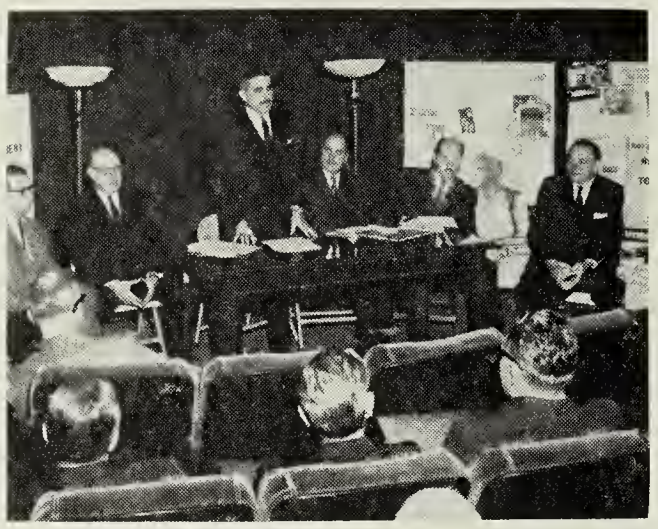
COLUMBUS, O.—Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a speech to members of the Interfaith Committe for Better Entertainment in Columbus suggested that the committee hold monthly matinees at downtown theatres for members and the public to demonstrate their desire to promote better films.

Prickett said that if the committee held such matinees, with at least 1000 attendance, it would be a striking demonstration of the earnestness of those who are seeking an elevation of film content.

"Protest against disapproved films without action is futile," said Prickett. He said it should be comparatively easy for the local group to insure an audience of at least 1000 via phone calls. "If 100 members made only 10 phone calls to friends, it would result in an audience of that size," he observed.

Prickett said such a monthly project conceivably could spread throughout the state and eventually to the nation. The committee selects movies in categories for children, teenagers, and the whole family. These approved lists are published weekly in the local newspapers.

Prickett said Monday afternoons would be suitable for such matinees. The committee took no action on the proposal, but Prickett reported interest on the part of many members.



Universal Pictures Company recently held a merchandising conference for managers of RKO Theatres on three forthcoming pictures to play the circuit during April—"Lover Come Back," "The Outsider," and "The Day The Earth Caught Fire." Philip Gerard, Universal's eastern advertising and publicity director, is seen addressing the group in the U home office projection room. Left to right are Herman Kass, U executive in charge of national exploitation; Harry Handel, president, RKO Theatres; Gerard; Jerome H. Evans, eastern promotion manager; Paul Kamey, eastern publicity manager; and Fred Herkowitz, advertising and publicity manager, RKO Theatres.

U.S. In Cannes Fete

WASHINGTON—The United States has accepted an invitation from the French Government to participate in the 15th International Film Festival at Cannes May 7 to 21.

This year the selection of America's feature film entry will be made in cooperation with the presidents of the Screen Actors Guild, the Screen Producers Guild, the Screen Writers' Guild, Inc., and the Screen Directors' Guild of America.

In previous years, the American films "Marty" and "Friendly Persuasion" won the coveted "Golden Palm" awards at Cannes.

N.Y. ASSEMBLY *(Continued from page 5)*

18." The bill states a thing is obscene if "to the average person, applying contemporary standards, the dominant theme of the material, taken as a whole, appeals to prurient interest."

Assemblyman Marano denied an assertion by Assemblyman Podell that a motion picture theatre owner or exhibitor could, under the proposed legislation, be "prosectuted" if a person under 18 got in to see certain pictures. "The theatre owner", Marano declared "does not sell motion pictures. He sells tickets."

Nor could an editor be prosecuted and jailed for advertising placed on behalf of pictures "unsuitable" for those under 18, Marano insisted. Newspapers were not in danger, either. Newspapers, "with perhaps one exception", do not consistently feature sex.

Marano and other proponents laid stress upon the fact the bill prohibits the sale to anyone under 18 "any commonly called slick, girlie, or similar magazine, or any commonly called pocket book devoted to, exploiting and dealing principally with sex."

"A nine-year-old boy," the committee chairman remarked, "could, under the 'classification' bill, go into a theatre exhibiting a picture not deemed suitable for children, and no action would be taken. The theatre owner or exhibitor would not have to advertise that the film had been so classified, nor would he be required to advertise this on the marquee."

"What about films crossing state lines, on television, what about the many re-runs, what about the pictures presently being shown in theatres?" asked Assemblyman Henderson. The "classification" measure would apply only to those pictures released after July 1 when the bill would take effect, replied Marano.

Henderson further inquired what "community standards" meant, how they would be decided, which would prevail if they differed in various communities, and how long it would take to arrive at a determination. Marano replied that a court appeal would finally decide; conceded that some time might elapse.

What did "knowingly" mean, in the "obscene prints" bill, asked Podell and Kassal. And what steps would a newsdealer, for instance, have to take, in complying with the provision, "A person who, with knowledge of its character or content, or having failed to reasonably inspect its character or content, sells to any person under 18." Chairman Marano responded that he did not worry about newsdealers and their responsibility; "We are aiming at the purveyors of smut and muck, who make tremendous profits selling magazines and pocket books to children." He could not understand the "bleeding heart" arguments advanced on their behalf.

Podell criticized the fact the bill set no maximum punishment for a misdemeanor—"not more than three years" having been deleted. He characterized the legislation as steps toward "state censorship and the broadening of a state control to all media of communications." "Innocuous" though the legislation appeared to be, it was in the direction of "censorship, which has the most onerous and perilous connotation . . . it is the opening door of the state control of individual thinking." Podell declared that he, and he alone, should suggest to his family and his children "what is good and not good for them . . . I know the children."

He feared youngsters would be prevented, in effect, from seeing such pictures as "A View From the Bridge," "Splendor in the Grass," "The Apartment," "Never on Sunday," and "The West Side Story"—the last "I think is the greatest picture of all times."

In reply to Marano's statement that the two bills had been endorsed by the State Council of Protestant Churches and the State Catholic Welfare Committee, and had support "in the Jewish press" Podell ticked off editorials opposing them in upstate and metropolitan papers, and a statement by Bosley Crowther, "well known critic of The N.Y. Times."

Podell underlined that he did not object to "voluntary classification by church and religious groups, and by others . . . there are now 81 organizations offering advice on which motion pictures to patronize." The supporters countered, "What is the objection to classification by a State educational agency that would help parents?"

"Because it's by the State," Podell replied.

CANADA *(Continued from page 12)*

parish halls, which weren't, were exceptions to the ban on children. Quebec exhibitors won a minor success in the effort to raise the ban on juveniles from theatres after many years quite recently.

AIM OF THE Canadian Picture Pioneers' Trust Fund is $100,000, fund chairman O. R. Hanson told the annual meeting in Toronto. At present the fund stands at over $70,000, and has paid out $44,890 to aid the industry's needy, while the contributions last year across the country were $15,377. New members initiated were L. Applebaum, Tiffany Cook, Lou Fox, Bob Gardner, Bob Harcourt, John P. Harris, George Heiber, Robert Lester, Dale McCoy, Leo McGinty, Syd Roth, Al Taylor, Doug Wark, and Barry Widgett, all of Toronto, and Harry Rosenberg, of St. Catharines. New Officers elected to the 11-man board were Jack Fitzgibbons, E. G. Forsyth, Curly Posen, and Frank Vaughn. . . . Telemeter offered a series of two shows, "Headliners in Toronto." The first starred the McGuire Sisters and Bill Dana, with the emcee chores handled by Larry Mann and Production chores under Norman Campbell and Burt Farber. The second, also directed by Campbell, starred Gracie Fields, famed UK comedienne, and Stanley Holloway, stars of the original company of "My Fair Lady."

REEL CLIPS: Thus far this year, six four-wall theatres have been closed in Canada, two each in British Columbia, Ontario, and Quebec. Last year's total was 78 theatres, with a total of 1,618 (1,382 auditorium houses and 236 drive-ins), according to the Canadian Film Weekly. . . . George Murphy, vice-president of Technicolor and Hollywood's good-will ambassador, was the guest speaker at the annual meeting of the Toronto branch of the Canadian Red Cross. He's vice-chairman, entertainment, of the American Red Cross. . . . Copies of a recent Star Weekly color supplement on coming films were sent to movie editors of leading U.S. papers by Ernest Emerling, Loew's Theatres' ad-pub chief, with a note suggesting that "the movies cannot be more important in Toronto than they are in the states." . . . Inclusion of a 10-minute rape scene from "Rocco and His Brothers" in a tv show in Toronto brought about the demotion of the supervising producer. The film showed in the Imperial at the time, the country's' largest house.

ALBANY

"West Side Story" opens at the Hellman on April 4 at $2.50 top for what is announced as an "exclusive upstate New York" engagement. . . . "Oklahoma" in Todd-A-O followed a six weeks and four days run of "King Of Kings" at the downtown SW Ritz . . . The Variety Club will have a "Monte Carlo Party" arrangements for which are in charge of John Costas. . . . Alan V. Iselin, who owns three area drive-ins, attended the TOA meeting in Washington, D.C. . . . The luncheon which the Albany Variety Club will tender Dublin Lord Mayor Robert Briscoe on April 4 in the ballroom of the Sheraton-Ten Eyck Hotel promised to be one of the largest attended and the most distinguished in the Tent's history, according to Chief Barker E. David Rosen. The lord Mayor, is a member of the Dublin Variety Club.

ATLANTA

Recently hospitalized Tillie Shapiro, Southern Poster and Printing Company, delivered over 1,000 pounds of dry food product from the WOMPI's to the Children's Home, Conyers, Ga. . . . Judy Hicks, student at Jacksonville, Ala., State and long time friend of Sandy Fox, Theatre Service Corporation, returned to school after a visit here . . . Amy Rhode visited the local MGM branch. She was on vacation from the MGM home office where she is a print booker. . . . R. H. Dunn, Camilla, Ga., has taken over the booking for the Dunn, Donaldsonville, Ga. . . . Harry Smith, Cullman, Ala., has taken over the buying and booking for the 78 Drive-In, and Manchester Drive-In, Jasper, Ala. . . . Jimmy Bello, sales manager, American International Pictures, was kept busy as bodyguard for June Wilkinson star, "Twist All Night," during her personal appearances in Chattanooga, Tenn., and Columbus, Ga. . . . 'Johnnie' Barnes, secretary at Wilby Kincey Theatre Service, is a grandmother for the fifth time . . . Local WOMPI's held a monthly meeting at the Y.M.C. . . . . Mrs. Louise Branblett, Wil-Kin Candy warehouse manager, is director of the WOMPI's swimming program for handicapped children . . . William Richardson, local branch manager, American International, was in. . . . Mrs. Rose Lancaster, formerly on Film Row, came by for a visit with her many friends.

BUFFALO

Barkers of Tent 7, Variety Club of Buffalo, held a Teenager Twist Screening Nite in the clubrooms, followed by a St. Patrick's Day dinner and screening. The club also put on a special luncheon honoring radio and tv folks in the Buffalo area. . . . Over 25 Tent 7 barkers, wives, and members of the Women's League have signed up to go to the international convention in Ireland, and the Variety Club is planning a going-away party for them early in May. While in Ireland, Chief Barker James J. Hayes and all the members of the delegation will work hard to get the 1964 convention for Buffalo. The club has issued a herald setting forth the many advantages of Buffalo as a convention city. Robert Briscoe, Lord Mayor of Dublin, will visit Buffalo on April 5 and the Variety Club will stage a luncheon on that day in his honor. Among the new members of Tent 7 are Ralph Buring, 20th-Fox exploitation representative in the Buffalo and Pittsburgh areas, and Max Kriegler, local restaurateur. . . . Robert C. Hayman, Hayman Theatres, Niagara Falls, is chairman of the 1962 United Jewish Fund Campaign. The drive has an approximate goal of $1,000,000 and will continue through April 30. . . . The University of Buffalo Spectrum and the Music Club of the same institution jointly sponsored the premiere of "West Side Story" in Shea's Teck. Ben Weiner, special representative for "West Side Story," was in Buffalo aiding manager Lou Jaffe on advance promotion for the premiere. . . . The Sea Breeze Drive-In in the Irondiquoit section north of Rochester, will open May 20. It will be operated by Benjamin Freidman, formerly interested in the Skyway out-doorer at Wallington, N.Y. The Sea Breeze will be booked by Mannie A. Brown of Tip Top Theatres, Buffalo. . . . Sid Cohen, president of the Allied Sates Theatres of New York, is making arrangements for a convention, which may be held in August at the Concord Hotel in the Catskills. . . . The Leci Theatre Corporation, Lou Levitch, president, and Alvin Cipperman, secretary and treasurer, threw a cocktail party in their recently acquired La Salle in the town of the same name near Niagara Falls, which officially opened under its new managerial banner. . . . "King of Kings" opened a community run the other day in the New Kensington, now operated by Dipson Management. Frank B. Quinlivan, city manager for Dipson, is presenting the big production on a non-reserved seat policy.

Jayne Mansfield, one of the stars of Allied Artists' "The George Raft Story", recently made a personal tour of the New York area RKO Theatres, accompanied by her husband, Mickey Hargitay; and Harry Mandel, president, RKO Theatres, presented them a gold key allowing them to be lifetime guests at any RKO Theatre in the U.S.

CHARLOTTE

Dore Schary, former executive vice-president in charge of production and operations for MGM, spent March 19-26 at the University of North Carolina, Chapel Hill, N. C., lecturing under an anonymous grant to students of the Department of Dramatic Art and giving technical advice to the Carolina Playmakers. He was the first visiting professional dignitary who annually will appear for a week of lectures and conferences made possible by a gift by an alumnus of the Playmakers who wishes to remain anonymous. . . . The Thomasville, N. C., Ministerial Association announced that the manager of a local motion picture theatre had agreed to suspend showing of a "for adults only" film about a nudist camp within an hour after a complaint had been voiced at a meeting of the association. The complaint was lodged by a member of the association and was referred to the group's social action committee. Less than an hour after the meeting, the Rev. Richard A. Cheek, chairman of the committee, reported that the manager of the theatre had been most cooperative in agreeing to have the film withdrawn. He quoted the manager as saying he is "anxious to bring to the city only films which are for the good of the community." The theatre, its manager, or the film in question were not identified by name.

CHICAGO

A crowd of over 300 swarmed around the State Lake as police arrived to stop the picketing of "Sergeants Three." Five men were arrested who were alleged to be of the Nazi organization. . . . Harry Diamond, president, Diamond Cellophane Co., died at the Michael Reese Hospital. He leaves surviving his wife, Martha, and a son, Jack Diamond, publicity director of Universal Studios. . . . The new movie version of Rodgers and Hammerstein's "State Fair" will be an Easter Week treat in 450 theaters. . . . Mansfield Industries of Chicago will acquire the Argus camera division of Sylvania Electric Products effective April 29. Mansfield and Argus will have a range of 8mm. movie cameras and projectors, 35mm. still cameras, slide projectors, reflex cameras, lenses, and other movie equipment. . . . Movie Ill., have protested a proposal by the county theatre operators and owners in Lake County, board of supervisors to set up a film censor ship board. Parental complaints about alleged immoral film advertisements and with teenagers attending "adults only" movies gave rise to the proposal. Henry C. Rhyan, operator, Family Outdoor theatre, Grayslake, stated that censorship would be "un-American" and would "usurp parental authority." Rhyan suggested use of the Illinois criminal code in the determination of obscenity and immorality.

CINCINNATI

Chakeres Theatres, Springfield, O., broke ground for its 11th drive-in. Located on Route 69 near New Carlisle, O., the $175,000 600-car drive-in is scheduled for a June 1 opening. . . . Don Duff, manager, American-International Pictures of Cincinnati, wishes to thank all the exhibitors and Film Row colleagues who have been in to see him. They had to run a real obstacle course of scaffolds, ladders, and paint buckets, but he invites them all back when the permanent office is completed in a few weeks. . . . Lou Wiethe, who recently leased the Valley to Cincinnati Theatres, bought the first ticket for "West Side Story" opening night, which was sponsored by the Zonta Club, a philanthropic club for professional and business women. Mr. and Mrs. Wiethe leave shortly for a Mediterranean cruise. . . . Variety Tent Three raised approximately $54,000 in its recent telethon fund raising drive. Funds support the Tent's workshop for the handicapped at the Goodwill Industries Rehabilitation Center. . . . Joe Alexander, RKO district manager, and Albee manager here, is always scouting around for ideas to make the cash register ring. Begining March 29, in cooperation with a supermarket food chain, RKO coupons will be issued for food orders over a certain amount, redeemable at RKO's Albee, Grand and Palace. Also in the works are special Friday April 13 "shiver shows" to be held at midnight for all ghost enthusiasts. The local Palace will have "Spoofing the Spoofs," and the Colonial, Dayton, O., one called "Shiver Twist contest." . . . News that Cinerama is coming back to the Capitol was learned when E. B. Radcliffe, Enquirer movie critic, reported that Max Youngstein, Cinerama president, said that Cincinnati was definitely in the plans. "How the West Was Won" and "The Wonderful World of Brothers Grimm" will be ready for summer releases, but which film comes first to the Capitol, hadn't been decided. Don Wirtz, managing director, Capitol, said that after the run of "Judgment at Nuremberg," the current

film, the house will be closed for equipment changes, including a new floor length screen.

COLUMBUS O., NEWS—Stage and screen star Betty Hutton is scheduled to appear here the week of July 31 in "Gypsy" in the Kenley Players' summer stage series at Veterans Memorial. It was originally announced that she would appear in "Wildcat." Andy Williams and Selma Diamond are set to appear in "Bye Bye Birdie" in the Kenley series the week of July 24, and Miyoshi Umeki is scheduled for "Flower Drum Song" the week of Aug. 28. . . . Samuel T. Wilson, theatre editor, Columbus Dispatch, wound up his two weeks' Hollywood visit March 31. He has been covering new films in production for a newspaper series. . . . Four indoor Ohio theatres and two driveins have recently become members of the Independent Theatre Owners of Ohio, it was announced by Ken Prickett, ITOO executive secretary. The four include Westwood, Cleveland, operated by the Art Theatre Guild; Mercury, Cleveland, operated by Ted Vermes; Daniel, Warren, Robbins Amusement Co.; and Princess, Wauseon, operated by Rudy Norton. The drive-ins are the Sky-Hi, Youngstown, operated by Blair Mooney of Co-op Theatres, and Carlisle, Elyria, operated by John Tender. . . . Rein Rabakukk, former assistant manager, Loew's Ohio, stopped off in Columbus en route to St. Louis, where he will become manager of Loew's Mid-City. In recent months, Rabakukk has been manager of Loew's Coney Island in New York. . . . Indoor theatre is shown on site layouts in a brochure on the Amos Shopping Center, being distributed by the Hadler Realty Co. No announcement has been made of which theatre organization may operate the planned house.

DALLAS

Tuesday Weld was in for several days filming a segment for the TV series "Route 66". . . . Services were held here for Holgar N. Jorgenson, former theatre owner, who died following a lengthy illness. He opened the old Best in 1913. His last operation was the Grand. . . . Ann-Margaret, one of the stars in the new Rodgers and Hammerstein screen production, "State Fair," will be here on a statewide tour on behalf of the film which will be premiered in 11 Texas cities. . . . Douglas Fairbanks, Jr., who starred in 75 movies, was in Dallas to film a "Route 66" segment. . . . W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, has appointed Bill Samuel to the position of city manager of the Denison, Tex., theatre properties. Samuel will make his office at the Rialto. . . . Paul Rice and Buck Weaver, Paramount Oklahoma City office, were in to the local Paramount exchange for a two day meeting. . . . Paramount exchange women held a farewell party for Verlin Osborne, long time secretary to Tom Bridge, division manager. Both have left Paramount, Bridge to take over duties as assistant sales manager and vice-president at the New York office. The position of southwest division manager, a part of the local Paramount distribution setup for many years, was abolished with the promotion of Bridge. . . . Dallas was one of the 19 cities the Disneyland Caravan will visit en route from California to New York's Radio City Music Hall. Four Allied Van Lines trucks brought the show to Dallas where a two and a half hour show was presented at Big Town. . . . Southwest Film Laboratory, Inc., Dallas, held a public showing of its new 16mm color processing facilities. . . . For the eighth time, The Dallas News with five theatre circuits, Interstate, Rowley-United, Trans-Texas, Lone Star, and I. B. Adelman, will sponsor their own Academy Award Sweepstakes. The local theatregoer whose judgement approximates most closely that of the movie-workers may find himself or herself $500 richer. The circuits will give consolation prizes of one year passes. . . . More than 80 of the local film industry's top brass honored Paramount's Tom Bridge at a recent luncheon at the Variety Club. Gordon McLendon, chief barker, was master of ceremonies of the event and paid high tribute to Bridge, who has been promoted to national sales manager of Paramount Pictures. . . . Carl Sims, Warner Bros. booker who resigned and moved to Lubbock, Tex., last year to work for W. O. Bearden, was back in the city booking for Paramount. . . . The Dallas Better Business Bureau will approach movie exhibitors in this area in an attempt to formulate some sort of uniformity in movie advertising, George Duffield Smith, head of the bureau, announced. The bureau's advertising review committee recommended that the BBB take some action on a code of uniformity—particularly in the realm of age limits in entertainment advertising.

DENVER

Larry Goodenough, terminated his long association with the Denver Fox-Intermountain Theatres to accept the position of managing director of Art Theatre Guild's Denver houses, the Vogue and Capri Art. Bill Ramsey, who for several years has managed the Vogue and the company's recently acquired Capri Art, has been transferred to Hollywood to manage their new art house, Le Cinema. . . . A special pre-release showing of 20th Century-Fox's new musical, "State Fair," was held in the Aladdin following an orientation meeting for volunteer workers of the American Cancer Society opening its crusade in Denver. . . . Ralph Batschelet, managing director of the Mayan, has been elected president of the South Denver Civic Association. He also will supervise the Blue Bird where Arthur Hawkridge, formerly of the Aurora, has been made house manager. . . . Jack Pickett, chief of staff at the Mayan, has been promoted to house manager. . . . Steve Mosier is the new manager, Fox Ogden, and Charlie Alum, whom he succeeds, has been appointed co-manager of the 2,400 seat downtowner, the Fox Denver. . . . The Academy Awards promotion in connection with ABC's Channel 9 tv station here is going over big, with most metropolitan area houses participating and others from Brighton, Greeley, and as far away as Nebraska towns joining in.

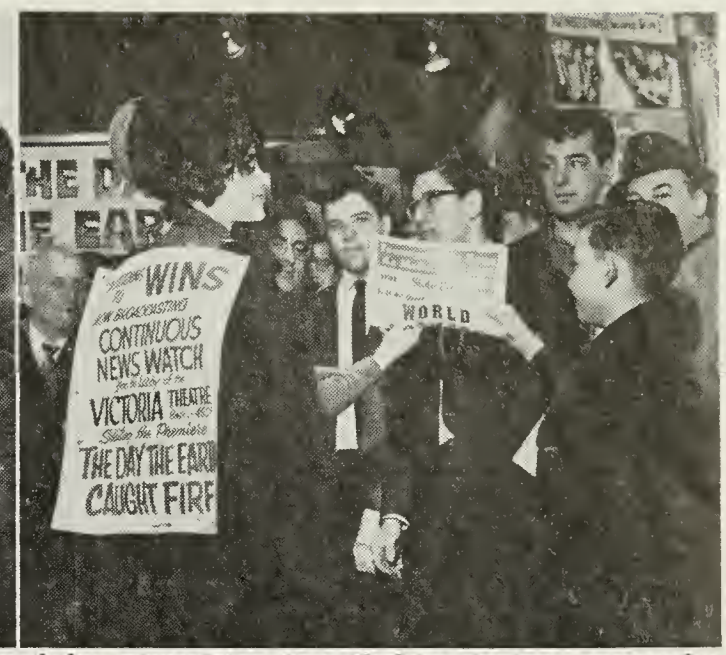
DETROIT

United Detroit Theatres is now advertising that children between the ages of 12 and 16 will be admitted to downtown first-runs for $1, roadshows excepted. The teen-agers in this four year bracket have long complained of having to pay full adult rates to the higher-priced shows out of what are, more often than not, slender allowances. . . . Recently, Dr. G. Merrill Lenox returned from Kansas City, Mo., where he attended a meeting of the National Council of Churches, of which Dr. Lenox, executive director of the Detroit Council of Churches, is a member of the general board. Based on his statement that he had received more unsolicited complaints of immorality in movies, books, and horror than ever before, it was his influence which, after some debate, led to a move designed to make the NCC take a strong role in evaluating movies, tv, and printed literature. This is to be implemented in the accepted proposal which was, "The responsibility for public morals be lodged more specifically in some unit of the National Council of Churches, such as its division of Christian Life and Work, or the Broadcasting and Film Division." Just how this narrowing of responsibility is to be translated into action was not stated. As to complaints about movies in Detroit, the city proper has no quick buck operations. There is one in an adjoining community. Nor, in lumping the various categories together, was it stated what percentage of complaints were directed against movies. Whatever has been shown here this past year has been standard releases, subject to police censorship, and played all over the country. . . . Just as surely as the robins are harbingers of spring, so are Clark Theatre Service bulletins this time of year. Latest issue contains this annual-event news: Reopening at press time are the following Michigan drive-ins: Hillsdale, Hillsdale; Skytop, St. Louis; Family, St. Johns; Waterford, Waterford; Lansing, Lansing; Starlight, Lansing; Jackson, Jackson; Lakes Drive, Brighton; and Skyway, Corunna. With new lessee Elgin Yerrick, the Seaway, Algonac, is being relighted. New hardtop lessees noted were Henry Greenbaum, Nortown, Flint; Harrison Jackson, Elite, Lainsburg; and Keith Musser, Strand, Alma. This last is the house which A. Carl Schmidt completed six weeks ago, partly financed by sale of advance ason tickets by the Chamber of Commerce.

JACKSONVILLE

Donald Frady, youth director of the Glendale Community Church, and the son of Franklin Frady, local projectionist, is engaged to marry Nancy Smith in a church ceremony on March 31. . . . The WOMPI board of directors met to lay plans for a Founders' Day celebration in Lake Shore on May 27. . . . The Trail Drive-In, Sarasota, formerly operated by John Hunt and booked by the Enterprise Booking Service of this city, is now under the Trail Drive-In Corp., with bookings by Seymore Florin of New York. . . . Judge May, Florida Times-Union entertainment editor, will double as a correspondent for the new tabloid being circulated for the Times-Union and Jacksonville Journal newspaper family. . . . Beards began sprouting on many male faces here following announcement that $500 in prize money was to be awarded to the owners of the "weirdest beards" at a Country Musical Festival to be held at the local Coliseum on March 31. . . . With the cooperation of Walt Meier, manager, downtown Florida, Fred Mathis, Paramount manager, staged a combined sneak preview and invitational screening of "The Man Who Shot Liberty Valance." . . . The miniature Key Theatre which serves the entertainment needs of a few hundred hardy fisher folk at Cedar Key, a picturesque and isolated island village on Florida's west coast, has been converted to CinemaScope by owner Robert Mullis of High Springs. The Key is open only on Fridays and Saturdays. . . . The Bud Davis, Panama City, is now being operated by the Martin Theatres Circuit of Atlanta, and Bud Davis himself is now managing an amusement park located adjacent to the theatre. . . . The world premiere of "Follow That Dream," which was filmed with a cast headed by Elvis Presley and Arthur O'Connell at several scenic Florida locations, is scheduled for April 11 at the Marion, Ocala, managed by Ezra Kimbrell.

MIAMI, FLA., NEWS—Ken Rockwell, manager, Rosetta, was hospitalized. . . . The Center reopened after a year's close, with a "get-acquainted" performance the night before the



In connection with the recent American premiere of U-I's "The Day The Earth Caught Fire", the Victoria, New York City, and Radio Station WINS joined forces in an unusual promotion aimed at creating exciting newsroom atmosphere in the lobby of the theatre. The film has a newspaper background and deals with the biggest headline story of all time. WINS originated almost 10 hours of its programming from the lobby; and Janet Munro, starred in the film, appeared before their microphones. She is shown, left, being interviewed by newscaster Lou Fischer; center, passers-by view the standing boards in front of the theatre which included space for the posting of latest news bulletins, while right, a model distributes the special four-page tabloids issued to bally the film. Models also circulated through the Times Square area, appropriately bannered, with portable radios to enable people to hear the latest news reports from WINS. The co-op stunt obtained the desired attention.

regular daily schedule. . . . Richard Fleischman, son of Wometco vice-president Harvey Fleischman, was hospitalized with pneumonia. . . . Wometco Theatres in Dade County cooperated with a civic committee to make it possible for voters to sign petitions to get various proposed changes to the Metropolitan Dade County Government Home Rule Charter on the upcoming May 29 ballot. Tables were set up in the theatre lobbies and standee cards called attention to the petition, which was not a vote for or against the amendments, but simply to get the proposed amendments on the ballot. . . . Annual meeting of stockholders of Wometco Enterprises, Inc. was scheduled for Monday, April 9, at 10:00 a.m. at the Carib, to elect directors of the company, to select general auditors, and to transact other business. . . . Bob Ungerfeld, Universal-International, New York, was in to work with Howard Pettingill and Ralph Puckhaber to promote the world premiere of "Cape Fear" at Florida State Theatres' Olympia, Beach, Gables, and Shores. . . . Art Buchwald, Paris-stationed New York Herald Tribune writer and nationally-syndicated columnist, gave a monologue skit. "A Father Talks to His Son of Good and Bad People," during the two-hour children's program in the 'American Heritage' series at the Florida and the Palm, West Palm Beach, on the Saturday morning children's shows. The second of the 'American Heritage' series to be presented there, the program is co-sponsored by the two theatres and the Palm Beach Post and Times, and consists of five color Walt Disney shorts. All school children from high school level downward gain admission at either theatre by presenting a coupon appearing in the newspapers. Parents wishing to bring young children are admitted in the same manner. A Marine color guard presented the flag and the pledge of allegiance was led by a Girl Scout and Boy Scout. Gifts of 10 flags were made to the children. Through office of the Palm Beach County superintendent of schools, notices of the event were sent to principals of both public and parochial schools. The previous "American Heritage" series which took place last September proved to be very successful and both theatres were filled to capacity.

MEMPHIS

The Sanitary Department's campaign for cleaner theatres is bringing results. The head of the department reports houses having had low ratings are now greatly improved. . . . William Shapiro, operator, Linden Circle, publicly admitted he was sorry about his ad for "Cat On A Hot Tin Roof" and "Butterfield 8," both classified for adults in the Green Sheet. Linden Circle's advertising for the double bill for a Saturday began: "Extra special—All children up to 18 will be admitted for 25 cents till 5 p.m." Shapiro was asked to explain this special inducement to get children in to see two adult films. He stated: "Actually, it was meant only for high school students. Children under 12 get in for 25 cents anyway." About 70 teen-agers took advantage of the special offer. Shapiro, who hasn't carried the Green Sheet classifications for eight months, is considering starting again. He states he is also considering classifying Lamar Theatre's advertising, which he has never done. . . . Miss Lois Evans was hostess to a recent meeting of WOMPI. Following the dinner, there was a "Las Vegas" night, with Lorene Stephens winning top prize. Socko Martin, United Artists, was the Book - of - the - Month - Club winner Leone Cooper and Jessie Rae Lucy, representing WOMPI, were presented a citation for outstanding service by the American Cancer Society. March service for the group included booking and distributing trailers to theatres for the Society. Ladies of Variety was recently reorganized after being inactive for a year. The members will work for the local tent's charity project, Children's Heart Institute. Officers are: Mrs. Abner Lebovitz, president; Mrs. Conrad Bach, first vice-president; Mrs. M. A. Lightman Sr., second vice-president; Mrs. M. H. Brandon, treasurer; and Mrs. Sidney Bullington, secretary.

NEW HAVEN

Connecticut's first new motion picture theatre in a decade is firmed for the Storrs Shopping Center, adjacent to the sprawling University of Connecticut campus, 25 miles due east of Hartford. The Connecticut Theatrical Corporation, wholly-owned Stanley Warner subsidiary, has exercised its option on Route 195 property owned by University Commercials, Inc., and anticipates construction activity towards a September opening target date. The University's board of trustees, which holds a restrictive control over the site, has approved erection of a motion picture theatre for the S W interests. It will be first theatre in the town of Storrs, which is seven miles from Willimantic, where S W operates the first-run Capitol. General Theatres, Inc., of Hartford, headed by Morris Keppner and Lou Lipman, owns and operates the Mansfield Drive-In, Mansfield, which is within easy driving distance of both Storrs and Willimantic. S W has previously disclosed plans for a theatre in the rapidly-expanding Hamden Shopping Mart, Hamden (suburban New Haven). The latter project, however, is subject of litigation by area theatre owners Maurice Bailey and Howard Johnson, among others. . . . To bolster Monday through Thursday Whalley, New Haven, matinee attendance, Franklin E. Ferguson, general manager and advertising director, Bailey Theatres, has been experimenting with a policy of charging one dollar admission from 1 to 4 p.m., Mondays through Thursdays. The price changes to $1.25 at 4 p.m. . . . Lockwood and Gordon has adopted a three-feature policy Sundays through Tuesdays at the 900-seat, subsequent-run Lyric. Double features are screened remainder of the week. Resident manager is Mrs. Helene Dolgin, widow of the late industry pioneer Joseph W. Dolgin. Last local theatre to maintain a three-feature policy was the 1800-seat Daly, now showing Spanish-language product (double-feature) exclusively. . . . Allen M. Widem, Hartford Times amusements editor and columnist, addressed the Winsted, Conn., Lions Club dinner meeting, introduced by John Scanlon III, owner-operator, Strand, Winsted. . . . Ray McNamara, Allyn, Hartford, and James Darby, Paramount, New Haven. part of New England Theatres, Inc. (AB-PT), have newly-incorporated daily references to convenient, adjacent parking facilities in their newspaper ads. . . . The Liberty Theatre Corporation will reopen the long-shuttered Jefferson, Springfield, Mass., subsequent-run theatre, after mortgage foreclosure proceedings have been completed. Liberty spokesman Albert Desautels disclosed that a second public auction would be held to complete the foreclosure by Liberty. The corporation purchased the theatre's equipment and furnishings for a nominal sum of $300 at a public auction some days ago. The theatre was closed down when foreclosure proceedings were instituted. Dr. R. Reyes Garcia, who died in September, 1961, had operated the Jefferson weekends, a policy only temporarily continued by his widow. . . . Connecticut drive-in theatre owners scheduling Saturday night "Bonus" shows running into the wee, small hours of Sunday have been warned

to end the activity by Major Carroll E. Shaw of the State Police Department's Public Safety Division. Motion pictures may be shown legally on Sundays only between 1 p.m. and 11:30 p.m., he has reminded drive-in interests. Major Shaw said, moreover, that he has received reports recently of violations in various parts of the state by drive-in theatres remaining open through the winter months with free, in-car electric heater service provided patrons. . . . Leonard Young, at one time assistant to George E. Landers, Hartford division manager for E. M. Loew's Theatres, has opened his own travel agency.

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NEW ORLEANS

Louis Prima, a native son, came back to appear in person with his American International feature, "Twist All Night" and a "twist" festival held at the Saenger. He and Sam Butera and The Witnesses made 12 stage appearances in three days. A "twist-a-thon" was held from 11.30 p.m. Friday to 10.30 A.M. Saturday. . . . Jean Tanner and Ed Bexley were married on March 31 in Atlanta, Ga. She is the daughter of Mrs. Catherine D'Alfonso, head cashier, Warner's New Orleans exchange. . . . WOMPI president Della Jean Favre, in the office at Paramount Gulf Theatres, is back home from the hospital. . . . At the local WOMPI's March dinner meeting at Kolb's Restaurant, Ms. Margaret E. Donovan, member of the special welfare planning council of I.O.C., a subcommittee of Community Volunteer Service, of which WOMPI is a member, outlined some of the opportunities for service locally. . . .Ad Orkin shuttered the Ebony, Jackson, Miss. His other house, the Alamo, continues to function on a full week's schedule. . . . W. L. Mitchell slated April 1 as full time operation time at the Star Drive-In, Tallulah, La. . . . Pete Autie resumed operation at the Joy, Melville, La., after the spot was closed for a few weeks. . . . Reuben DeGruey, who is in the driver's seat at the Arabian and Strand, Laurel, Miss., is back in swing after several weeks confinement in a hospital . . . Mildred Biri returned to work in the booking department of Theatre Owners Service after being confined several week's at home with the pleurisy and flu. . . . John Elzy reported his wife was in the Ear, Eye and Nose and Throat Hospital for eye surgery, They own and manage the King four-waller at New Roads, La., and the Pat Drive-In, Vidalia, La., helmed by their son, Pat. . . . Bertrand Kiern, veteran showman who has operated the Happy Hour, a neighborhood house acquired back in 1910, is grievously ill at Hotel Dieu. . . . Fred Rippingale, former office manager in MGM's Washington, D.C., exchange, has succeeded Fred Armington as office manager at the local exchange.

PHILADELPHIA

Dan Feeney, Warner Brothers shipper, who hasn't worked since November, 1960 and who had his leg amputated in October, 1961, is doing fine now that he has an artificial limb. He is learning to walk all over again. . . .Ted Schlanger, of Doylestown, Pa., associated with the industry here for many years, has been reappointed by Governor David Lawrence a Commissioner of the Delaware River Port Authority for a term running until July, 1966. . . . Buena Vista head booker Martha Clark returned to her desk following hospitalization.

ST. LOUIS

The St. Louis skyline had a brief picture role last week, but tricky St. Louis weather made a Hollywood crew wait 10 days before weather permitted shooting of a brief sequence for the forthcoming film, "Period of Adjustment." Cameramen shot about 2500 feet of film showing St. Louis from the MacArthur Bridge, and made seven trips across the bridge under police escort. A black, 1938 hearse, which serves as a honeymoon car for two of the film's characters, was used for filming, and the camera, mounted on the tailgate, was trained up and down the river. Mrs. Susan Gregory of suburban University City and Fred Mewes of Highland, Ill., were "sit-ins" for Jane Fonda and James Hutton in the sequence. In the Tennessee Williams story, the pair has just been married in a University City church and, as they drive across the bridge, Hutton turns to his bride and says, "Take your last look at St. Louis." The actual wedding scene will be staged in Hollywood.

SAN ANTONIO

Lloyd A. Anderson, Paramount location manager, has been in Amarillo, Tex., scouting locations to shoot about 50 per cent of "Wild Desire" somewhere in the Panhandle of Texas. Already set to star in the big budgeted modern ranch story is Paul Newman. Director Martin Ritt, writers Mr. and Mrs. Irving Ravetch, and art director Tambi Larson came in to look over Anderson's selections, and the filming is set to be done in May and June. . . . George Sorenson was in El Paso, Tex., for a few days from Interstate headquarters in Dallas, conferring with John Paxton, El Paso Interstate city manager. . . . Charlie and Velva Otts, Texas exhibitors for more than 30 years, have retired, turning over their Majestic and Hi-Vue at Dublin, Tex., to Mr. and Mrs. H. R. Poor, who also own theatres at Lawn, Tex. . . . M. J. Birdwell, owner and manager, El Paso Theatre Equipment and Service Co., returned following a business trip to Dallas. Birdwell is also secretary-treasurer of Local 153 and projectionist at the Pershing.

SAN FRANCISCO

Irving M. "Bud" Levin, founder and managing director of the San Francisco International Film Festival, out of the hospital after several weeks and plunging into plans for the sixth annual competition scheduled for October. . . . Grace Martin, matron at the Golden Gate, is seriously ill in St. Joseph's Hospital.

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SECTION TWO
VOL. 67, NO. 16
APRIL 4, 1962

ALLIED ARTISTS

Reprieve (6205)

DRAMA
110M.

(Allied Artists)

ESTIMATE: Gripping, personalized look at 20th Century crime and punishment.

CAST: Ben Gazzara, Stuart Whitman, Ray Walston, Sammy Davis, Jr., Rod Steiger, Broderick Crawford, Dodie Stevens, Vincent Price, Jack Kruschen, Naomi Stevens, Robert Blake, Carmen Phillips, Susan Silo, Timothy Carey, Roland LaStarza, Tom Gilson, Arthur Malet, Lee Krieger, Myron Healey, Josip Elic, John Dierkes, Jack Albertson. Produced by A. Ronald Lubin; directed by Millard Kaufman.

STORY: A jobless depression father tucks his two-year-old daughter in on Christmas Eve and goes out to get her a new teddy bear. John Resko (Ben Gazzara) panics during an attempted holdup of a toy store and murders the shopkeeper. He is ready for the chair at "Sing Sing" when the "principle keeper" (Stuart Whitman) brings word that his sentence is commuted to life imprisonment. Both he and the "P.K." are transferred to Dannemora Prison. Gazzara's troubles multiply as he is penalized for fighting with fellow prisoners Ray Walston and Sammy Davis Jr. His wife visits him to announce she is leaving him, and, plagued by concern for his daughter, Gazzara makes several abortive escape attempts. But under the careful supervision of Rod Steiger, Gazzara loses his arrogance and slowly accepts confinement. Steiger encourages Gazzara to take up painting in the prison arts and crafts shop, which eventually becomes his springboard to freedom. Author-art connoisseur Vincent Price visits the class and is struck by Gazzara's work. His canvasses find their way into museums and galleries. Seventeen years after his imprisonment, Gazzara is paroled and leaves prison. Outside the gates, his grown daughter, Susan Silo, is waiting with his baby granddaughter in her arms.

X-RAY: Better than average treatment of criminal rehabilitation, this is taken from the true story of convict-painter John Resko. The film is a slow starter that uses a modern musical track well to cover for a flashback beginning. The screen play picks up, and Gazzara turns in a convincing performance. The screen play message is worthwhile and convincing. Both capital punishment and criminal rehabilitation are given a somewhat dilute analysis by most of the characters. Sammy Davis, Jr., also gets in a few plugs for the evils of segregation, while turning in serviceable performance. Rather long, the film has good commercial possibilities, though the humanitarianism of the scenario may be a bit broadside for sophisticated audiences.

AD LINES: "The True Story Of A Famous Artist Who Painted His Way Out Of Prison"; "The True Story Of Artist-Convict John Resko's Struggle To Rejoin Society."

AMERICAN-INT.

Burn, Witch, Burn

MELODRAMA
90M.

American International
(Filmed in England)

ESTIMATE: Interesting psychological thriller.

CAST: Janet Blair, Peter Wyngarde, Marga Johnston, Anthony Nicholls, Kathellen Byron, Colin Gordon, Reginald Beckwith. Executive producers, Julian Wintle and Lesle Parkyn; producted by Albert Fennel; directed by Sidney Hayers.

STORY: Janet Blair is the wife of professsor Peter Wyngarde, who lectures against superstition, witchcraft, etc., not knowing that Balier has become obsessed with the idea that all sorts of things can be done with the aid of charms, rituals, etc. She hopes to further his career with their assistance. When Wyngarde becomes aware of this, he is angry and destroys all of her bits and pieces. After this, hard luck dogs his trail with all kinds of odd events occurring. She is convinced that she must die in his place and goes off to a summer cottage overlooking the sea to await death. He follows surviving an accident and finally turns to witchcraft to help save her and bring her back to him. He later learns that Margaret Johnston, wife of one of the other professors who was jealous of Wyngarde, has hypnotized her so she will follow her bidding. When confronted, she admits this to Wyngarde, Later, when she leaves one of the university buildings, a stone gargoyle falls from its perch and kills Johnston, putting an end to her sorcery. Wyngarde rushes home to find Blair safe after a fire in their home.

X-RAY: Audiences can get quite a charge out of the on-screen routines involving witchcraft and the belief in the powers of charms and ancient rituals. Some of the sequences are a bit on the scary side, while others are a bit on the talky side. It can go as part of the show, and it gives showmen a chance to try some of the tired and ture horror gimmicks that are available and which have always proven to be attention-getters. The story holds interest, the cast is efficient, and direction and production are adequate. The name of Janet Blair may prove of some value boxofficewise in some quarters, while the others in the cast are British. The screenplay is by Charles Beaumont and Richard Matheson.

AD LINES: "Her Dreams Were Out Of This World"; "Ad Adventure In The Suspenseful World Of Superstition."

MGM

All Fall Down

DRAMA
111M

MGM

ESTIMATE: Interesting adaptation of well-known novel.

CAST: Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury, Brandon deWilde, Constance Ford, Barbara Baxley, Evan Evans, Jennifer Howard, Madame Spivy. Produced by John Houseman; directed by John Frankenheimer.

STORY: Brandon deWilde arrives in Florida to bail his brother, Warren Beatty, out of jail, and is sent back home to Ohio with the promise of sorts that Beatty would return by Christmas. Beatty has been leading a wild life with women fighting for his romantic attentions. Waiting for him at home are a possessive and meddling mother, Angela Lansbury; a likeable father who likes to drink and who thinks of himself as a brainy Socialist, Karl Malden; and deWilde, who adores his brother, wanting to be just like him. When Eva Marie Saint comes for a visit, deWilde gets a crush on her. When Beatty does come for a visit, she is attracted to him, and he also seems to be more deeply involved with her than with any of his other females. They have an affair, and Saint gets pregnant. When Beatty says nothing about marrying her, she leaves and goes to her death via an auto accident which is presumably her way of committing suicide. deWilde plans to kill Beatty with a gun, but instead winds up pitying him and giving up his hero worship, intending to lead a more conventional life.

X-RAY: This is one of those dramas that deals with some of the seamier aspects encountered by a young man fed up with a restrictive home life, who has almost an abnormal attraction for females of almost any age. His home life comes in for close scrutiny, and this too offers some interesting moments. It's the type of film that audiences seem to like to eavesdrop on and secretly observe, with many viewers receiving some sort of a vicarious thrill as the proceedings unfold. It's most suited for young adults and adults. The cast is quite good, and direction and production fall into the better category, although some of the strange aspects of the tale and its telling may prove a bit annoying until the pace and detail enmesh the viewer. Then he is willing to wait for the promised action and involvement. The screenplay is by William Inge, based on the novel by James Leo Herlihy. If it catches on, it could catch on big.

TIP ON BIDDING: Higher bracket or higher program rates, depending on the situation.

AD LINES: "A Strong, Vital Drama About Some Unusual People"; "There Is Something Here For Everyone As An Outstanding Cast Brings An Unusual Story To The Screen."

The Horizontal Lieutenant

COMEDY
90M.

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Moderately amusing service comedy.

CAST: Jim Hutton, Paula Prentiss, Jack Carter, Miyoshi Umeki, Jim Backus, Charles McGraw, Marty Ingels, Yoshio Yoda. Produced by Joe Pasternak; directed by Richard Thorpe; a Euterpe Production.

STORY: Everything always goes wrong for Lieutenant Jim Hutton, including a budding romance with nurse Paula Prentiss. Hutton is transferred to a barren Pacific island, where the only source of trouble is a Japanese holdout who has been stealing U.S. food and supplies. Hutton immediately infuriates commanding officer Charles McGraw. He and buddy Jack Carter must find the marauding

Japanese soldier or else. Using Nisei Yoshio Yoda as a spy in the Japanese internment camp on the island, Hutton hopes to locate the holdout. Prentiss arrives on the island but has little time for Hutton as she is rushed by all the other officers, including McGraw. Yoda falls for Japanese lovely Miyoshi Umeki, who knows he is a U.S. spy. She points out the slippery Japanese officer, who is subdued after a chase by Prentiss and Hutton. He agrees to internment, and Prentiss and Hutton admit their love.

X-Ray: The personable, talented young comedy team of Hutton and Prentiss get their first solo starring assignments here, and it's a pity the property isn't a better one. They do what they can, as does a talented supporting cast, but the script lets them down. A few laughs are generated, but not nearly enough. The color is lovely picture post-card stuff. The presence of comedian Jack Carter may also generate some extra interest. All in all, the effort is only moderately satisfying and rises just to the program level. Screenplay by George Wells, based on a novel by Gordon Cotler.

Tip on Bidding: Fair program rates.

Ad Lines: "All About A Guy Who Keeps Getting Flattened . . . And The Gal He Tried To Flattened . . . And The Gal He Tried Comedy Team Generates Gales Of Laughter In A Service Comedy To End All Service Comedies"; "He Was Flat On His Back With A Gal On His Mind."

PARAMOUNT

The Counterfeit Traitor

Melodrama
147m.

Paramount
(Technicolor)
(Filmed abroad)

Estimate: Intriguing espionage drama.

Cast: William Holden, Lilli Palmer, Hugh Griffith, Erica Beer, Eva Dahlbeck, Helo Gutschwager, Ulf Palme, Werner Peters, Carl Raddatz, Charles Regnier, and Stefan Schnabel. Produced by William Perlberg; directed by George Seaton.

Story: William Holden, a U.S. citizen by birth who became a naturalized Swede, is placed on the Allied blacklist and pressured into becoming an Allied agent during World War II. His frequent trips into Germany selling and buying oil and oil products are a good cover. He begins to alienate his friends and his wife, Eva Dahlbeck, from whom he must keep his secret, and he is soon accepted by most of the Germans. He makes up a plan to build a refinery in Sweden which could supply the Germans, and this is a good excuse for frequent trips between the two countries and for acquiring vital information. He persuades several of his friends to cooperate with him in Germany. He gets to meet Lilli Palmer, who is another agent, and they fall in love. She becomes his mistress when his wife leaves him. The strain becomes too much for her, and she asks to get out of supplying information. This is responsible for the deaths of hundreds of innocent children. She is the object of suspicion by the Gestapo, and they do trap her when she goes to confession. She is arrested and condemned to death. When one of his friends dies, Holden hurries to Germany to destroy a dangerous and revealing document. The Gestapo arrests him and questions him regarding his relations with Palmer. He convinces them of his innocence after being forced to watch her being executed. He retrieves the document after almost being betrayed by the Nazi son of his dead friend. He is unvieled at the funeral but manages to escape arrest, fleeing to an address given him by the underground. After several close calls, he manages to get back to Sweden, welcomed by Allied agents and by a Jewish friend who refused to believe he had turned against the side of right and justice.

X-Ray: An interesting book has been turned into an intriguing and absorbing espionage thriller which is made all the more acceptable by filming in the countries concerned, by the good performances of the cast, by the pace of the story, and by the fine direction and impressive production values. The popularity of the book should have created a certain amount of want-to-see; the William Holden angle should help hypo attendance; and the subject matter always has its share of devotees. A campaign of consequence could help put the film across so that it makes a healthy impression at the box-office. The screenplay is by George Seaton, based on the book of the same title by Eric Erickson.

Tip On Bidding: Higher bracket.

Ad Lines: "One Of The Most Thrilling Spy Stories of World War II"; "When He Was Unmasked As A Spy, He Was Marked For Death."

Forever My Love (6111)

Drama
147m.

Paramount
(Color)
(German-made)
(Dubbed in English)

Estimate: Life of Austrian Emperor Franz Josef interestingly and lavishly done.

Cast: Romy Schneider, Karl Boehm, Magda Schneider, Vilma Degischer, Gustav Knuth, Joseph Meinrad, Uta Franz. Produced and directed by Ernst Marischka.

Story: When Vilma Degischer persuades her husband to renounce the right to the throne of Austria, she paves the way for her son, Karl Boehm (Franz Josef) to take over. The latter takes his job quite seriously. As he approaches marriageable age, she sets about finding a suitable wife for him, finally selecting Uta Franz, her niece and the daughter of her sister, Magda Schneider. Boehm accepts the decision resignedly. Meanwhile, he meets Franz' sister, Romy Schneider, and falls in love with her, not knowing who she is. When she learns that the engagement of Boehm and her sister is to be announced, she tries to stay away from the party but is pressured into going by her mother. At the affair, when Boehm meets her again, he tells his mother that he will not marry her choice but rather his choice, Romy Schneider. They do get married and are happy despite the opposition of Degischer. Romy Schneider breaks with tradition in many instances, easing many political situations, which delights Boehm. She is particularly instrumental in preventing the Hungarians from seceding, and is beloved by the people of that country. She gives birth to a daughter. She enjoys a visit to Hungary. Boehm meets her on her way back and they spend some time together incognito in the Alps, until she becomes ill with tuberculosis. Specialists give her up for lost, sending her away to the warmth of the Mediterranean area. With the help of her mother, Schneider recovers and goes on to meet Boehm for a state visit to Italy. There is opposition and hostility, but again her efforts win over the people of Italy. They return home happier than ever.

X-Ray: Attractively and lavishly mounted and pleasingly presented is this tale of pomp, royalty in action, and young people in love. Performances come off very well, and direction and production are impressive. The entry should do okay in quite a few situations where its length and dubbing will not be objectionable. It's got quite a bit to offer, and interest is well maintained throughout. The screenplay is by Ernst Marischka. Scenically, it is a colorful gem.

Ad Lines: "The Life And Love of Austria's Emperor Franz Josef"; "A Romantic Interlude Torn From The Pages of History".

My Geisha

Comedy Drama
120m.

Paramount
(Technirama)
(Technicolor)
(Filmed in Japan)

Estimate: Highly entertaining entry.

Cast: Shirley MacLaine, Yves Montand, Edward G. Robinson, Bob Cummings, Yoko Tani, Tatsuo Saito, Alex Gerry, Nobuo Chiba, Ichiro Hayakawa, George Furness. Produced by Steve Parker; directed by Jack Cardiff.

Story: Shirley MacLaine is a successful movie comedienne, and Yves Montand is her director-husband, who is unhappy because he has made his reputation by directing only her films. He would like to do something on his own to prove his ability. Together with star Bob Cummings, Montand plans on going to Japan and shooting "Madame Butterfly," with an unknown Japanese girl. Producer Edward G. Robinson is not keen on the proposition which he considers non-commercial, but he gets them an okay to proceed. MacLaine follows, deciding to surprise Montand. Once there, she adopts the disguise of a geisha girl, and both Cummings and Montand do not recognize her. As a matter of fact, Montand decides to cast her in the lead of his film, and she gets Robinson to promise to keep her secret. Real geisha Yoko Tani teachers her the necessary basic things she needs to know. Cummings is attracted to her even to the extent of asking her to marry him through Montand, who prefers not getting her involved with the much-married star. As the picture proceeds well and draws to a close, Montand discovers the deception through some of the footage which he is forced to look at in negative form. He decides to try and make love to her to confuse her after the impact hits him that all this could be a waste of his time, having just directed another picture with his wife as star. He gets Robinson to promise to keep quiet about his discovery. It looks as though their marriage is about to go on the rocks until she discovers the geisha philosophy that her husband must come first. MacLaine arrives ostensible to attend the world premiere in Japan, and the audience applauds the film calling for the star. MacLaine announces that the star will not be able to appear, having gone into a convent, and it's Montand who is able to take the proper credit for the film. The future for man and wife looks brighter than ever as they take the plaudits of the crowd together.

X-Ray: A highly successful combination is to be found here as regards talent and material, and the end result is an entertainment that is memorable as well as enjoyable. The usual battle between the sexes is comic as well as dramatic, with the emphasis on the former. The cast is delightful and substantial, not only for the "name" value but also because of the considerable talent involved, all of which emerges in highly impressive fashion. It is evident much care has gone into the presentation in the preparation of parts and people, in the selection of locations, in the aim of authenticity of role and background, etc. Japan is beautiful to behold, and it should be noted that the modern aspects of the country have been minimized and emphasis has been laid on the charm and the picturesque countryside. As for the people who have made all this possible, those in front of the cameras are fine and talented, while those in back of same are talented and fine. A combination like this can rarely miss. A particularly low bow is indicated in the direction of Shirley MacLaine. Direction, production, and camera work are most commendable. In a capsule, audiences should receive much enjoyment. The screenplay is by Norman Krasna.

Tip On Bidding: Higher rates.

Ad Lines: "The Battle of the Sexes In An Entirely New And Enjoyable Arena"; "She Would Do Anything To Please Her Men."

20th-FOX

Womanhunt

Melodrama
70m.

20th-Fox
(Associated Producers)
(Cinemascope)

Estimate: Confused murder meller for lower half.

CAST: Steven Piccaro, Lisa Lu, Berry Kroeger, Bob Okazaki, Ann Carroll, Tom Daly, Ivan Bonar. Produced and directed by Maury Dexter.

STORY: Steven Piccaro is looking for his ex-wife, whose husband, once his partner in an import business, supposedly recently died. He contacts former employee Berry Kroeger and convinces him to aid in the search, which takes him to the Oriental section of Los Angeles, where he meets Lisa Lu, daughter of Chinese doctor Bob Okazaki, who refuses to talk, although the daughter does tell him that his ex-wife was a dope addict. Piccaro learns that his ex-wife's body has been found in the coffin of his ex-partner, whom he figures killed her and bribed a mortuary assistant to substitute her body for his. He then bribed doctor Okazaki to falsify the death certificate and hired Ann Carroll to masquerade as his ex-wife. Okazaki is killed by the former partner's henchmen, and Piccaro learns of his former partner's whereabouts from Carroll. With Kroeger, they find him with his face swathed in bandages a result of plastic surgery. They force him to remove the bandages and find he has changed his face to resemble that of Kroeger. Realizing that he meant to kill him and henceforth pose as him, Kroeger shoots the former partner of Piccaro in a gun duel in which he, too, is fatally shot.

X-RAY: This confused woman and man hunt fails to generate the suspense and excitement intended, and although sporting satisfactory performances and holding the interest superficially, never becomes believable. It is from a story by Harry Spalding. It has been filmed in Cinemascope, a medium it does not need or deserve. Strictly for the lower half. Steven Piccaro resembles the late Jeff Chandler somewhat.

AD LINES: "Cornered By A 'Dead Man' who Wouldn't Die"; "Trackdown By A 'Dead Man' —Seeking His Own Killer."

UNITED ARTISTS

Follow That Dream

COMEDY WITH MUSIC 110M.

United Artists
(Mirisch)
(Panavision)
(Color by DeLuxe)

ESTIMATE: Fine family comedy plus Presley draw.

CAST: Elvis Presley, Arthur O'Connell, Anne Helm, Joanna Moore, Jack Kruschen, Simon Oakland, Roland Winters, Alan Hewitt, Howard McNear, Frank de Kova, Herbert Rudley, Gavin and Robert Koon, Robert Carricart, John Duke. Produced by David Weisbart; directed by Gordon Douglas.

STORY: Elvis Presley, young, strong, and naive in the ways of the world, is taken away to Florida for a vacation by his father, Arthur O'Connell, to protect him from marriage-minded females. Accompanying them are baby Pam Ogles and eight-year-old twins Gavin and Robert Koon, adopted unofficially by O'Connell when their parents died, and babysitter Anne Helm, 19, who has lived with the family since she was 13. Traveling on a new, unopened strip of road, the family runs out of gas. They spend the night on a strip of beach just off the road and are found there by Alan Hewitt, State Supervisor of Highways. Not only are they desecrating his beautiful highway, but they are wards of another state, existing on various pensions on relief checks. O'Connell refuses to leave and informs the Governor that he intends to homestead the property, and they discover he is within his rights. They find that there is excellent fishing, and Helm decides to put the family in the fishing resort business. Presley borrows the money from a friendly bank head, fishing enthusiast Herbert Rudley, and they build piers and buy rowboats. Other homesteaders move into the area and a big trailer holding a floating crap game arrives as well. Gamblers Jack Kruschen and Simon Oakland learn there is no municipal or county jurisdiction. They try to buy the claim from O'Connell, who turns them down. Hewitt enlists the aid of welfare official Joanna Moore. She makes a play for Presley but is foiled by Helm. Furious, Moore moves to take the children away from the family. Homesteaders elect Presley sheriff to get rid of the gamblers. Overpowering all the hoods that are sent to get him, Presley succeeds. In court, Judge Roland Winters is impressed by the family's industry and good sense and restores the children to them. Presley finally realizes he has loved Helm all the time.

X-RAY: Colorfully photographed in Florida, this shapes up as a fine family comedy-musical with the Presley draw as boxoffice insurance. His fans won't be disappointed as he sings five good tunes, "What a Wonderful Life," "I'm Not the Marrying Kind," "Sound Advice," "Follow That Dream," and "Angel." In addition, he should make a host of new friends as well with a natural performance as the naive, super-strong hero of this entertaining modern fairy tale. There are plenty of laughs, good situations, and Presley is given able support by a good cast, particularly Arthur O'Connell, whose role as a man only trying to help the government by accepting their relief checks is good for many chuckles. This is good, clean family fun, a big one for small towns and sub-run situations with enough bite to appeal as well to more sophisticated audiences. It should be a winner for Presley. Screenplay is by Charles Lederer, based on the novel by Richard Powell.

TIP ON BIDDING: Better rates, depending on situation.

AD LINES: "Family Fun As Teen Age Favorite Elvis Presley Becomes Mom And Dad's Favorite Singing Star As Well"; "The Funniest Family Ever . . . Battling Government, Crooks, And Each Other In A Riotous Tale Of The New Pioneers."

War Hunt

MELODRAMA 81M.

United Artists
(T-D Enterprises)

ESTIMATE: Off-beat Korean war programmer.

CAST: John Saxon, Robert Redford, Charles Aidman, Sydney Pollack, Gavin MacLeod, Tommy Matsuda, Tom Skerritt, Tony Ray. Produced by Terry Sanders; directed by Dennis Sanders.

STORY: In Korea, private Robert Redford is baffled by John Saxon, schizophrenic soldier, who goes on voluntary, solitary night patrols with his face blackened and with a stiletto silently kills enemies. The military information he ultimately returns with has won him the high regard of Captain Charles Aidman, but the other men in the squad adhere to a "lay off" policy in fear of his hero-killer paradox. Saxon has "adopted" Tommy Matsuda, eight-year-old Korean war orphan, whose parents were killed before his eyes. He guards the boy with animal jealousy, and when Redford tries to befriend the boy, Saxon threatens his life. The ceasefire order upsets Saxon, who likes what he has been doing. Violating the truce, he goes on patrol that night, taking Matsuda with him. Redford knows he does not intend to come back, and fearful that the peace will be jeopardized, Aidman, Redford, and sergeant Sydney Pollack go out into no man's land to search for them. Saxon has now slipped over the edge of reason, and is killed by Aidman when he attacks him with his stiletto. Matsuda, seeing his "father" killed, runs away

X-RAY: This well-made, "different" war film, proves unsatisfactory due to its abrupt, tragic ending. Otherwise, it will prove okay as part of the program. There are no women in the picture other than in one scene. Performances are generally satisfactory. This was written by Stanford Whitmore. It may be sold as an American type of "new wave" film.

AD LINES: "A Different Story Of Battle—An Unconventional Look At Valor"; "War Does Strange Things To Men . . . And Men Do Strange Things In War."

UNIVERSAL

Nearly a Nasty Accident

COMEDY 86M.

U-I
(English-made)

ESTIMATE: Mediocre import for bottom of program.

CAST: Jimmy Edwards, Kenneth Connor, Shirley Eaton, Richard Wattis, Ronnie Stevens, Jon Pertwee, Eric Barker, Peter Jones, Jack Watling. Produced by Bertram Osterer; directed by Don Chaffey.

STORY: Aircraftsman Kenneth Connor is rapidly becoming a diabolic menace to the British Royal Air Force with his opinion that he has a flair for the mechanical. Whatever he touches becomes a disaster, and as a result, he is transferred continually from one base to another until he finally lands on that commanded by Group-Captain Jimmy Edwards. They try to get him dismissed for medical reasons, but this fails, and soon the base takes on a shamble-like quality. When Connor disappears, the military resources of the area are turned loose to find him before he is responsible for a major disaster. The Minister in charge of the Air Arm shows up as Connor returns after having met attractive corporal Shirley Eaton, who is to be Edwards' new secretary. Naturally, Connor is responsible for a disaster involving the top officers on the base as well as the civilian brass just as a romance develops between him and Eaton.

X-RAY: There are a few laughs to be found here, but on the whole the humour is forced and of the nonsensical variety. Mayhaps the youngsters will get a charge out of the on-screen happenings, and it's for the lower half of the program where light filler is needed. The cast is fair, and direction and production are standard for this type of vehicle. The weak yarn is by Jack Davies and Hugh Woodhouse, based on a play by David Stringer and David Carr, "Touch Wood."

CAST: Michael Craig, Virginia Maskell, The Air Force"; "A Service Comedy To End All Service Comedies."

MISCELLANEOUS

Satan In High Heels

DRAMA 93M.

(Cosmic Films)

ESTIMATE: Exploitable programmer.

CAST: Meg Myles, Grayson Hall, Mike Keene, Bob Yuro, Nolia Chapman, Earl Hammond, Del Tenney, Sabrina, Ben Stone. Produced by Leonard M. Burton; directed by Jerald Intrator.

STORY: Show girl Meg Myles has a ruthless desire to reach the top and the big city, and she is not adverse to stealing money from her estranged dope addict husband, Earl Hammond, to buy a plane ticket to New York. Enroute, she becomes friendly with Ben Stone, who offers to help further her career. He introduces her to Grayson Hall, who runs an exclusive club owned by Mike Keene, a behind-the-scenes politician. The latter is attracted to her, throws over his present girl friend, and orders that she be groomed and ready to star in the club as well as in his personal life. She meets Keene's son, Bob Yuro, and they are attracted to each other, spending much time together. Keene tries to break this up, but she refuses to be forced. He agrees to accept her on her terms. On her opening night Keene talks his son into going abroad for several years after showing her up for what she is. Hammond shows up and tries to kill her but he can't go through with it. Instead she tries to get him to kill Keene so that she can have Yuro to herself. Keene prevents this and unmasks her after which he throws her out. She winds up on the street all alone.

X-RAY: This has some exploitable moments such as a nude bathing sequence, scanty

(Continued on page 4924)

ALPHABETICAL GUIDE TO 188 Features Reviewed

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SATAN IN HIGH HEELS

(Continued from page 4923)

costumes on Myles as well as on Sabrina, a yarn that pulls no punches when it comes to furthering the career of Myles, etc. The performances are okay, and direction and production are average. The sound level of several bits of conversation was a little low in the performance witnessed by this reviewer, while men in the audience seemed fairly well interested in what was going on on the screen. Myles is good as the unpleasant witch who wants to get ahead at any cost. It's for the lower half where this type of entry is acceptable. The screenplay is by John T. Chapman based on a story by Harold Bonnett and Chapman.

AD LINES: "She Spelled Danger To Every Man Who Came Near Her"; "Danger . . . Beware Of The Gal With No Scruples And An Outstanding Figure."

FOREIGN

Doctor in Love

COMEDY
93M.

Governor Films
(Eastman Color)
(English-made)

ESTIMATE: Mildly amusing comedy import.

CAST: Michael Craig, Virginia Maskell, Moira Redmond, Leslie Phillips, Carole Lesley, James Robertson Justice, Reginald Beckwith, Joan Sims, Liz Fraser. Produced by Betty E. Box; directed by Ralph Thomas.

STORY: In one of London's hospitals, student doctors wind up their training as veteran physician James Robertson Justice decides to retire. Among the young men are Michael Craig and Leslie Phillips. When Craig is taken ill, he is cared for by the staff including nurse Moira Redmond with whom he falls in love. When she disappears, he assumes she went off with someone else. He accepts a post as assistant to country doctor Nicholas Phipps, but before going to work, he and Phillips have some fun at a cold experimental station where they become involved with a pair of unemployed strip teasers. When Phipps has to go to America to straighten out his marital standing, Craig hires as his assistant Dr. Virginia Maskell. They fall in love and plan to wed until Redmond shows up applying for a job as receptionist. Craig and Maskell have a spat, but all is straightened out when Justice has to have his appendix removed by Craig.

X-RAY: Unfortunately, this import is not as humorous as its predecessors containing a plot that is weaker and silly, humour that is forced, fair performances, and passable direction and production. There are several scenes that will get some laughs, but they are few and far between. Mayhaps some audiences will be attracted to theatres by the title and because the subject matter is of the light and fluffy variety. The screenplay is adapted from London doctor Richard Gordon's novel, "Doctor in Love."

AD LINES: "Patients Beware When These Doctors Are Called"; "Another Comedy Treat From Merrie Olde England."

APRIL 4, 1962 SECTION THREE VOL. 67, NO. 16

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

Here are the . . .
SHOWMEN OF THE YEAR . . .

The best men won MOTION PICTURE EXHIBITOR'S exciting 1961 EXPLOITATION Contest and garnered cash prizes

THE FOURTH "Showman-Of-The-Year contest of the EXPLOITATION section of MOTION PICTURE EXHIBITOR carrying with it three $100 prizes chosen by a committee of theatre circuit executives, has been completed after weeks of judging and tabulating.

The winning entries are reprinted for the benefit of other exhibitors who may wish to adapt them. The big news, of course, was the winning for the second consecutive year, by Victor Nowe, manager, Odeon-Carlton, Toronto, Ont., Canada.

VICTOR NOWE was born in Lurenburg, Nova Scotia, where he was educated at the Lurenburg Academy. In 1941, he joined the Royal Canadian Navy and served on Atlantic convoy duty. In 1945, he took his discharge at Toronto, Ontario, to devote his career to the motion picture industry. He worked his way up from usher until in June, 1953, he reached his ultimate goal as manager of the Odeon Carlton, showplace of the Dominion. He is well known for his achievements in showmanship, advertising, publicity, promotion and exploitation, and has gained recognition for his activities as a leader in welfare, civic and educational groups. In December, 1960, he received the Star and Cross of Academic Honor from the Academic Council and Senate American International Academy, U.S.A., for his humanitarian accomplishments and theatre progress. He is keenly desirous of promoting the continued future and welfare of the motion picture industry.

His winning entry was on "Tunes Of Glory."

We commenced our publicity campaign on "Tunes of Glory" by contacting the Commanding Officer of the Toronto Scottish Regiment to sponsor the Toronto Premiere of the film with the proceeds donated to the Easter Seal Campaign of the Ontario Society for Crippled Children. A dinner meeting was arranged at the Imperial Room of the Royal York Hotel for Lieutenant Colonel Robert Hilborn, the Commanding Officer of the Toronto Scottish Regiment, along with four other officers.

At this meeting we discussed all arrangements for the Premiere including publicity, promotion, radio, T.V., press, letters, mailing list, Scottish societies, sale of tickets, price scale and all particulars pertaining to the Premiere. The Premiere date was set for a Thursday, with all seats reserved at a $2.00 price, and all tickets to be sold by officers and men of the Toronto Scottish Regiment. Tickets were printed six weeks in advance of the Premiere. Within a month's period all tickets were sold for the Premiere performance.

With the officers of the Toronto Scottish Regiment we then approached the Mayor of the city of Toronto, His Worship Mayor Nathan Phillips for a proclaimed Toronto Scottish Week. Within a week the Mayor endorsed our proposals and immediately all Toronto newspapers gave publicity to the Mayor's proclamation. In bold type and heading the Social pages the newspapers carried such copy as "Mayor Proclaims Scottish Week." Celebrations started off with a luncheon for regiment officers in the King Edward Hotel with His Worship the Mayor as host. At this luncheon, members of the Scottish regiment were piped into the dining area by Pipe Major L. De Laspee with many noted and distinguished guests at the head table with the host Mayor Nathan Phillips. The ceremony pertaining to the delivery and eating of the Haggis was the highlight of this luncheon. The haggis which is predominent at all Scottish feasts is a dish made of the heart and liver of a sheep, mixed with suet and oatmeal, seasoned and boiled in the stomach of an animal. The ritual of the drinking of the wine from the silver cup which is another custom of the Scots, was carried out by the Mayor, wishing "Good Health" to all guests who had assembled for the luncheon. The Mayor was delighted to hear of the Scottish Regiment and their Premiere performance celebrations for "Tunes of Glory" during the Toronto Scottish Regiment Week.

On Tuesday noon, The Toronto Scottish Regiment marched to the City Hall and was received by the Mayor. On this occasion the Mayor chatted with all officers, guests and the distinguished Pipe Major L. De Laspee, the Queen Mother's Piper from London, England. The Regiment were in their full dress uniforms and were at rigid attention as His Worship the Mayor inspected the Regiment on their arrival at City Hall. Crowds of people had gathered all along the main downtown streets and on the steps of the City Hall as the Toronto Scottish Regiment paraded and arrived at City Hall to be received by the Mayor. At the end of the Regiment parade a float bearing Theatre credit and play date of "Tunes of Glory" gave excellent coverage to the film. At this function the Mayor addressed the Regiment from the special stage platform at the City Hall. On stage with the Mayor were two City aldermen, Lt. Col. Robert Hilborn, Mrs. Phillips and the City Clerk. After the Mayor's address the Commanding Officer of the Regiment gave special announcements to the Premiere night for "Tunes of Glory" informing all those present of the highlights of the evening including the Theatre presentation, the press, radio and Television coverage for the Premiere. At the end of this City Hall luncheon the Mayor was presented with a gift on behalf of the Toronto Scottish Regiment. In the newspapers on Friday, a public notice was issued by the Mayor reading City of Toronto—Public Notice. "Toronto Scottish Regiment Week." To Com-

Off and Running

The "Showmen-Of-The-Year" contest for 1962 in the EXPLOITATION section was off and running with the first January issue. Cash prizes are again to be awarded. As the judges of the past contest so aptly put it, "May the best showmen win."

memorate the 40th Anniversary of the Toronto Scottish Regiment, which perpetuates the Mississauga Regiment and the 75th Battalion C.E.F., I, as Mayor of the City of Toronto, hereby designate March 26th to April 1st, 1961 as "Toronto Scottish Regiment Week" signed Nathan Phillips, Q.C., Mayor. The Globe and Mail, Toronto Star, and the Toronto Telegram all carried the Proclamation Notice along with special articles on the Premiere of "Tunes of Glory" taking place during Toronto Scottish Regiment Week.

A tie up was made with British Overseas Airways Corporation whereby we agreed to give B.O.A.C. special publicity and display space in our Theatre lobby, B.O.A.C. arranged transportation of the Queen Mother's Personal Piper Pipe Major L. De Laspee from Clarence House, London, England. All necessary arrangements were finalized and the Pipe Major agreed to come to Toronto to publicize "Tunes of Glory' in which he appears. The Pipe Major arrived at Malton Airport on Friday, March 24th and was greeted by myself, officers of the Toronto Scottish Regiment, newspaper, radio, T.V. and representatives from B.O.A.C. On his first night in Toronto he appeared on the Television show 7:01 and was interviewed on a fifteen minute talk about his playing for the Queen Mother and his role in the film "Tunes of Glory". On the following day he appeared on the Hamilton Television Show "Captain Andy" while on Saturday and Sunday he was guest on two more television shows and two more radio shows. The Pipe Major appeared in full dress uniform accompanied by a B.O.A.C. stewardess at all public functions arranged for him. He was guest at the Civic Luncheon held at City Hall and was received by the Mayor. A special banquet was held for him at Fort York Armouries and he was the guest of honour at various luncheons during the week. At all B.O.A.C. offices and in window displays we arranged special 30 x 40 and 40 x 60 standees giving credit to the Arrival of Pipe Major L. De Laspee via B.O.A.C. and the Premiere and play date of "Tunes of Glory." Air Travel Agencies throughout the city also co-operated by giving us counter and window space where we displayed window cards, stills and special streamers giving credit to "Tunes of Glory". At the Theatre a large display was set up in the main lobby of the Theatre featuring special Scottish posters with beautiful scenes and color stills of Scotland. Various tartans were used in the background with model air planes and a B.O.A.C. stewardess on duty every evening, giving information to patrons on B.O.A.C.'s air travel. A 30 x 40 poster gave credit to the Pipe Major and "Tunes of Glory". On the Premiere night the Pipe Major and B.O.A.C. stewardess were photographed by the display. This photo was then used by B.O.A.C. in their monthly news booklet which is sent throughout the world. B.O.A.C. folders were available from the stewardess on duty and heralds on "Tunes of Glory" were also handed out in advance of our engagement.

The Premiere night of "Tunes of Glory" on Thursday, was a real Hollywood Style Premiere to Aid the Crippled Children. The Toronto Scottish Regiment formed their line of march at the Toronto City Hall which is located in the heart of downtown Toronto. From this point they proceeded with police escort up main Yonge Street covering a three mile route amid the lines of street observers who were anxiously waiting to hear the full Regiment Band and the Pipes and Drums. When the Regiment arrived in the vicinity of the Theatre, giant searchlights were focused on them while several searchlights were flooding the Theatre marquee, tower, front

SHOWMEN OF THE YEAR

1. **VICTOR NOWE**
   Odeon-Carlton Theatre,
   Toronto, Ont., Canada
2. **NYMAN KESSLER,**
   Stanley Warner DeWitt Theatre,
   Bayonne, N. J.
3. **HERB BROWN,**
   Eckel Theatre,
   Syracuse, N. Y.

of house and entrance with dazzling illumination. As the Regiment approached the Theatre, they lined up in regimental order while the street was blocked off to traffic. Throngs of people filled the streets and sidewalks to listen to a fifteen minute programme of Band music played by the Regiment. Prior to the playing of the Band, all the distinguished guests including the Mayor, T.V. and Radio personalities, Major Generals, Brigadiers, the President of the St. Andrews Society and head executives of various Toronto Scottish organizations were escorted to their reserved seats in the loge section of the Theatre. After the Band programme had ended, the Regiment were then ready to enter the Theatre. As they entered the main front doors of the Theater lobby, playing the Pipes and Drums, the Theatre lobby was filled with observers who were thrilled with the sound of the Bag Pipes and the complete excitement of the Premiere procedings.

After the Regiment left the main Theatre lobby they paraded right into the Theatre Auditorium going up and down all four aisles playing the Pipes and Drums while the capacity audience rose to their feet and greeted the colorful players with tumultous applause. After parading up and down the aisles the Regiment formed in front of the Theatre stage and played a group of numbers to the enthusiastic audience. This prelude of Scottish music and uplifting sound of the Pipes and Drums gave the audience a great thrill, and prepared them for the Scottish atmosphere of the film "Tunes of Glory" which they had come to see. When the Regiment concluded playing, Lt. Col. Robert Hilborn, Commanding Officer of the Toronto Scottish Regiment commenced the stage proceedings by thanking everyone who had been so kind and generous in making the Premiere of "Tunes of Glory" such a success. The President of the Ontario Society for Crippled Children and the crippled youngster "Timmy" were presented with a $1600.00 cheque before the capacity audience. Pipe Major L. De Laspee was the guest of honour on stage and played a bag pipe number for the audience. The presentation of the film "Tunes of Glory" then followed. At the conclusion of the programme radio commentators were on hand to receive patrons remarks on the Premiere and the film. Their comments were taped and played on three radio programmes later in the evening, and on the following day. Patrons and guests at the Premiere were invited to meet the Regiment officers and men in the Theatre Art Gallery after the performance. A special exhibit of Scottish Regiment portraits and paintings were on display in the Art Gallery during the entire run of "Tunes of Glory." A color portrait painting of the Queen Mother created exceptional interest from patrons and gallery visitors throughout the three week run of the film. The Premiere performance gave us wonderful newspaper, radio and Television coverage. From this excellent publicity we opened our engagement to capacity business with Standing Room Only on the Friday and Saturday of the first week. Comments from patrons at the Premiere were excellent and they remained the same during the entire engagement.

Various displays were used in advance at the Theatre on "Tunes of Glory." In the main lobby a large overdoor display banner measuring 25 feet in length gave full credit to the title and special mention to Alec Guinness and John Mills for their Academy Award and Best Actor performances. A nomination banner for "Best Screen Play" in the 1960 Academy Awards was displayed at the base of the banner. Brilliant colored tartan gave added effect to this "Tunes of Glory" banner. In the main front window in advance we used a full scale window with color portraits of Guinness and Mills.

The title of the film was painted in Scotch plaid lettering. On the Premiere Night we covered the top section with a "Sold Out Sign" and credit to the sponsor "The Toronto Scottish Regiment".

At the front of house in advance of our opening we exhibited a special letter written by the Mayor to the Toronto Scottish Regiment. This letter was blown up and mounted on a 48 x 72 standee with copy over the top. The copy was changed for the premiere night. The letter attracted much attention and this was good public relations for the Theatre. In advance we had two sentry boxes placed on the grand stairway in the main lobby with dressed mannequins placed in front of the sentry boxes during the day hours. At night two men from the regiment were on duty in full dress. A 22 x 28 portrait card gave credit to the film, while colorful tartan material was used as a centre piece background. Near the box office a portrait of Her Majesty the Queen was decked with tartan material. A front of house standee on Premiere night with the *"Sorry Sold Out"* sign was another good selling point for "Tunes of Glory." During our three week run Sentry Boxes were also placed at the Theatre front in the evening hours with a member of the Regiment on duty in full dress uniform. To give colorful and proper Scottish flavour to our engagement both in advance and current, we promoted hundreds of yards of tartan material from the T. Eaton Company, to deck our Theatre lobby, foyer, grand stairway, Art Gallery and Candy Bars in a fashionable manner. The lower walls of the grand stairway were all draped with beautiful tartan materials. Colorful stills of the Scottish Regiment and from "Tunes of Glory" were placed on the tartan trimmings. In the main Candy Bar varied tartans were hung on the 25 foot mirror with a Scottish crest placed in the centre. The Candy Sales girl wore a red Scottish plaid jacket. In the Art Gallery plaids and tartans were draped on all the display boards and in the foyer an array of tartans captured the eye as soon as the patron entered the main Theatre lobby. All Theatre displays were made more effective with the use of promoted plaids and tartans.

A record tie up was made with various music stores in the city featuring the "Tunes of Glory" long play recording and a wide selection of Scottish music on their very colorful labels. War songs throughout history which were basically tunes of glory were given wide promotion in window and store displays. Songs such as "When Johnny Comes Marching Home", "The Marseillaise", "Over There" and "Praise the Lord and Pass the Ammunition" were among the songs which were used.

Special window cards, record jackets, window streamers, stills and blow ups of Guinness and Mills were used to dress up the windows of the music stores. A Radio disc jockey

contest invited listeners to send in their longest list of "Tunes of Glory" hits. The contest winner received three long play records along with guest tickets to see "Tunes of Glory". At Michael's Record Department Store we used a full main window which was completely filled with every Scottish label they had available. Michaels carry all Scottish recordings and with the array of the colorful record jackets and albums, plus plaids and tartans, the Theatre credit for "Tunes of Glory" in a 40 x 60 streamer was a real selling piece away from the Theatre. On Michaels Sunday afternoon Radio programme on C.K.F.H. for three Sundays in advance of the film and three Sundays during our engagement, listeners were asked to send in the name of the Scottish tune played as the hit "Tunes of Glory" selection. A mantel radio and six long play recordings were the prizes offered by Michaels to the winners. Michaels also supplied Scottish music to the Theatre for prelude and intermission periods—and these recordings were played at all times in advance and during the run.

With the Sons of Scotland organization and the St. Andrews Society we arranged a special Scottish night which took place at St. Andrews Hall. Tickets were sold for the dance and a special card given to each purchaser announcing the "Tunes of Glory" prize to be given away at the Scottish Night Dance. Heather, freshly packaged Scottish shortcake, plaid ties, and belts were flown in from Scotland and given as promoted prizes. Theatre tickets were also on the prize list. A 48 x 72 standee on "Tunes of Glory" was displayed in the dance hall and heralds were given to everyone in attendance. At the music stores where bagpipes, drums, etc. were sold, window cards and counter cards were used announcing the Scottish Night and an insert on "Tunes of Glory" was also displayed. Radio disc jockeys made free announcements of the Scottish Night, always giving a plug to "Tunes of Glory".

Excellent newspaper coverage in advance gave us wonderful free publicity to "Tunes of Glory". In the Globe and Mail there appeared the Public Proclamation of Toronto Scottish Week, a scene cut a lassie watching her father parade with the Regiment to the Premiere of "Tunes of Glory." Movie Reviewer Frank Morriss gave a special mention in his daily column, and the Society and Personal column carried news of the many distinguished guests being entertained at dinner on the night of the "Tunes of Gory" Premiere.

In the Toronto Telegram a large scene cut from "Tunes of Glory" with big caption "Regiment Sponsors Movie Premiere" along with a write up on the picture appeared on March 28th. On March 14th a big write up under "What People Are Doing" and headed "Great Scottish Night—Kilts Will A'Marching Go" gave us good advance notice. On March 15th a special column on the Theatre page was headed "Toronto Scottish Sponsor Movie." On March 28th a scene cut featuring Major Moffatt addressing the haggis and launching the Toronto Scottish Week and on March 29th Clyde Gilmour, the Toronto Telegram movie critic, gave an advance review of the film.

In the Toronto Daily Star free publicity included a write up under the "Social Whirl" with the caption "Mayor Proclaims Scottish Week", and a two column story headed "Hollywood Style Premiere to Aid Crippled Children." An article entitled "Scottish to mark 40 years with sponsorship of 'Tunes of Glory'," a special scene cut of Pipe Major L. De Laspee and the B.O.A.C. stewardess under the Star's daily column called "People" with bold letters reading "Pipe Major Leslie De Laspee is in town to participate in the Premiere of "Tunes of Glory".

We had wonderful co-operation in publicity, away from the theatre advertising, group sales and full promotional participation of every kind from the St. Andrews Society of Toronto, and eleven other well known Scottish groups. These groups included the St. Andrews Society of Toronto, Toronto Caithness Association, Toronto Northern Scots, The Clan MacLeod Society of Central Ontario, The Scottish Club of Canada, The Clan Campbell Association, Cairngorm Club, Clan MacPherson Association, St. Andrews University Club of Toronto, Order of Scottish Clans, Orkney and Shetland Society of Toronto and Clan MacMillan.

The extensive campaign executed on "Tunes of Glory" brought us excellent box office results and exceptionally fine public relations.

Many Thanks!

MOTION PICTURE EXHIBITOR publicly thanks the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST THREE "Showmen-Of-The-Year." Cooperation like this speaks well for their interest in promotional activity at the theatre level.

NYMAN KESSLER, manager, Stanley Warner DeWitt, Bayonne, N. J., was born in Chelsea, Mass., graduating from high school there. For one year he attended Boston University where he studied journalism and writing.

While in Boston as a young man, he worked for the Popular Film Exchange and the Cosmopolitan Film Exchange. One of the owners of the latter company having been Abe Montague.

Going to New York City he became associated with the Leo Brecher Circuit, for whom he worked 22 years mostly as manager of various theatres. Then he became associated with Stanley Warner in New Jersey, first at the Central, Jersey City; and then at the DeWitt, Bayonne, where he has been manager for the past eight and a half years.

He is married to a Boston girl, and they have two children, a son and a daughter.

Two years ago he was appointed city-wide chairman of a Bayonne celebration in honor of a personal visit of local-born Sandra Dee. This turned out to be one of the biggest events in the history of the city and gave Bayonne national prominence.

Last year he was selected as the "Jew Of The Year" by the Bayonne B'nai B'rith for integrating the theatre as part of the entire community in all its civic activities.

Back in 1956, Kessler was selected by MOTION PICTURE EXHIBITOR as "the undisputed Showman of the Year" by virtue of three first place prizes in the weekly $100 Showmanship Sweepstakes" of that time.

His winning effort was based on his institutional and civic efforts at the theatre.

Since I have been in this business for the past 30 years, I have firmly believed in combining showmanship and civic responsibility in order to make the theatre an integrated part of the community.

Recently I was honored by the Bayonne Lodge of B'Nai B'rith as part of its annual Brotherhood Awards. Each year they select a Catholic, a Protestant and a Jew to receive such local honors. The committee named me "Jew of the Year" because this theatre for the seven and one half years I have been manager here worked and cooperated with every organization, various religious and civic groups in an effort to make it a better place to live in. I was presented with a watch and a plaque. The Bayonne Times gave this front page coverage.

For the seventh consecutive year, we permitted the local Girl Scout Organization to set up a display of their special Girl Scout cookies in our lobby to further the sale of their cookies as that is their only means of raising money each year. We publicized this on the screen for two weeks in advance as the Weston Cookie Company supplied us with a trailer. It has been a very successful idea through the years.

For one week every month, or whenever possible, we have been running a trailer with the following message: "Shop here in Bayonne. Build a better and bigger Bayonne. Join the organizations in Bayonne. Do your share in making our city a bigger and better Bayonne." Incidentally, this message has received many comments from the businessmen and leaders of the city. Next month Bayonne will celebrate its 100th anniversary since it became a city. This observance will take several months; and we will also participate in this big celebration.

We recently permitted the local Civil Air Patrol to set up a big display in our lobby to publicize their work and accelerate their signing up more young men and young women in their drive. We try to cooperate will all organizations here in their work.

Whenever we play a picture appealing to the very large Catholic Community here, we always invite the nuns and the priests to be our guests; and they come in large numbers.

We have always cooperated by showing on our screen trailers publicizing the anual drives by the Boy Scouts, Red Cross, Community Chest or any other campaigns by the local Y.M.C.A. and other civic organizations. We give the Police Athletic League passes for youngsters who patrol the P.A.L. Building, and also to school children who help out at busy intersections during school time as they assist the women police guards. Children who participate in such annual events as soap box derbies, kite flying contests, pet shows, etc., are invited to attend free matinees at the theatre as part of our community activities.

We also show safety films with the safety campaigns sponsored by the local Lions Club and other civic groups. Little League boys are also given free passes for their best pitchers, home run hitters and best players at the end of each season. Couples celebrating wedding anniversaries, such as their 15th, various women's guilds who raise money for 20th, 30th, 40th, 50th, anniversaries and the the local hospital are also rewarded with passes here. We had Bozo, the Clown and Johnny Jellybean, popular TV personalities at the local hospital entertaining the children in the various wards; and we took 10 winners of a crayon coloring contest to the television station in New York City to appear on a show with Bozo, the Clown.

We cooperate each year with the Junior Chamber of Commerce with their Clean-Up and Paint Up campaign. We also run the "Go To The Church Of Your Choice" trailer. The Community Chest has valances displayed on our lobby walls during their annual drive. Every three months the Salvation Army receives all the unclaimed lost and found arti-

cles left in our theatre. In order to accentuate the positive we reward children who take part in various community projects, so as to keep them occupied more in order to defeat juvenile delinquency. We have shown films here during the anniversary of the Rotary Club, the Y.M.C.A. and UNICEF.

Hospital nurses get passes from us when they receive their caps. This is a token of encouragement since there is always a shortage of nurses here. On various occasions the Department of Parks has used our stage to make presentations of sport jackets to winners of their annual baseball, basketball, soft ball and football teams. The local High School Basketball Team was honored also for winning the County Championship during the past few years. All churches or organizations running card parties or other methods of raising money for their pet charities receive passes from us for door prizes. No one is turned down when they work for the betterment of the community for this theatre has always been an integrated part of its various activities.

The Police Athletic League uses our theatre for its annual free show for the children each Christmas, as do other civic minded merchants who use our theatre to give children free shows throughout the year.

It is because of these many theatre activities that the Bayonne Lodge of B'Nai B'rith saw fit to honor me. While we do not look for these civic awards, nor do we ask for them, we nevertheless get a terrific spiritual as well as moral uplift when receiving them. They are treasured and are indeed unpurchasable tokens attesting to the fact that our efforts in making the theatre part of the community is appreciated.

HERB BROWN started in show business as an usher in 1934 for Western Massachusetts Theatres, Inc., in Springfield, Mass. After serving as assistant manager in theatres in Holyoke and Springfield, Mass., he joined the Schine Circuit in 1937 as manager of a theatre in Geneva, N.Y., and was later transferred in the same capacity to Salisbury, Md., and Laurel, Del.

Called to the Schine home office as short subjects booker, he was promoted to feature booker for the Albany and Cincinnati territories.

From 1943-1957 he managed and operated the Victoria, Greenfield, Mass., and during this period was active in the affairs of the Independent Exhibitors of New England.

He rejoined the Schine circuit in 1958 as manager of the Eckel, Syracuse, N.Y.; and in December, 1961 was appointed Syracuse city manager, over-seeing both the Eckel and the Paramount.

Married and the father of a son and two daughters, Brown's recreation is show-business, tennis, and fishing—in that order.

Brown's winning entry was on "The Alamo."

Our multi-faceted campaign on the "ALAMO", I believe, gave us as much coverage as we would hope to get on any one picture. Other than the usual avenues of exploitation such as windows, library tie-ups, etc., there was definitely a three-geared approach which meshed perfectly. It was the combination of the American Legion, Miss Alamo and the opening night activities which seemed to just "catch on" to the extent that "THE ALAMO" was actually the talk of the town.

The first phase of our campaign involved contacting the American Legion to solicit their cooperation to sell the "Americanism" message of the picture. After meeting with them, they agreed that good pictures deserve their support and they went all out. They sponsored an Americanism Essay Contest based on the theme "What the Alamo Means to Me as an American" offering among other things a $25 Savings Bond to the winner of two age classifications namely 9-13 and 14-18.

Members of the Americanism committee were delegated to speak at all the Blue and Gold Boy Scout banquets which were being held at that time. I gave each and every one of them a supply of study guides, Alamo flags, essay contest blanks, etc. which they distributed to every boy at the meeting. It is estimated that they covered at least 2,000 Boy Scouts in this manner, and, not too incidentally, these boys went home and talked about the meeting and the "ALAMO."

Additionally, we received considerable newspaper coverage — both pictures and stories — telling about the Legion plans for sponsoring the opening.

Because of the endorsement of the American Legion, and the contest, we received 100% cooperation from both parochial and public schools. Perhaps the most important approach where the schools were concerned was to send out a well-developed kit consisting of a letter to the teachers, three study guides, in which we enclosed fact sheets giving important facts about our play date etc. and a self-addressed postcard to use in the event they wanted more study guides for class discussion. These kits went forward to 400 area and local citizenship education and social studies teachers and we received better than 60 postcards in return asking for approximately 1200 study guides.

The next phase of the campaign probably created as much excitement and interest as could only have been generated by the personal appearance of a Hollywood star.

I approached the Chamber of Commerce and explained that the American Legion was sponsoring the Alamo premiere and that we wanted to highlight it with some excitement and glamour. It was my thought that they should contact the Chamber of Commerce in San Antonio, Texas, to explore the possibility of either a Miss San Antonio or a Miss Alamo being sent here for the occasion. In view of the fact that the Chamber was going to have their "Shopper's Days" to "tee off" the Easter shopping season, they felt that the presence of such a personality could also help them considerably. With this premise, we contacted the Chamber in San Antonio and they were delighted with the idea.

Arrangements were then made with Eastern Airlines to have the young lady flown here in plenty of time to make several TV and radio appearances etc. on the day of the opening.

This was given considerable advance publicity in the newspapers and Miss Alamo (Miss Janet McKeown) was met at the airport with a five-car motorcade and police escort consisting of members of the Legion, Air Force dignitaries, Miss Syracuse, etc. Her arrival was covered on TV that evening and given considerable newspaper space the next morning. After meeting her at the airport, we took her to the War Memorial where a pro-basketball game was taking place and she was introduced to the audience (approximately 3,000 people) between halves. She wore a beautiful white western hat along with a white leather jacket which was to become her trade marks during the next few days.

The next day, Miss Alamo made several radio and TV appearances and attended a luncheon given in her honor by the American Legion in the dining room of their building. The highlight of her TV appearances was undoubtedly her interview with Jim Deline. As you know, he probably enjoys the biggest daytime audience as any personality in Central New York. He gave her at least a full 20 minutes of his half-hour show. Aside from actually holding up the Alamo souvenir book for close-ups and explaining it in complete detail, he was so entranced with Miss Alamo's personality that it was all he could do to end the interview. That night she appeared in a giant street parade which brings us into the third important phase of the "ALAMO" campaign.

Again with the cooperation of the American Legion and the particular assistance of their parade marshal, arrangements were made for a big parade the night of the opening. We tried to get away from the usual one-unit affair and I believe we were entirely successful in doing so. The end result of our efforts crystallized with a parade consisting of several cars of dignitaries, Miss Alamo, Miss Syracuse, four color guards, a group of western riders in full regalia, the Richard Boone fan club and the feature of the parade, the Brigadier Drum and Bugle Corp who are the New York State champions and runners-up in national competition. The route of march included both main streets and in spite of cold weather attracted considerable attention. The parade was given newspaper and TV coverage and appeared on the TV news that same night. The theatre front was decorated with pennants which added to the festivities, and as each lady entered the theatre, she was given a yellow rose of Texas as a souvenir of the evening.

Prior to the start of the feature, there was a concert given by the North Syracuse High School band augmented by a few words of welcome from the American Legion, followed by the presentation of the color guard and the playing of the National Anthem.

On the day after opening, the Chamber of Commerce took Janet McKeown (Miss Alamo) in hand and had her meet with the Mayor and receive the first Silver Dollar which was to be used as part of the Dollar Day campaign. She then went all over town with the so-called "Mystery Shopper" who made appearances in every major department store in town. She was seen by thousands of people and because of her television exposure and handsome western outfit was obviously recognizable to everyone. These proceedings at the mayor's office as well as around town were covered by television, newsreel and newspaper resulting in a TV newscast at 6:30 P.M. and 11 o'clock news.

In addition to all of the above, we also carried out the following tie-ups: 1. set-pieces in six music stores around town plugging the album and the picture. 2. Displays in all branches of the public library. They were also given Alamo flags which they passed out to all the children. 3. Alamo flags were distributed in some schools where permissable and given to all children in the theatre during the first week of the run. 4. Received squibs in both Joe Beamish's chatter column as well as Mario Ross's column in the Post Standard. 5. Had a terrific telephone quiz contest arranged with WHEN radio who gave away 20 of the Alamo records to the first 25 correct answers on the year the battle of the Alamo was fought. They received hundreds of calls that ran well into the evening in spite of the fact the contest was announced early in the afternoon. 6. Several big "A" counter cards were placed in many stores and check-out counters as well as a lobby display and window in the Hotel Onendaga.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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MOTION PICTURE
EXHIBITOR

APRIL 4, 1962

IN FOUR SECTIONS
THIS IS SECTION FOUR

ANNUAL THEATRE CATALOG EDITION

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

•

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

1962

EDITORIAL FOREWORD

The entertainment world, more than most worlds, is subject to cyclical activity. The nation's entertainment preferences are fickle at best. Motion pictures, television, do-it-yourself, bowling—all have their moment in the sun. It was ever thus. Think back to the days of the Charleston, flagpole sitting, and goldfish swallowing. All we can hope for is that the good will in some way survive.

Theatre operation is no exception to this sometimes cruel but ever-present rule. For many years, the motion picture theatre ruled the entertainment scene. The weekly family night at the movies swelled theatre admissions to a staggering 90 million per week. Competition was minimal.

Then the deluge. Suddenly all America was on wheels. The battle for the entertainment dollar grew fierce, and the indoor theatre around the corner lost its glamour and shine. Construction of new houses ground to a virtual halt, and marginal theatres found the economic pressures against survival irresistible.

Some of the slack was taken up by the drive-ins, catering to a nation on wheels. They grew larger, more service-conscious, and eminently respectable. But there were those who forecast the slow demise of the theatre industry and the motion picture medium generally as anything more than a feeder of television.

Cycles have a way of coming full circle, however, and the good has a way of surviving in the long run. There were many men grounded in the exhibition industry who knew that the pleasures of a night at the movies could not be replaced by any other medium. It was more a question of finding the proper surroundings and the right way to present these pleasures to the public.

Sociologists had long been interested in changing neighborhoods and shifting masses of population. Suddenly, the motion picture industry found itself engaged by necessity in similar surveys. The urbanization of our society was accompanied by a growing suburban population, tied to the cities by professional and cultural interests, but fleeing it each evening for the countrified pleasures of suburbia.

Department stores, supermarkets, and other business operations saw the advantage of getting their services to the consumer where he lived. Suburban shopping centers were suddenly a burgeoning new economic and social development.

It was a logical step forward that entertainment and recreational facilities, as necessary in a fast-paced world as food and drink, would make their wares available to the public in the same way. One could tick off the reasons that so many neighborhood theatres were forced to close their doors, apply these disadvantages to the shopping center or suburban operation. and come away with the realization that new motion picture theatres in these areas were a logical step forward.

These centers were easily accessible by automobile (indeed, the automobile was their primary reason for existence). Giant parking areas for daytime shoppers became ideal parking spaces for night-time moviegoers. Theatres took on a comfortable, modern decor in keeping with space-age requirements, and it was seen that modern America enjoyed a trip to the movies as much as their parents.

The success of these operations was coupled with technical advances in motion picture production that lent new excitement to the medium as well, and new theatre construction kept pace with new developments in projection and sound. A new life was pumped into an established entertainment medium, and prophets of doom spoke in hushed voices.

Established theatres as well found a new lease on life as enlightened exhibitors brought them in tune with modern needs. Many ornate film palaces found that fewer seats, softer colors, and new seats and fixtures meant increased action at the boxoffice. Construction was accompanied by renovation and remodeling activity.

The attempt to strike a balance between city and suburb has been filled with hazards and hardships. In a world where nothing is constant but change. and today's realities are obsolete tomorrow, that is only natural. However, exhibitors have proved that the theatre has a place in America's future.

The theatre industry is catching up with today and preparing for tomorrow. The cycle is complete.

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Annual

THEATRE CATALOG EDITION

Of MOTION PICTURE EXHIBITOR

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1962
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Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

CINEMA •

Menlo Park, N.J.

Opened in October of last year the Cinema in Menlo Park N.J., is a distinctive new addition to the General Drive-In Corporation's string of theatres.

Elliot Willensky, head of New York's Architects Design Group, used intriguing forms which attract attention of passing motorists. As a result of the design, the theatre building is an advertisement for itself. It stands out boldly against the background of busy construction activity in this New York suburb.

The reception lounge, also an art gallery, is spaciously enclosed in glass, and roofed in reinforced concrete. Careful consideration throughout the theatre is given to the patron's comfort.

The auditorium, designed in close collaboration with Ben Schlanger, is acoustically treated to be sound absorbent. This is an attempt to permit the reverberations of modern sound tracks to be fully appreciated by the audience. The screen, 26′ x 53′, is reputed to be the largest indoor screen in New Jersey. It is housed in a white-walled environment which reflects the predominant color values of the projected image and extends that image as far as possible toward the audience.

Push-back seating is used. Red upholstery is used on the orchestra level, and a gold-colored fabric in the balcony, where smoking is permitted.

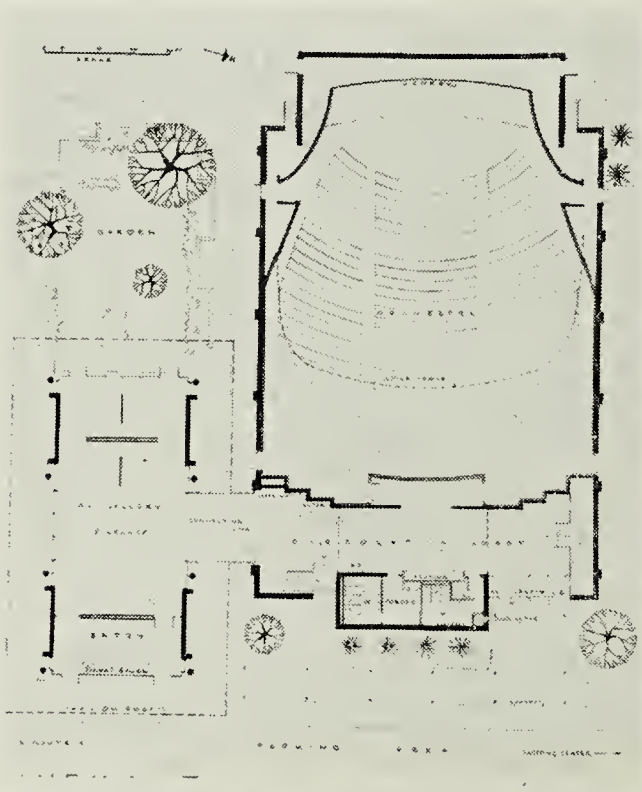
In order to harmonize with the suburban location of the theatre, rich red brick set into black mortar is the predominant exterior material. This is also carried through to the three-story-high circulation lobbies adjacent to the rear of the auditorium. The 35-foot-high brick walls act as foils to the red carpeting, the spiralling stairways, and the milk glass chandeliers.

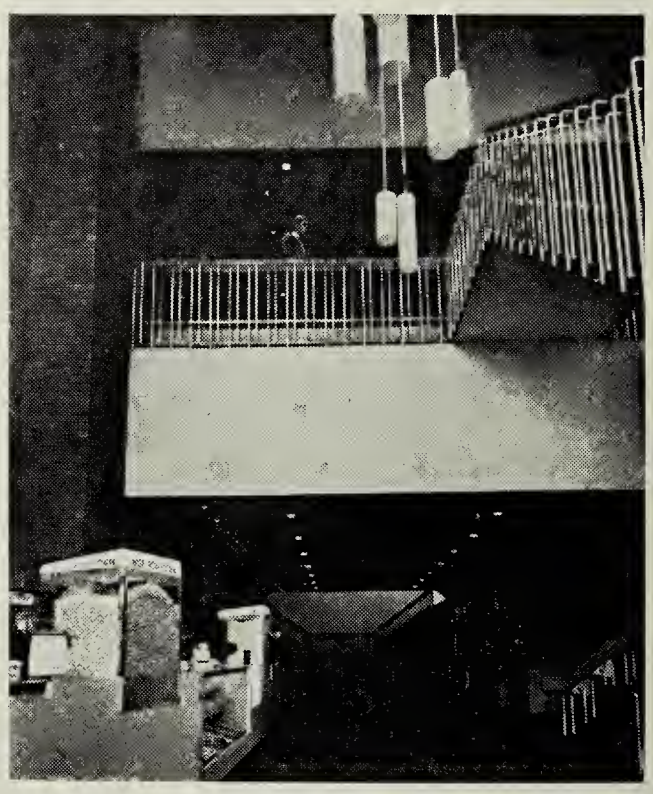
Projection equipment is located in a deep throat, far behind the rear of the loge, making it impossible to see the projection ports and minimizing the distractions caused by the projection beams. A dumb waiter is used for film deliveries.

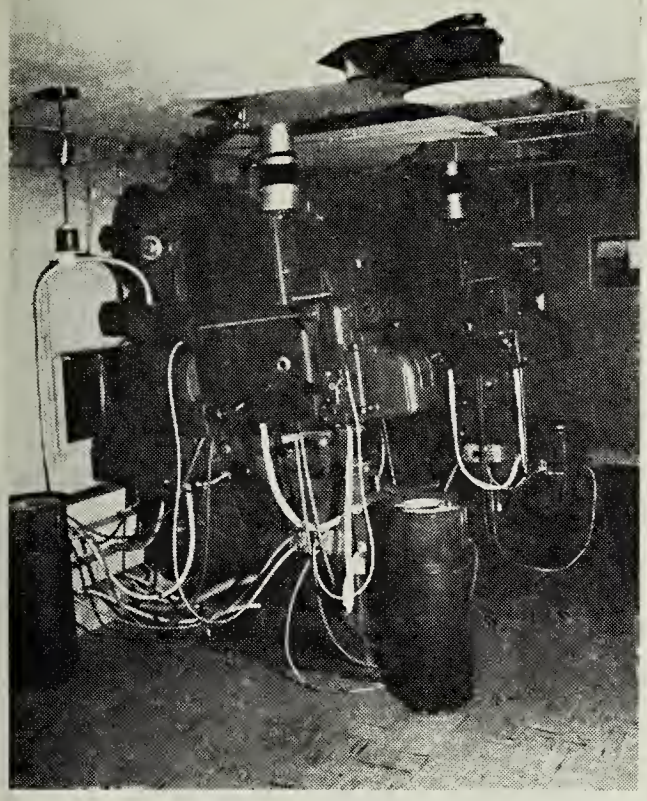
Because of its own attention-getting appearance, the operators of the Cinema have kept the number of signs to a minimum. Two signs, each reading "Cinema," are located so as to face Route 1 and the shopping center. In addition, a free-standing sign, double faced, is located just off the main intersection, providing excellent visibility. This sign carries the theatre's name and a Wagner attraction panel illuminated from a catwalk.

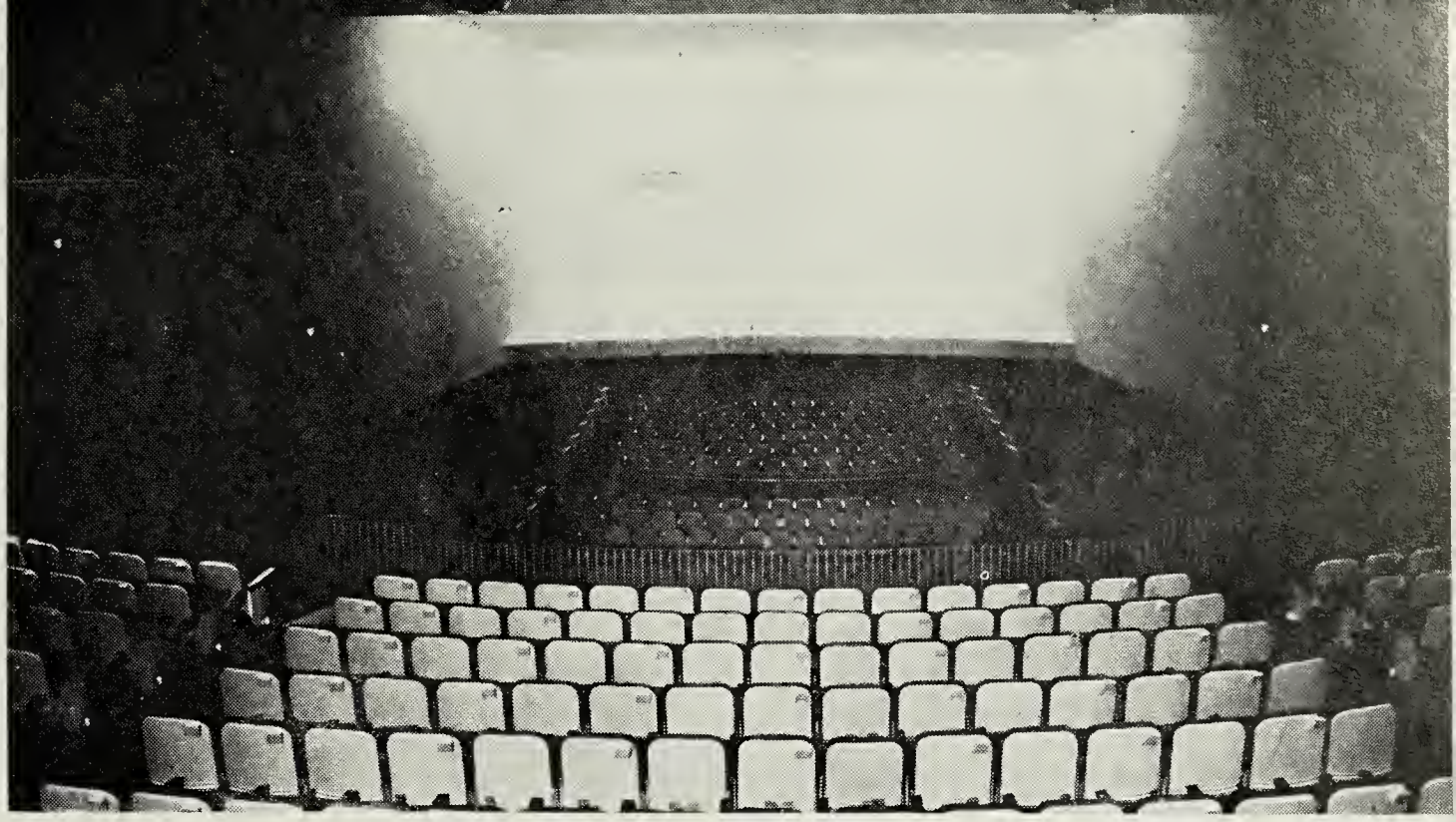
REFERENCE DATA

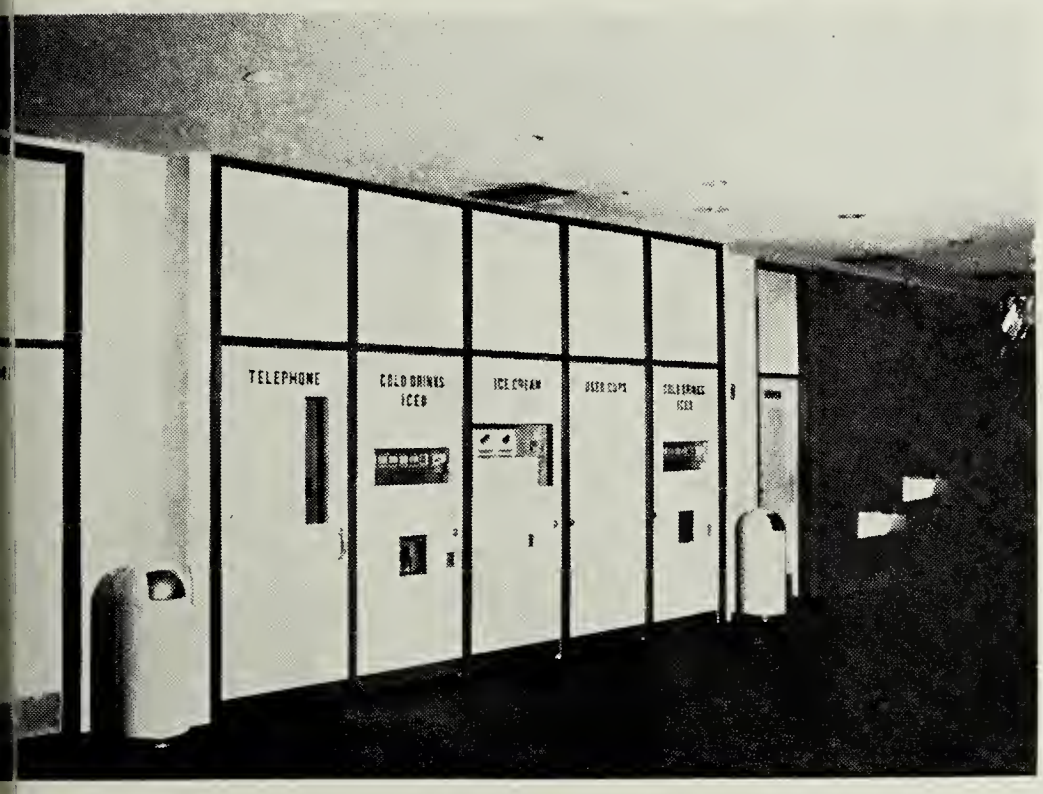
OWNER: Menlo Park Shopping Center Inc.
OPERATOR: General Drive-In Corp.
ARCHITECT: Elliot Willensky
COST: $750,000
SEATING CAPACITY: 1600
Air Conditioning: Worthington compressors, Minneapolis-Honeywell temperature control
Carpets: Whittal Div. Roxbury Carpet Co.
Chairs: Griggs
Glazing and Metal Work: Kaabe
Lighting Fixtures: Habitat, Century by Mass. Gas & Elec. Light Co., Boston
Projection Machines: Century
Rectifiers: Ashcraft
Sign & Marquee: Monroe Sign Corp.; Wagner attraction panel
Speakers: RCA
Sound: RCA
Supply Dealer: Capitol Motion Picture Supply Co.







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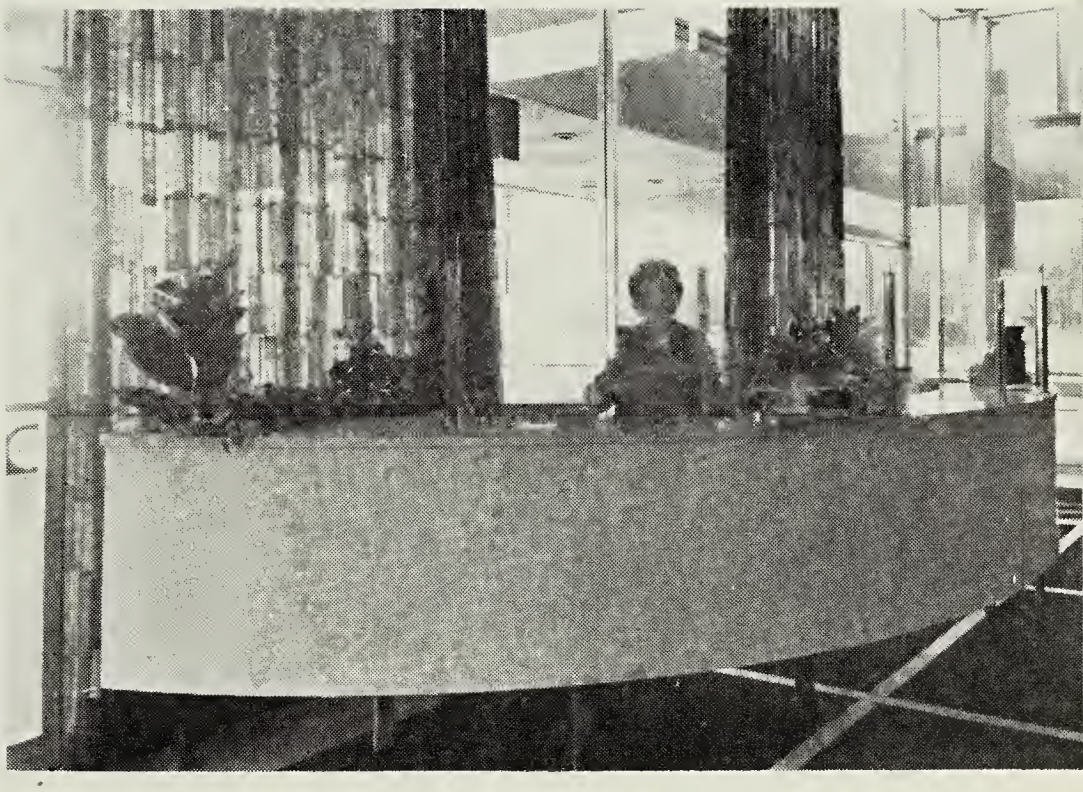
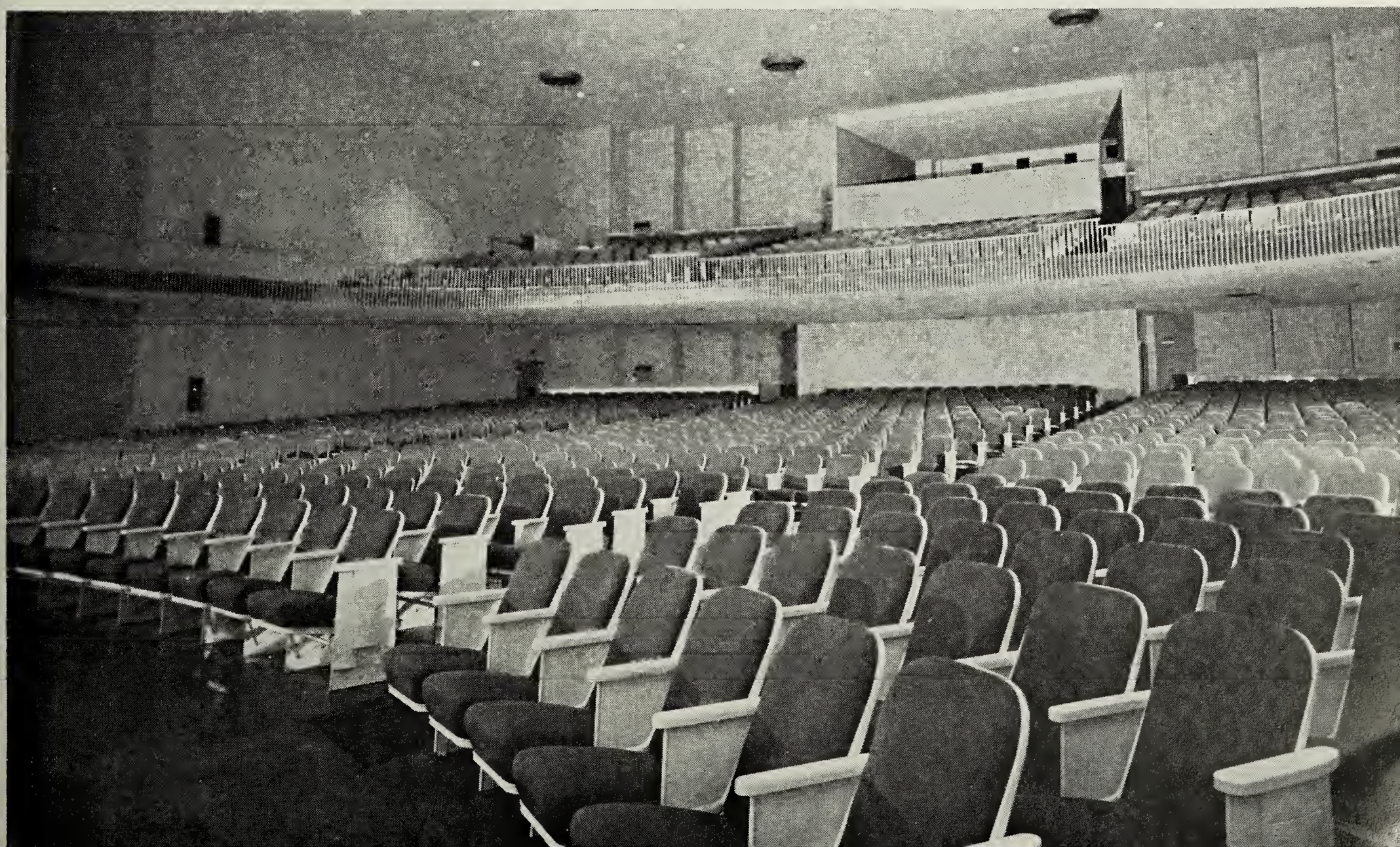




Interior Design Can Be Attractive To Patrons

With television, especially Saturday night tv movies, making it increasingly easy for potential motion picture patrons to stay at home—relaxing in the comfort of their favorite easy chair—the motion picture exhibitor is challenged to make his house as comfortable in design and furnishings as his patrons' homes.

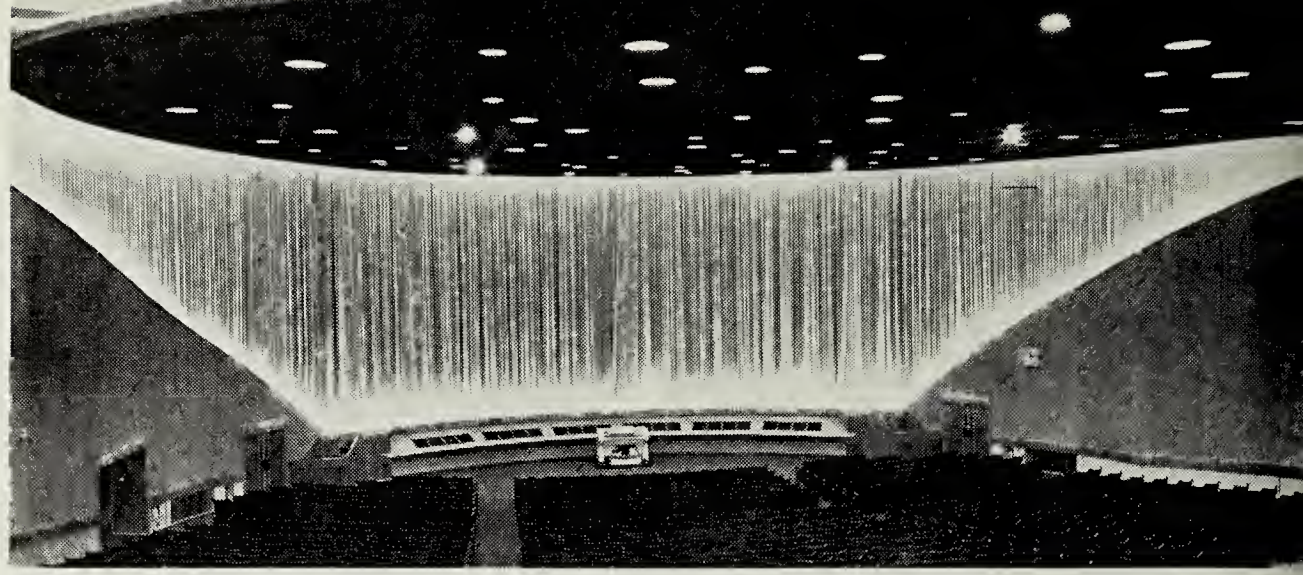
The sting of the challenging slap seems to have worn away, and the exhibitors have regained their composure. With praise coming from their patrons and their peers, an increasing number of exhibitors have transformed their motion picture houses into motion picture homes.

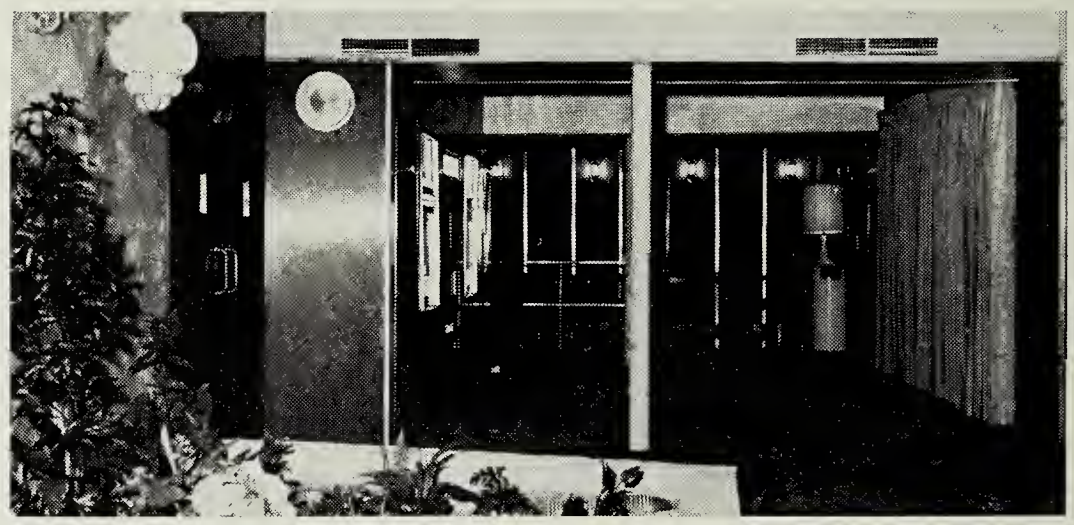
The devices used may be different, as it is agreed they should be; the styles chosen are sometimes said to be "conservative," sometimes "radical"; but the sought after goal is always the same: to make the theatre as comfortable as possible.

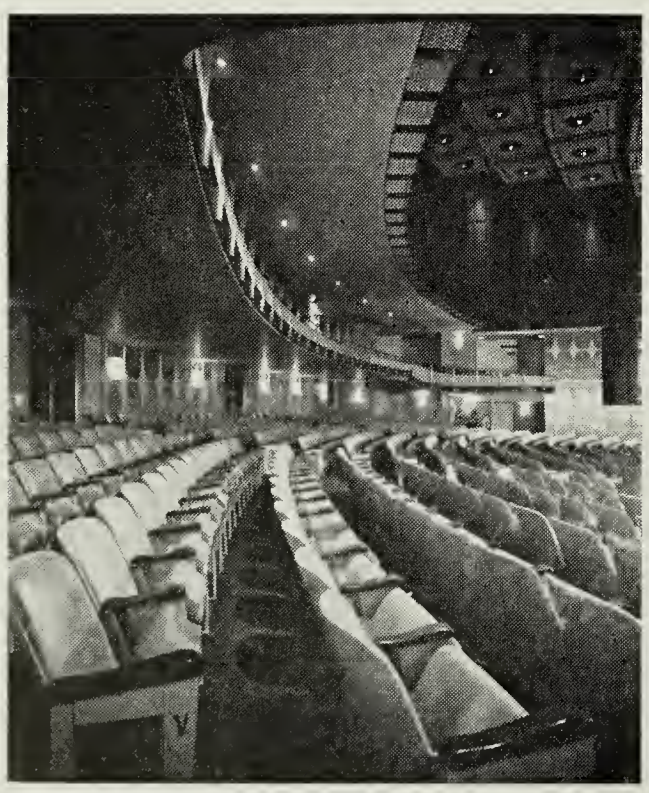
Depending on the type of persons who attend a particular theatre, most design styles are said to be acceptable. The exhibitor, in consultation with the designer, can best describe his patrons. Thus, together they can decide upon the decor most appropriate for their situation.

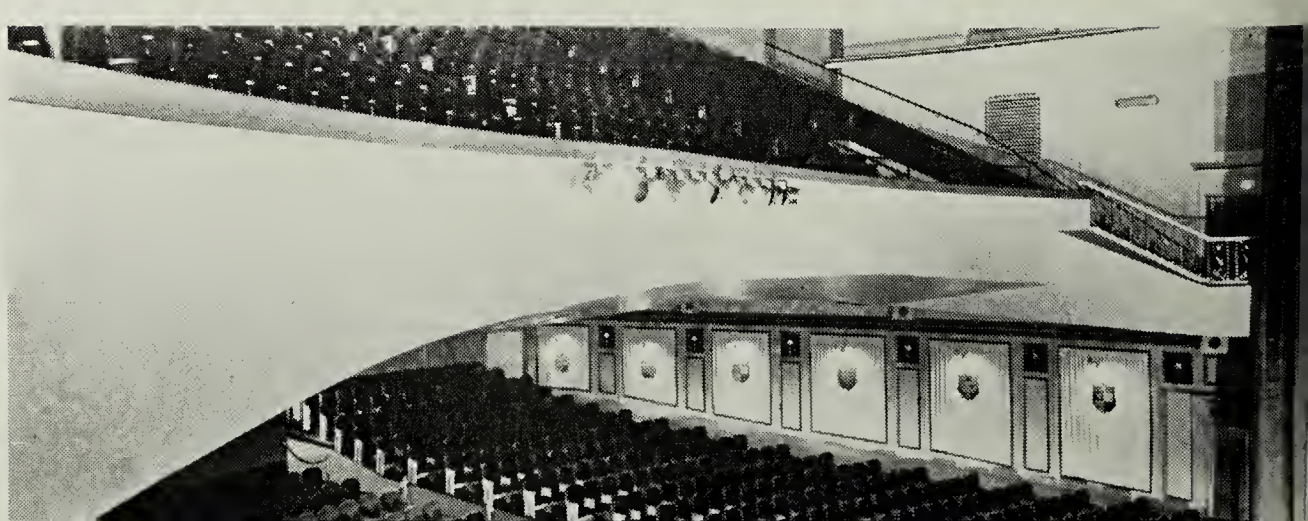
The generally important thing is not whether the occasion calls for undulating lounge furniture, palm trees, flowers, wicker chairs, art galleries, or regal awnings; but that the exhibitor has obviously turned full-face to the challenge of the tv movie, and is determined to not only meet it, but to beat it.

On these pages are some photographs which are representative of the comfortable interior decorations appearing throughout the country in the motion picture theatre. No two are alike; but they are all appropriate. With interiors such as these, complementing the exterior, and the films not able to be shown on the small screen, the exhibitor shows that he is determined to give his patrons "all the comforts of home."









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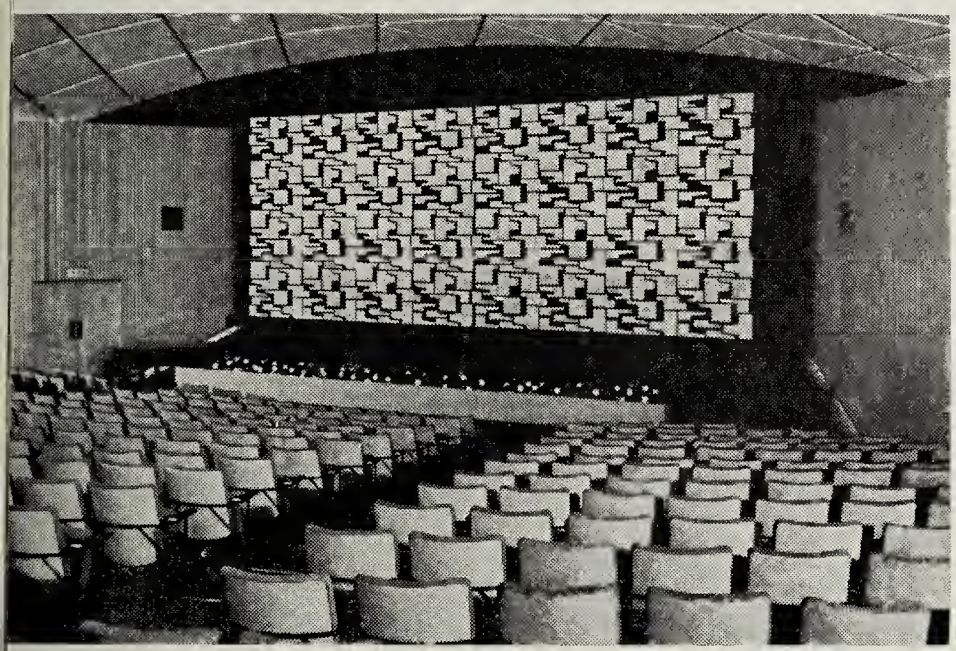
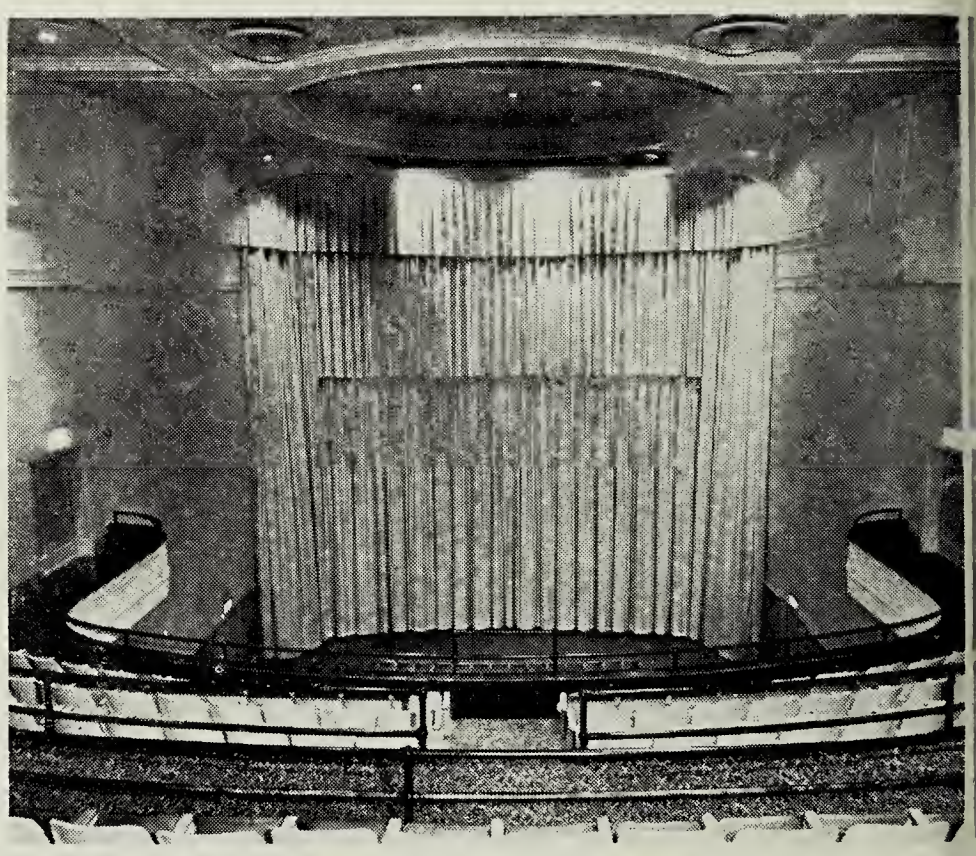


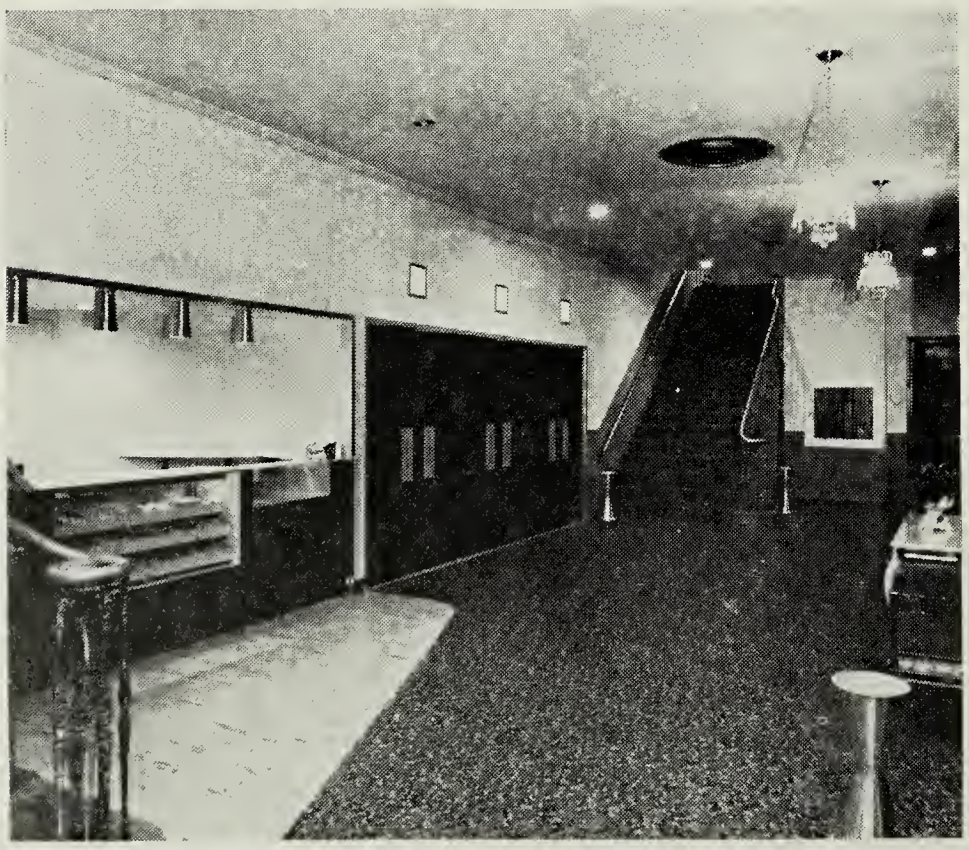
FOREST HILLS •

Forest Hills, N.Y.

REFERENCE DATA

OWNER: Skouras Theatres Corp.
ARCHITECT: John J. McNamara
COST: $175,000
SEATING CAPACITY: 782
Acoustical Material: Chevron Fibreglass Material
Carpets: Hardwick Magee
Changeovers: (Picture) Thied Mfg. Corp.; (Sound) Ampex
Coinchanger: Consolidated Ticket
Curtain Controls & Tracks: Novelty Scenic Studios, Inc.
Decorator: Wegier Decorating Co.
Draperies & Stage Curtains: Novelty Scenic Studios, Inc.
Generators: Westinghouse
Lenses: Bausch & Lomb
Lighting Fixtures: Century Lighting, Inc.
Projection Lamps: Peerless Magnaroc
Projection Machines: Simplex Type XL
Screen: Technikote Pearlescent
Sign & Marquee: Long Island Neon Light Co., Inc.
Sign Letters: L. I. Neon Light Co., Inc. Attraction signs by Adler Silhouette Letter Co.
Sound: Ampex
Ticket Issuing Machine: Consolidated Ticket Machine
Vending Machines: ABA Soda machine
Wall Fabrics: Fibreglass by Thortel





GREEN ACRES •

Long Island, New York

Century Theatre's Green Acres, located in the Green Acres Shopping Center, Valley Stream, Long Island, is a stadium type house with a seating capacity of 1683.

The new addition to Century's chain opened in September and features an unusually long (153 ft.) marquee running the entire width of the theatre front.

The Green Acres is equipped with specially designed carpeting used exclusively in Century's theatres. Griggs push-back chairs were used in the inclined auditorium and balcony section.

The booth is equipped with three Simplex-XL projectors, Ashcraft Super Cinex Lamps, and Ashcraft rectifiers. Four channel Simplex sound equipment was installed.

The supply dealer for the Green Acres was National Theatre Supply Company.

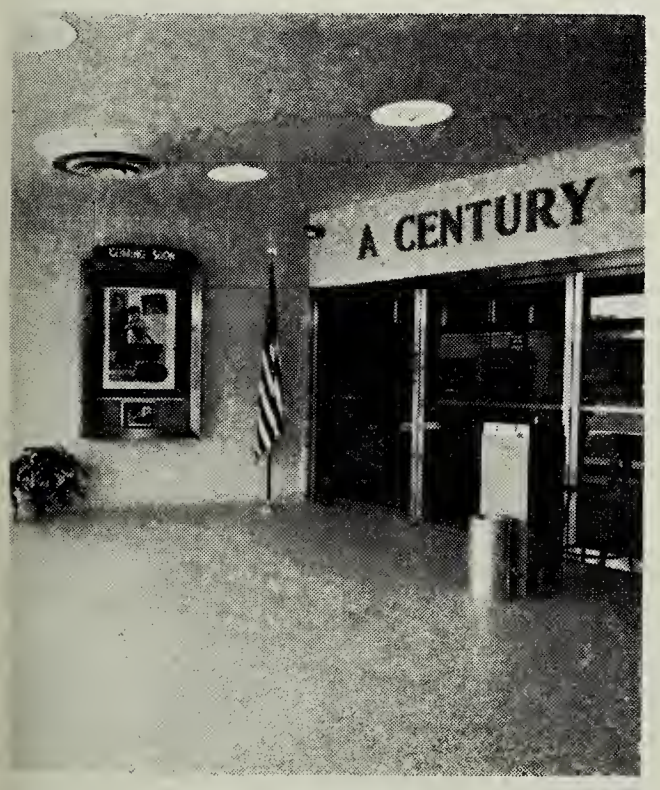
With new theatre construction on the upsurge, the Century Theatre's Green Acres offers additional testimony to the soundness of the current practice of selecting shopping center sites. With access to the Green Acres Shopping Center parking lot, the house draws patrons from approximately the same trade area as the Center.

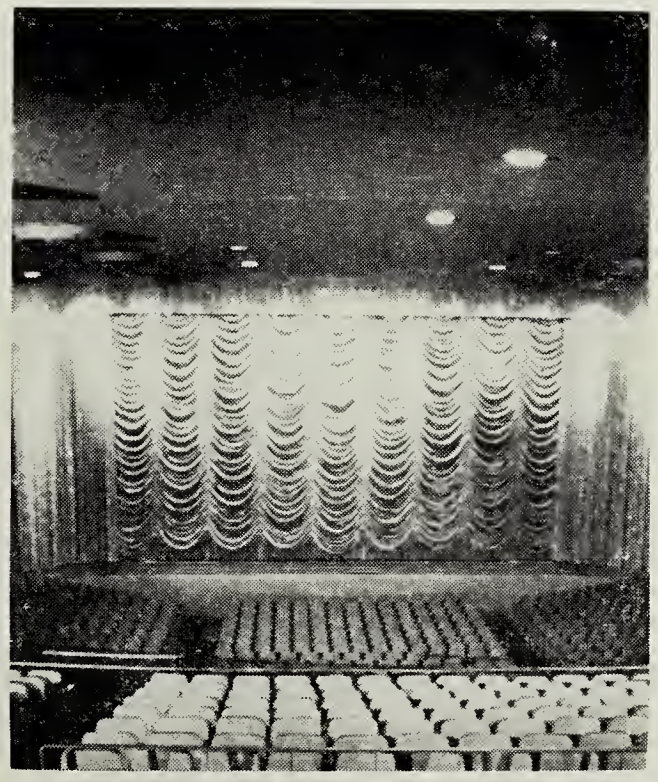
The suburban house is completely air-conditioned, with a multi-purpose central unit that provides heat as well as air-conditioning in summer months.

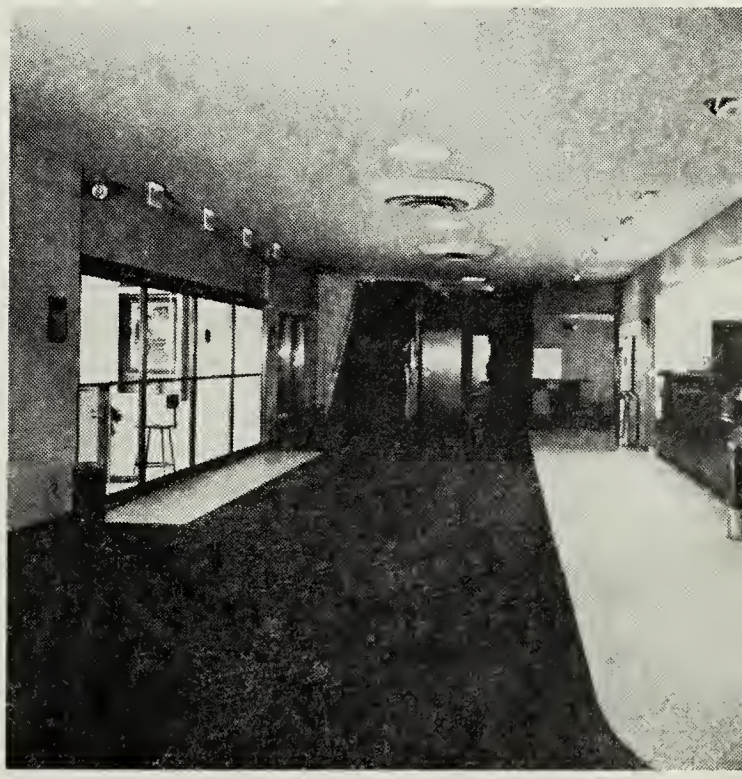
The novel marquee can accommodate a double billing, as well as other announcements due to its unusual length.

REFERENCE DATA

OWNER: Century Theatres
SEATING CAPACITY: 1683
Air Conditioning: Built-in heat-refrigeration type.
Carpets: Archibald Holmes
Chairs: Griggs Push-Back
Lighting: Lightcraft
Projectors: Simplex-XL
Lamps: C. S. Ashcraft Super Cinex
Rectifiers: C. S. Ashcraft
Sign & Marquee: Adler Silhouette Letter Co.
Sound: Simplex Four Channel
Supply Dealer: National Theatre Supply







CINEMA I—CINEMA II •

New York City

A number of new concepts in motion picture houses will be incorporated in Rugoff Theatres' Cinema I-Cinema II, now in construction on Third Ave. at 60th St., in New York City, and due to open early in June.

Cinema I will have 750 seats, Cinema II 300; the former on the ground floor, the latter one flight down. At times, they will play the same attraction (with staggered starting-times, so there will be twice as many chances for patrons to see the film from the beginning), while on other occasions different films will be booked into each of the two houses. The joint capacity of 1,050 seats, and the separate capacities of 750 and 300, will allow the combination to accommodate all types of fare, from mass-entertainment Hollywood productions to the most esoteric kind of art films or imports.

The entrances of Cinema I-Cinema II will be under a protective arcade on Third Avenue (see photo of architects model). The doors will lead to separate ticket desks (in place of standard box offices), lounges and audience areas.

The lounges and lobby areas will incorporate another new concept. A permanent, but periodically changing exhibit of contemporary American art will adorn the walls of part of the waiting space. Elsewhere, hi-fi equipment will be available for the playing of the latest stereophonic recordings. Still another section will house a book display.

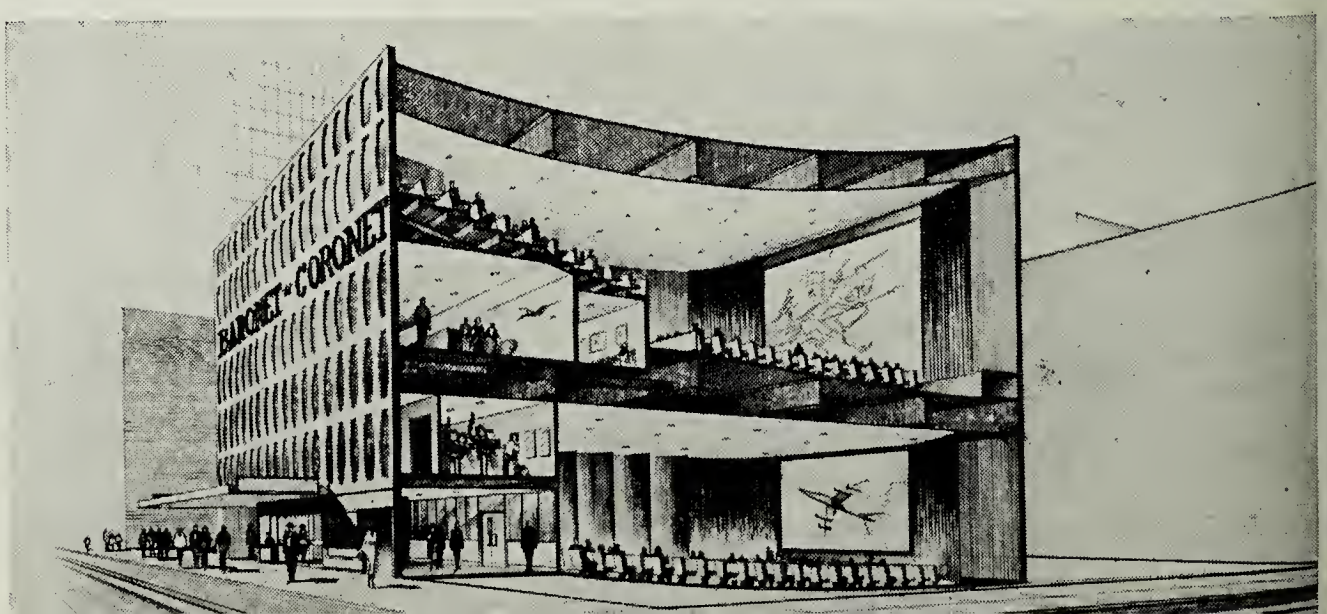
The building was designed by Abraham Geller, noted architect who was one of the finalists in the F. D. R. Memorial competition. The theatre design is by Ben Schlanger, one of the architects of Lincoln Center and the country's foremost designer of motion picture theatres. Since Lincoln Center will not include any movie house, the new center on the East Side will act as a crosstown complement to it.

Cinema I-Cinema II themselves will also include many new features. A 40-inch space between rows will give unprecedented comfort to patrons. Continental design, with aisles running down the sides only, will give perfect sight lines to all seats and minimum awareness of people entering or leaving.

Special lighting arrangements have also been devised by Schlanger with his lighting experts. All lights will be tied in with the projection booth, so that, when the film goes on, all extraneous lights will dim simultaneously, leaving minimum diversion. Patrons'

REFERENCE DATA

Air Conditioning: Armo Cooling & Ventilating Co.
Carpets: Alexander Smith
Chairs: Heywood-Wakefield Co.
Lighting Fixtures: Denmark Imports
Marquees: Artkraft-Strauss Sign Corp.
Mosiac Tiles: Foscato Co., Venice
Plumbing: Church Plumbing Co.
Projection Equipment: National Theatre Supply Co.
Screen: Technikote Corp.
Supply Dealer: National Theatre Supply Co.
Builder: Turtle Bay Theatre Corp.



Modern Trends In Theatre Design

Designer Of Detroits' Fisher Theatre Envisions Transformations Of Old Houses

By Mason G. Rapp
President
Rapp and Rapp, Architects

Editors Note: the recently completed $4 million reconstruction of the Fisher Theatre, Detroit, was undertaken by the Chicago architectural firm of Rapp and Rapp. Many other world renowned movie palaces, including the Chicago, Uptown, and Granada theatres in Chicago's Loop and North side have come from the drawing boards of this firm. Mason G. Rapp, head of this long-established firm of architects, delivered a significant talk entitled "Modern Trends in Theatre Design" before a luncheon meeting of the Theatre Equipment Dealers and Manufacturers soon after the completion of the elegant theatre. We have set forth many of Mr. Rapps remarks to TEDA members here for their value to the rest of the industry.

■ In the development of the theatre from ancient times the basic audience requirements have not really changed. The audience must be able to see and to hear in comparative comfort. I do question the 'comparative comfort' of the uncushioned stone steps of the Greek theatre, but can say that modern theatre seating has improved on this feature However, they did accomplish the ability to see well by the use of a steep pitch amphitheatre plan, and the ability to hear well in an intimate atmosphere created by small capacity—average 300 people—also noticeable were certain primitive efforts to reinforce voice to the audience by simple reflection of shound wages.

The 19th century music halls in Europe were more acoustically successful in that they were enclosed and contained more seating, but most had flat floors so that seeing was quite restricted.

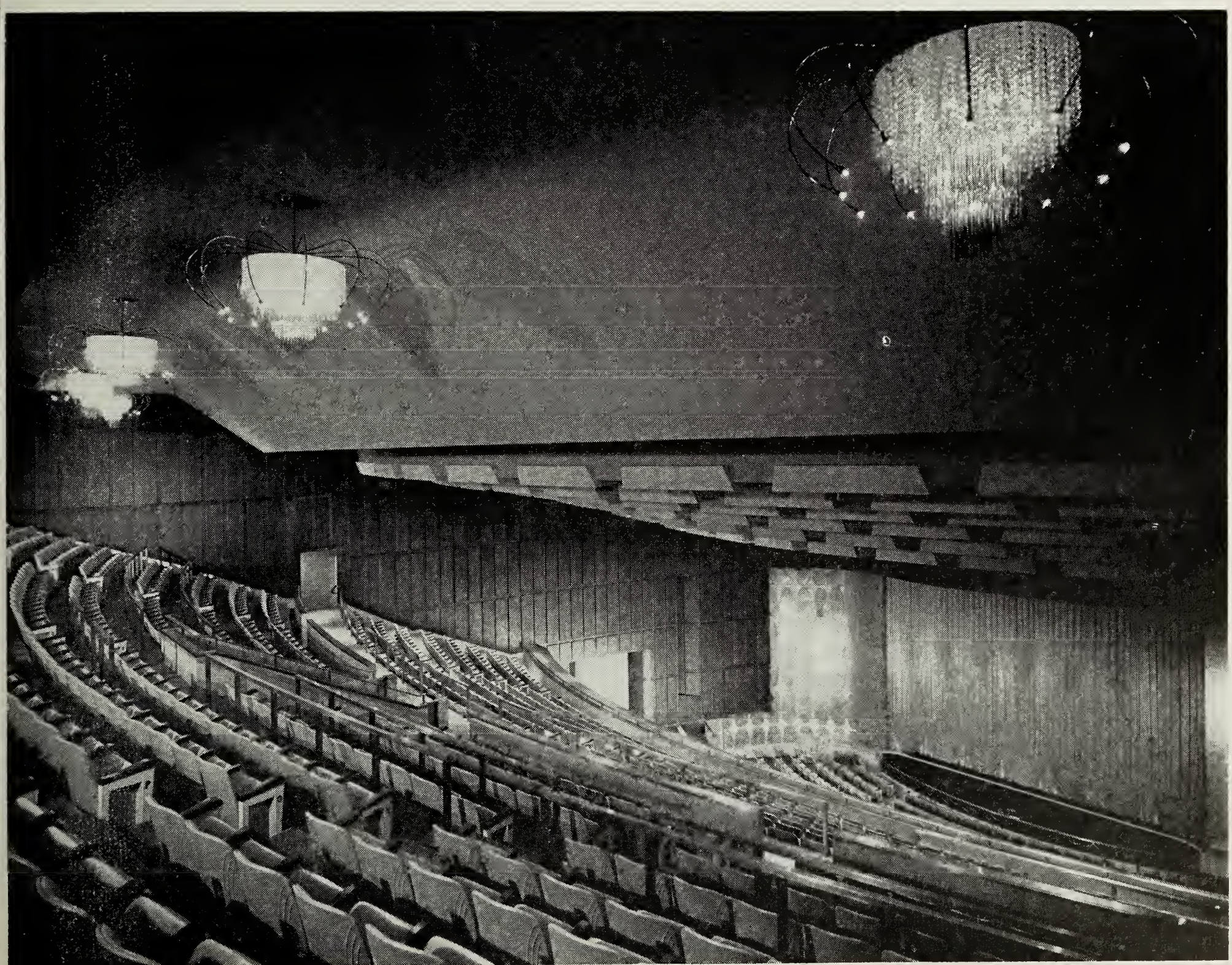
More recently we have watched the development of the small legitimate house, the small silent movie theatre, the somewhat larger vaudeville houses, the large opera houses, and advanced from the first blasts of the talking picture to the highly scientific sound film systems of the present day.

Obviously through this kind of development most of these existing theatres are not housing the type of production for which they were designed.

I believe it logically follows that the future trend of theatre design is in the direction of either transforming existing auditoriums or designing new ones for **one specific long term purpose**, and to include, if economically necessary, the built-in physical ability to adapt to another usage.

I would roughly break these usages into three very general types. (1) the small intimate theatre for legitimate productions, (2) the exhibition of musical comedies and opera, and (3) the exhibition of the full symphony orchestra.

To the previously mentioned types of theatres, the medium of exhibiting motion pictures should be common to all. In the Fisher



a vertically flown 50 ft. wide screen is permanently stored overhead in front of the proscenium arch and drops down when needed—thus allowing hard ticket showings of spectacular presentations during the summer months. Projection and sound equipment was provided for 35 mm wide screen, 35 mm Cinemascope and 70 mm pictures.

I feel that each of the basic types deserve separate design solutions and that it is not practically possible to design a theatre to house all of these usages successfully.

In Detroit the Fisher Brothers listened to these facts and agreed to design of a new theatre to house the showing of legitimate productions that primarily would not require actor voice reinforcement, but with the ability to reinforce if required by certain productions. Secondarily, if practical, the ability to add seating for the not so acoustically critical musical comedy productions.

Basically this meant the creation of a complete new theatre within the confines of the old eight story high theatre built in 1926 as a part of the Fisher Building. Our design analysis is as follows:

(1) That the practical maximum number of seats for dramatic shows be no more than 1,600 and not less than 1,500 thus establishing the economics to operate successfully. Patrons to be as near the production as would be possible.
(2) That all seats have excellent sight lines.
(3) That the most versatile stage equipment be provided to fit any kind of production, and the best in voice sound reinforcement and sound effects be engineered to accommodate all types of production.
(4) That spacious lobby areas be created far beyond that of any existing legitimate theatre.
(5) That the decor be warm, formal and create a restful atmosphere as the background for exhibition of legitimate stage productions.
(6) That adequate parking facilities be provided adjacent to the theatre.
(7) That personal comfort facilities involving air conditioning, lounges and seating be provided.

Although somewhat hampered by certain existing structural conditions, we were able to develop an ingenious "sight line" section by designing a new steep pitch auditorium floor, together with a complete new horse shoe mezzanine circle. The existing balcony was changed to bring seats closer to the new stage. This placed all seats in the orchestra and mezzanine within 82 feet of the curtain line, and the last row of the front balcony within 92 feet of the curtain line when used for legitimate showings.

The theatre has 1,222 seats on the orchestra and mezzanine levels, 384 seats on the lower balcony, and to accomplish additional seating for musical comedies an additional 475 seats can be added to the balcony when required for musical comedies. This phenomenon is accomplished through the use of a vertical lift, completely motor operated open type grillage screen wall which disappears into the ceiling when the larger capacity is required.

In the installation of sound systems, stage rigging and lighting, dressing rooms, seating, etc., the main requirement was the ability to be most versatile in adapting to every known type of musical comedy and legitimate production.

One feature of versatility is an adjustable proscenium opening by the use of permanent sliding side stage panels allowing an adjustment of 40 ft. to 54 ft., so important to the dramatic theatre.

Developed in the plan were lobby and circulating areas of 17,000 sq. ft. which creates an unique ratio to total as compared to 8,100 sq. ft. in the orchestra seating area. This accomplishes a "between the acts" spaciousness surpassing the largest of continental music halls and certainly greater than any legitimate theatre in the world, which urged Time Magazine to say "The new theatre cost $3,500,000, has a lobby big enough for tennis matches."

To make the Fisher picture complete, parking facilities were increased adjacent to the Theatre to allow one car for every three patrons.

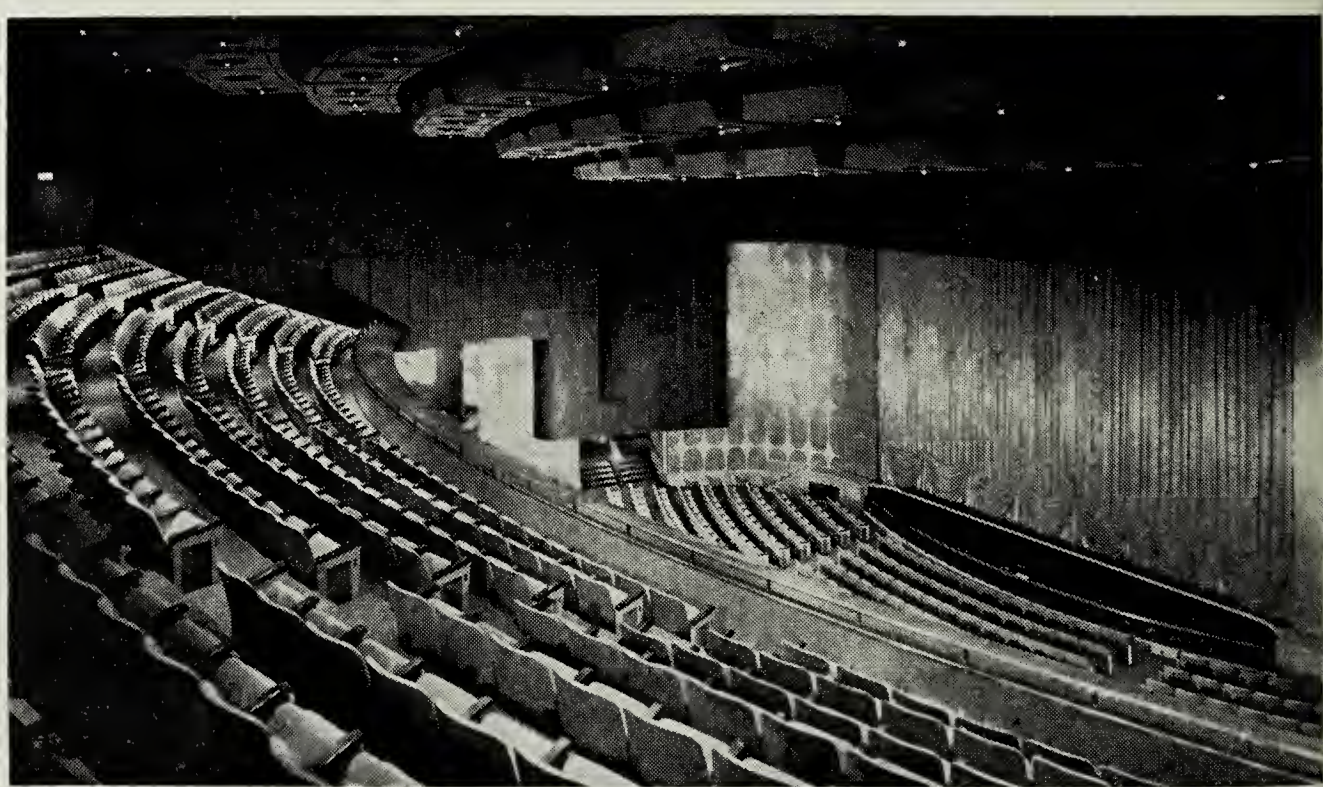
As obvious as this goal of successful merchandising may seem to so many people, it takes highly qualified talent to correlate varied atmospheres required around the highly technical equipment facets that are contained in theatres or auditoriums of various types.

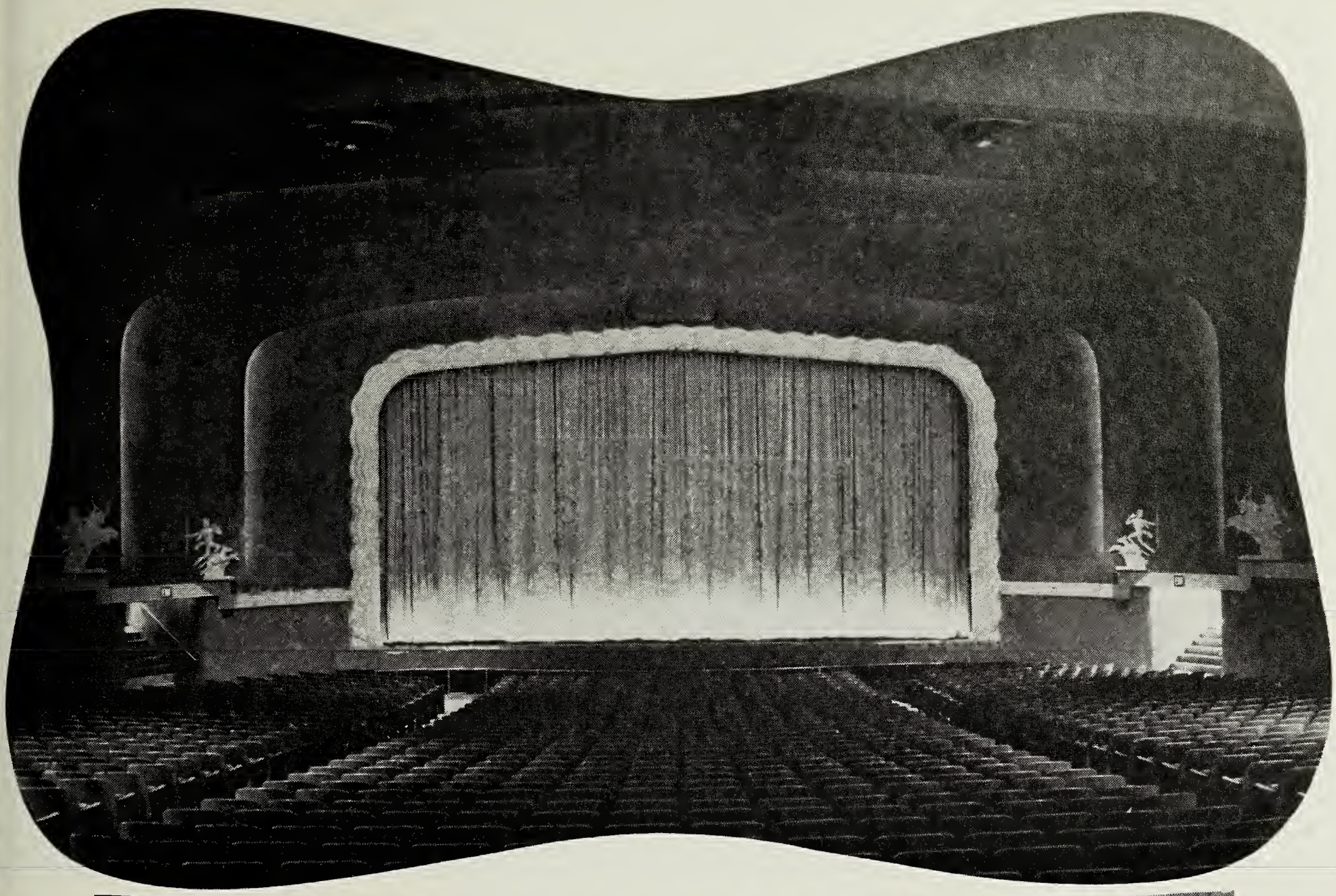
Some of our most successful jobs have developed with the help of a team of technical personnel and these jobs are particularly successful when all of the equipment clears through the Architect whose concept of the whole design allows him to place these units into the construction to do their best and most efficient job.

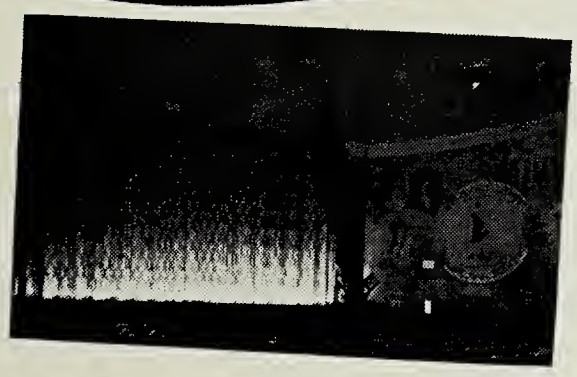
It is apparent to all of us that an upsurge in renovating old theatres and the building of new is recognizable, and although the Fisher Theatre is an exception in that it is lavish in concept, it may initiate a trend to build privately owned new theatres to contain versatile sources of income.

During the last 25 years show business in theatres has had a rough time, and has weathered the pressures of television and many more expanding recreational activities. However, I feel that the better movies will increasingly continue to attract patrons and that the expansion of the dramatic production is on the move.

I predict that the building of new future theatre centers will contain versatility of exhibition either in single or multiple theatre units, and located not in but near downtown metropolitan areas with facilities that recognize this automobile age.







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Loew's Remodeled Esquire Brightens Toledo

New Turnstile System Has Separate Registers For Adult and Child Admissions

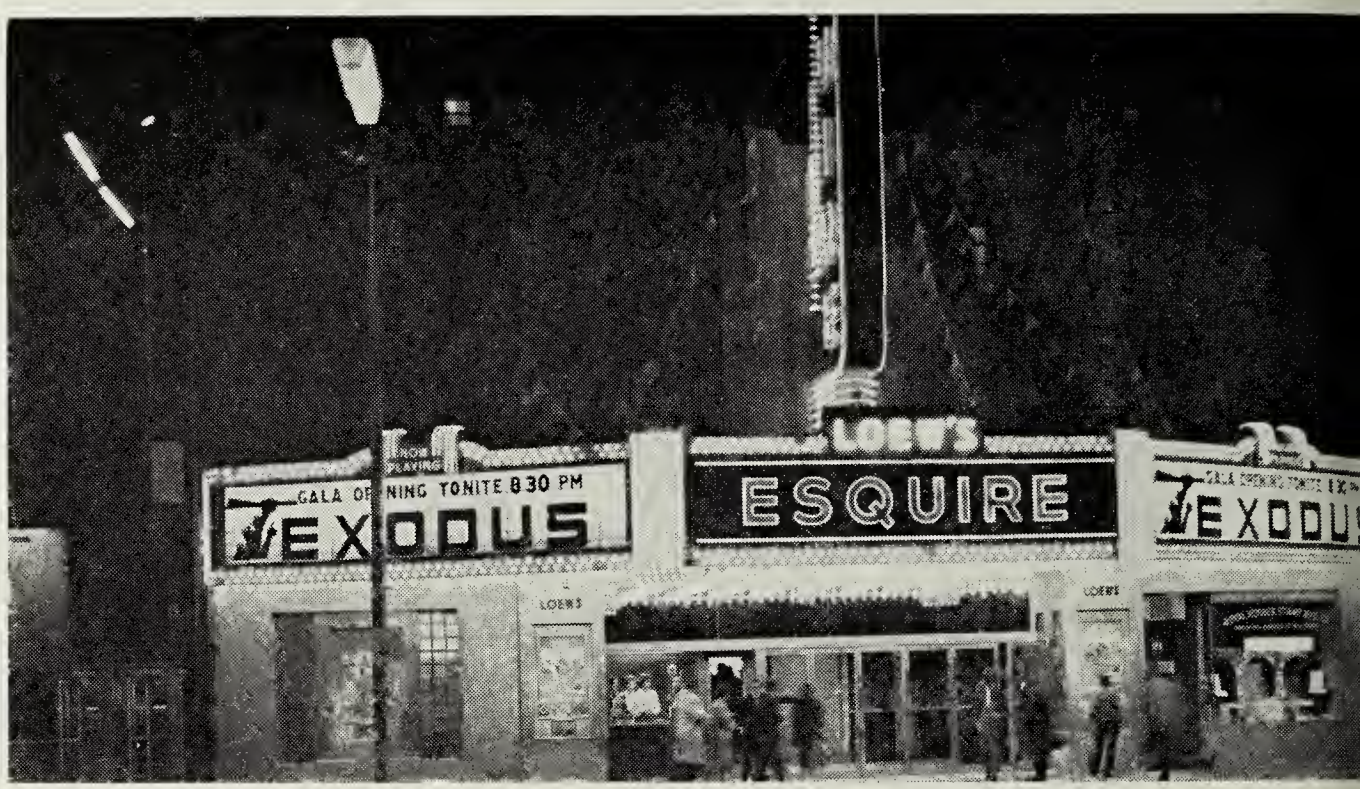
In keeping with Loew's Theatre expansion and remodeling program the Esquire in Toledo has been reopened. Dark for several years, the old showcase was given an extensive remodeling, from the front door to the screen.

Outside, the building was sand-blasted and restored to its original beauty. The marquee was completely remodeled. Neon was replaced, the upright and marquee painted, and a new glass face installed. An entirely new cashier's booth was built in the modern vein to accommodate the new Perey Kompak Passimeter theatre turnstile, first to be installed in a Loew's Theatre.

The turnstile, installed in order to reduce expenses and make the cashier's job easier, is equipped with an extra register for child admissions. This separate register along with a light indicating "child," acts as a deterrent against attempting to pass an adult on a child's registration. The "child" light, which operates automatically with the turning of the turnstile arms when set by the cashier for child's admission, can readily be seen by anyone in the lobby or on the sidewalk outside.

In addition to the obvious expense reductions, the Perey turnstile is said to give an "accurate, impersonal, tamper-proof patron count; reduces confusion and 'gate crashing'; and provides a dependable check for absentee management on business done."

The cashier's booth was done with long-lasting Formica which looks like wood paneling.

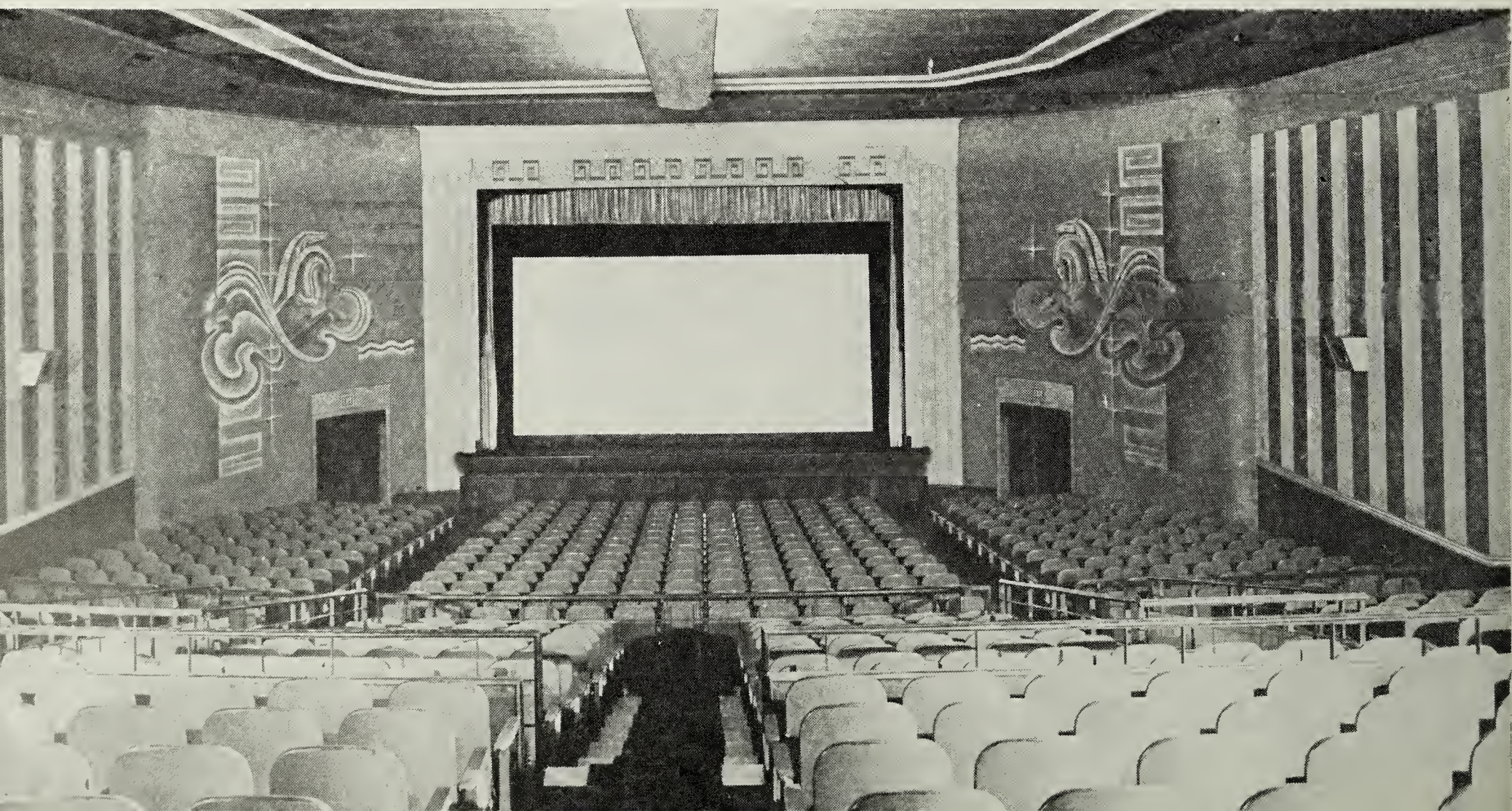


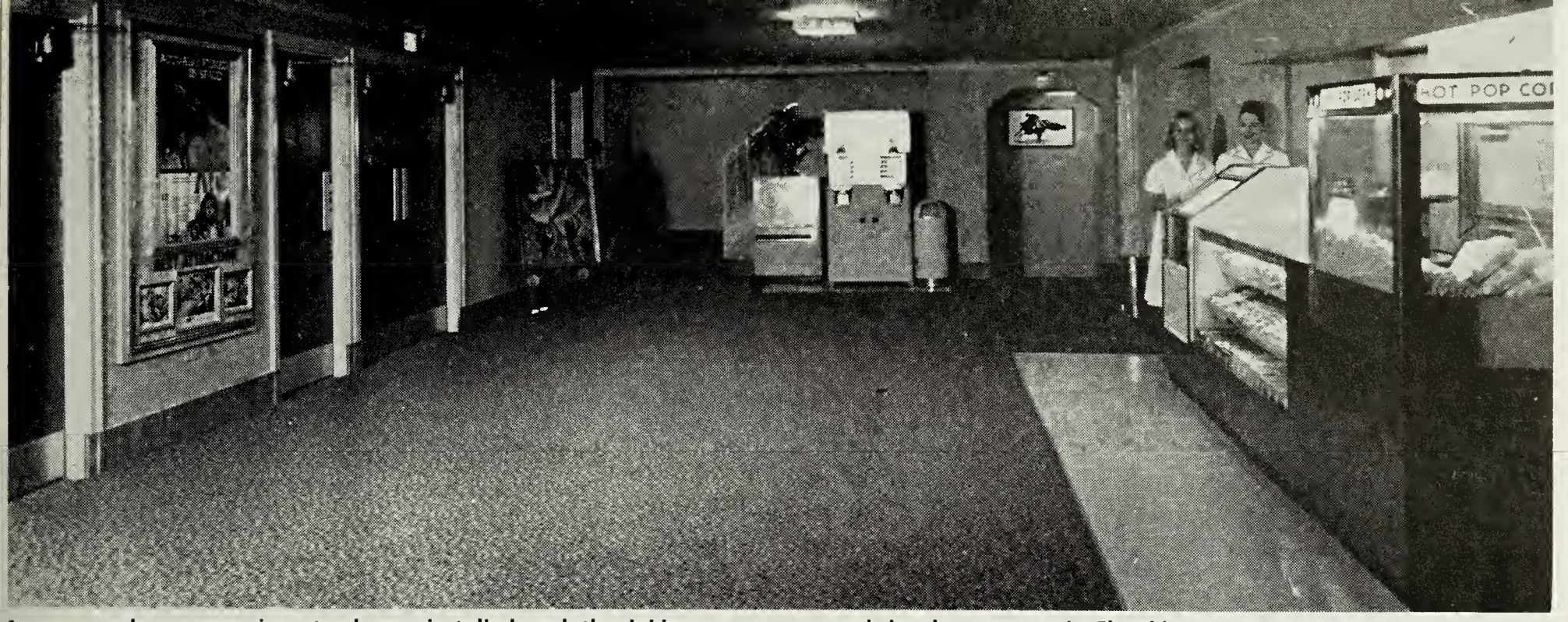
The new Esquire as it looks at night. The front was sand-blasted.

The entire front entrance was removed to make way for a modern anodized bronze front with light weight glass doors. The old front consisted of very heavy unattractive wood doors which obscured the view into the lobby. Front display frames were modernized in keeping with the rest of the new front. Even the cracked sidewalk was replaced.

A new and modern concession stand was installed and the lobby recarpeted in a modern newly selected Loew pattern similar to the carpet used in the company's Broadway Flagships in New York, manufactured by the Archibald Holmes Carpet Company of Philadelphia, which lends itself to easy main-

In the stadium type auditorium, old and worn carpeting was replaced and walls and ceilings were painted. An Altec four-track magnetic sound system was added, in addition to the Technicote Pearlized screen.





A new, modern concession stand was installed and the lobby recarpeted in a newly selected Loew pattern similar to the carpet used in the company's Flagships in New York. Carpets are by Archibald Holmes. Colors are off-white and beige.

tenance. The lobby and downstairs foyer was painted a light beige trimmed in sandalwood with the ceilings an off-white. The foyer was completely refurbished with a new floor of lifetime burnproof tile, reupholstered furniture, new light fixtures, lamps and tables. Once a dingy area, it now has a modern cheerful appearance. Restrooms were painted in the same color scheme as the foyer and broken and old fixtures replaced.

In the stadium type auditorium, the 800 seats were cleaned and recovered, old and worn carpeting replaced and walls and ceiling painted. An Altec four-track magnetic sound system has been added together with a new 20′ x 26′8″ Technicote Corporation Pearlized Screen, which gives this small theatre a giant viewing area.

The recent remodeling and updating of the Yonge Street in Toronto, the reopening of the completely remodeled Toledo Esquire, and the new Loew's 72nd Street Theatre, now under construction in New York, are vivid examples of Loew's remodeling and expansion program.

In addition to the Esquire, the company also operates the Valentine Theatre in Toledo. The Esquire is the newest of the theatres operated by Loew's in the United States and Canada, and the company is actively seeking other locations.

The entire front entrance was removed to make way for a modern anodized bronze front with light-weight glass doors. The old front consisted of very heavy, unattractive wood doors which obscured the view into the lobby. Display frames were modernized, and the cracked sidewalk was replaced.

The downstairs foyer was painted a light beige, trimmed in sandalwood, with off-white ceilings. It was completely refurbished with a new floor of lifetime burnproof tile, reupholstered furniture, new lights and tables, and decorative panels.

Proper Use of Theatre Floor Mats

The Right Mat In The Right Place Is Important To Management

By Kenneth Brock
President
American Mat Corp.

The lobby is the first place that patrons give a theatre close inspection of housekeeping. Worn or torn floor coverings will be noticed before the paint job on the ceiling. Aside from appearance of the floor, however there are other advantages to the theatre operator that accrue from the use of modern floor matting. While it dresses up the theatre inexpensively it also plays an important part in preventing accidents, greatly reducing the hazards of slipping and falling by providing a sure footing.

The proper use of the right type of matting also goes a long way in reducing cleaning and maintenance costs. There are mats which literally rub off the dirt and grime from patron's shoes, keeping it outside the auditorium proper. Alert theatremen recognize the importance of cleanliness and how it affects patronage.

A number of attractive and different types of matting have been developed within the past year. There is now a specific and ideal type of matting for the several different sections of theatres of all sizes. Taking into consideration the eye appeal, economies effected and wisdom of accident prevention, the cost of this matting is really insignificant.

The lobby of a theatre encounters the heaviest, most concentrated traffic. Vinyl link matting is very popular here because it can be colorful, is such a good means of trapping dirt, and affords safety underfoot even in wet weather.

Cleaning is accomplished simply by rolling back the mat and sweeping out the dirt, sand and mud that has been halted near the entrance where it is scraped off shoes and falls between the mat links. It is this dirt and sand which, if tracked onto carpeting is soon ground in and quickly cuts the nap to shreds.

Practically every home has a mat at the entrance. Consider the thousands who enter a theatre for every person who enters a home. Heating, cooling and ventilating systems blow tracked-in dust into the air and eventually it settles on furnishings, walls and equipment. Up go redecorating costs.

Linking matting also affords the advantage of permitting attractive designs in the construction. One of the most practical uses of decorative treatments in mats is traffic direction. Through a series of arrows or other directional indicators entering or exiting patrons may be led right from the sidewalk into the theatre and out again. The wide use of plastic in modern floor coverings has resulted in lighter weight and much easier handling. Non-porous, the dirt cannot become imbedded and hence is easier to remove.

Unlike old style link matting the new constructions prevent the catching of even the smallest shoe heels.

If there is a concession stand in the lobby, proper matting should be used in that area for keeping spilled drinks and dropped candy off of carpeting.

Careful consideration should be given to the placement of rubber matting on the stairs which lead to the balcony and lower level restrooms. The use of slip-resistant stair treads can mean averting financial losses resulting from mishaps. Cases involving suits for $100,000 or more for single falls are not unusual.

Floor matting affords another plus advantage to any theatre, by silencing foot steps.

Although it is not recommended, lobbies which are no longer attractive can be enhanced by the use of mats to cover the heavily trafficed worn areas in old carpeting.

Small, inexpensive comfort mats should be used where doormen stand so long in one position.

Matting is constructed of many materials—plastic, nylon-corded rubber, fiber, sponge, wood, steel, grease-proof neoprene and rubber. It comes in an infinite number of sizes, shapes and thicknesses. Aside from link construction there are also the perforated, corrugated, solid, and corrugated-perforated types.

To assist in the selection of the proper type of matting for a specific application a few are listed.

Counter-Tred matting should be used back on consession counters. It retards fatigue.

Grease-resistant vinyl link matting is the ideal type for entrances. It is attractive, non-slip, heel-proof, silences noise, keeps out mud, dirt and filth. The interlocking link construction prevents misalignment and provides dimensional stability. The links are woven on non-rust steel network.

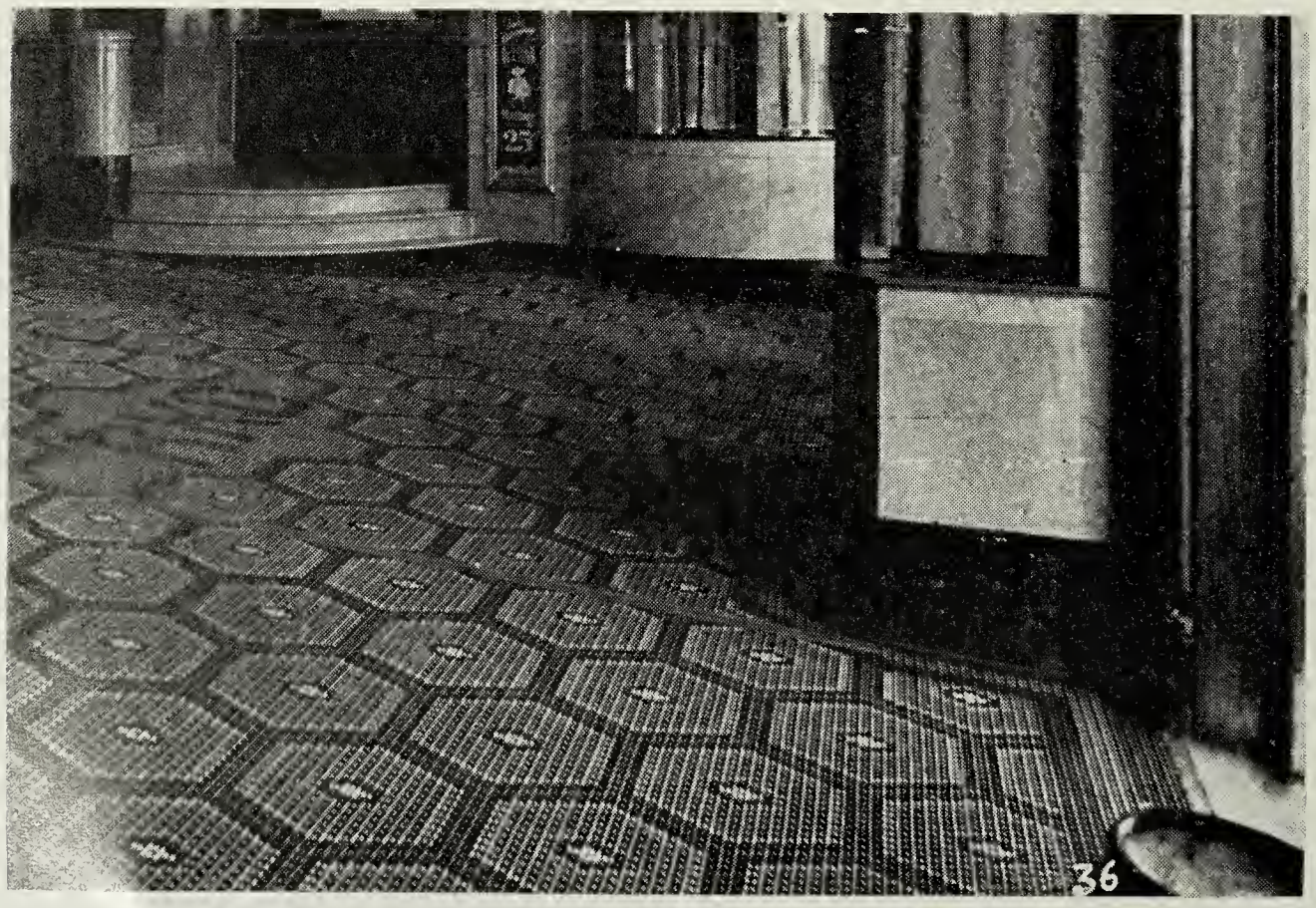
Nyracord runner matting can be used as a walkway from the entrance to the ticket chopper. It is especially resistant to wear, provides excellent scrapeage, silences foot traffic and is easy to clean.

Corded rubber tile provides a permanent wall to wall floor which is practically slip-proof. It affords unequaled resistance to wear, and is available in a wide variety of colors for forming attractive patterns.

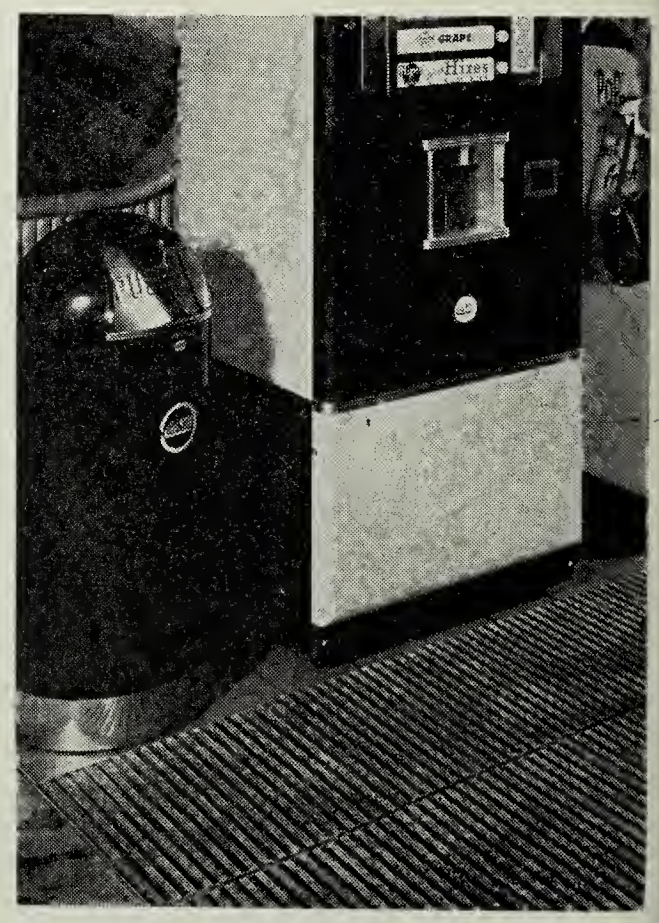
Sponge rubber mats, while designed primarily for providing comfort underfoot, are also used for modernizing and beautifying old floors.

Utility rubber runner matting is popular with those who are seeking a safe walkway and the most economical means of keeping out dirt.

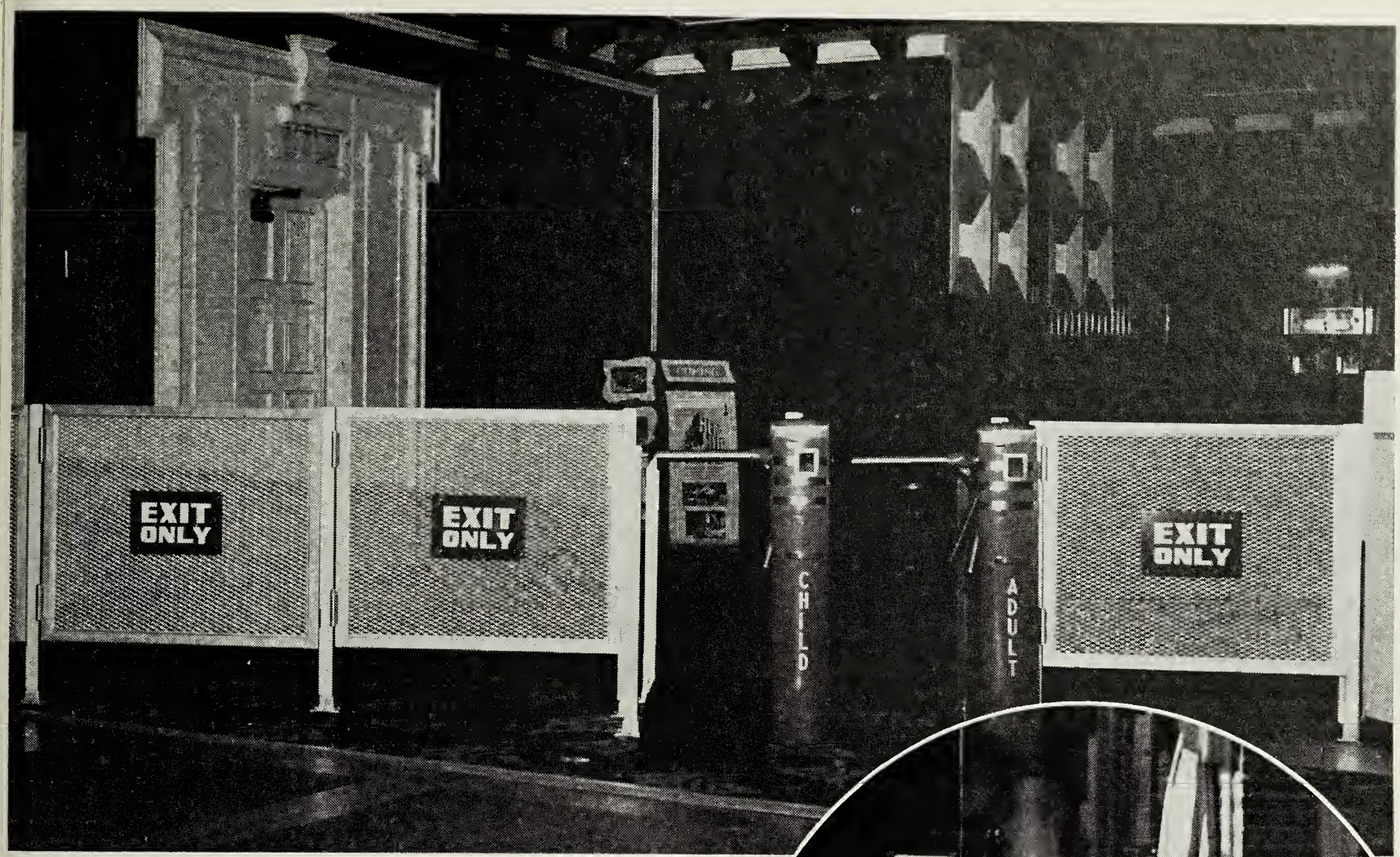
It is recommended however that a catalog covering a full range of matting be used as the best guide to a purchase of matting for any theatre lobby.



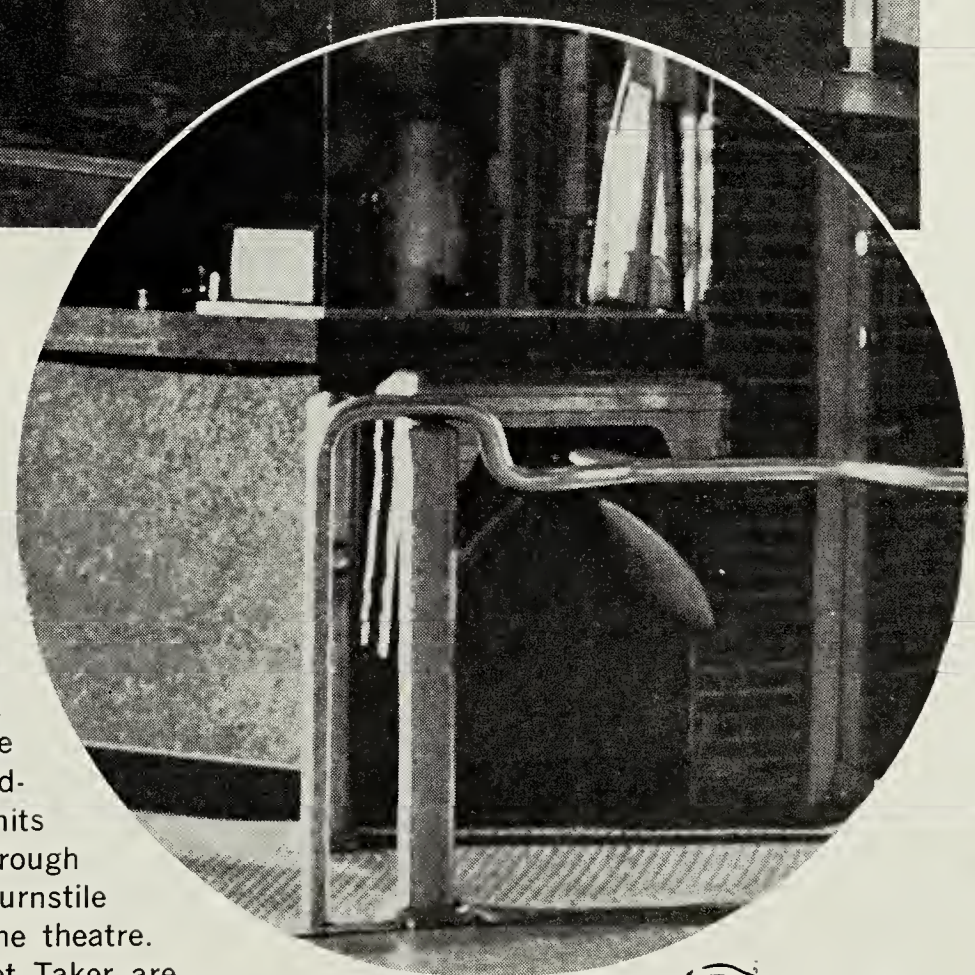
Above is an installation of American Mat Co.'s Ezy-Rug, made in five strips, with stub nosing on the sides and beveled nosing at the approaches. This rug is fastened to the floor with hooks.



Placed in front of the automatic soda machine is American Mat Co.'s Cross Rib Do-All.



PROVEN TURNSTILE SYSTEMS REDUCE COSTS



TURNSTILE and TOKEN SYSTEM—A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coinpassors," turnstiles that accept admissions in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the other for adults.

CASHIER TURNSTILE SYSTEM—In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No Tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two way passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.

APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

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Q-TWIN •

Omaha, Nebraska

Late last summer, Russell Brehm and U.S. Senator Roman Hruska of Omaha, as owners of the Center Drive-In Theatre Co., opened the two-screen Q-Twin Drive-In on Interstate Highway 80 near Omaha, Nebraska.

The Q-Twin, the only open-air theatre with two screens in Nebraska was constructed at a cost of $600,000, with a capacity of 1,600, of which 240 are located on balcony-like area.

In the event of double features, which is the usual case, one film is shown on one screen, while the other is simultaneously shown on the remaining screen. When the films are over, they are then reversed, eliminating the need of patrons to sit through the double feature if they only want to see a single show.

The projection booth is located on the second floor of a two-story, stone and glass concession building; and, of course, is equipped with two sets of projectors.

The all-steel screens are 120′ x 70′, and the bordered with wood.

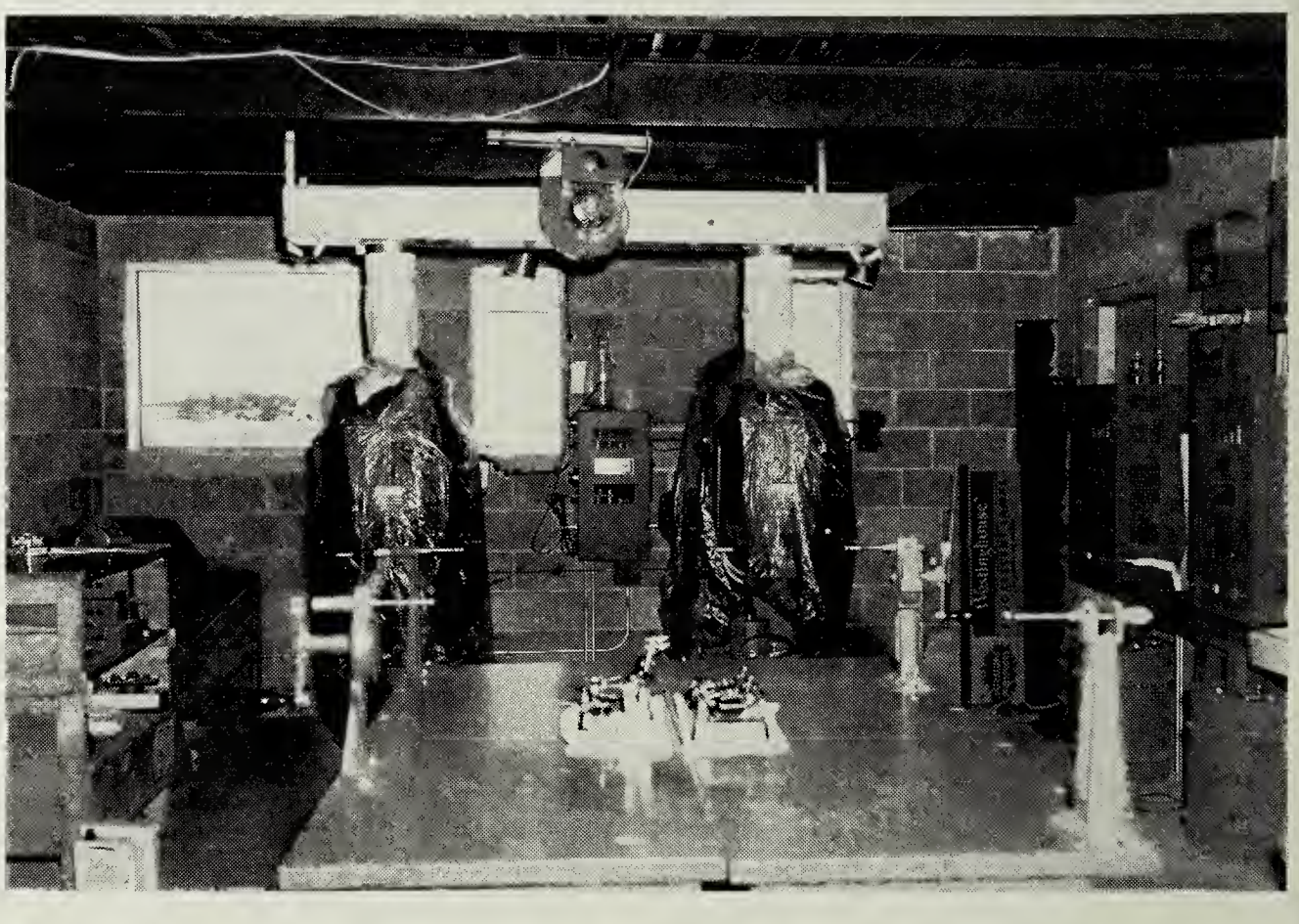
The concession area is 72′ x 63′, and is equipped with automatic doors to make entering and exiting easy, even with both hands full.

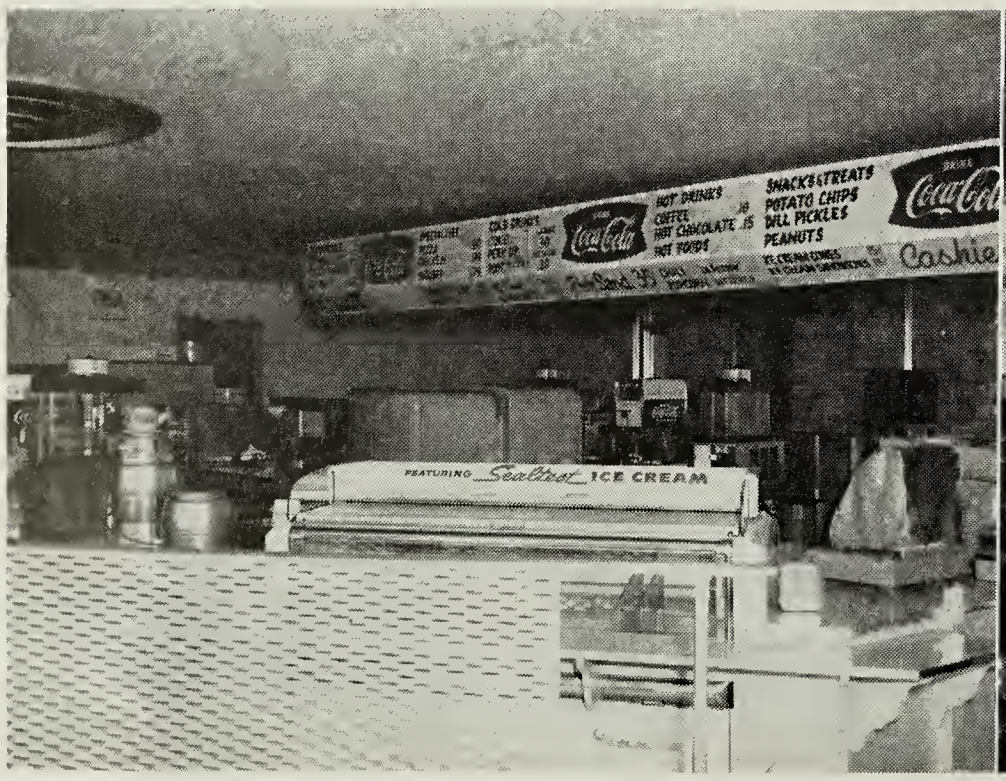
The Q-Twin Drive-In is also equipped with a fun spot for the children—the Q-Play City, a red, white and blue recreation area.

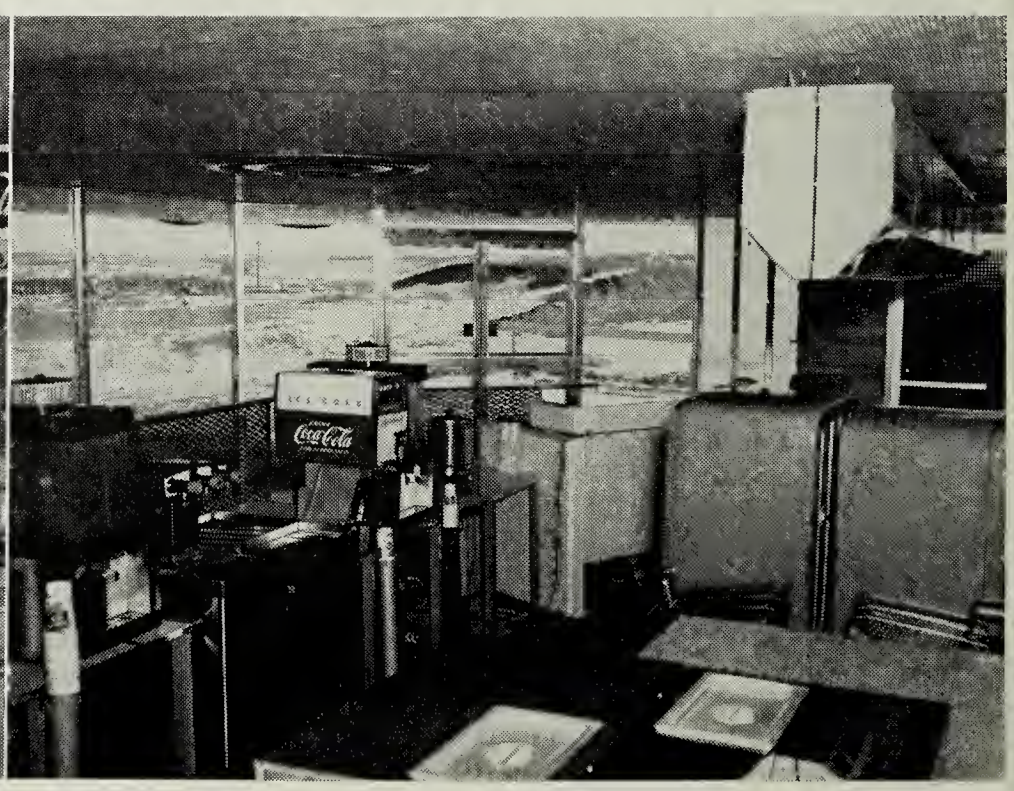
The Q-Twin was designed by E. J. Nelson of Ballantyne Instruments and Electronics, Inc., and was equipped largely by the same company.

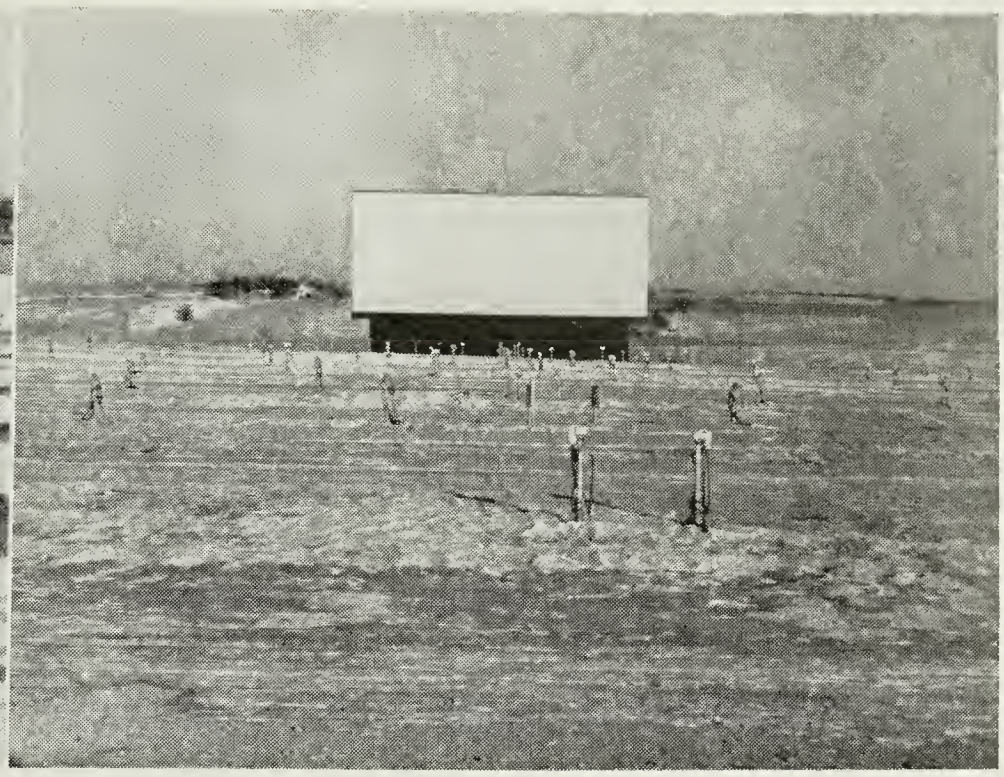
The concession stand equipment was supplied by Nebraska Concession Supply Co.

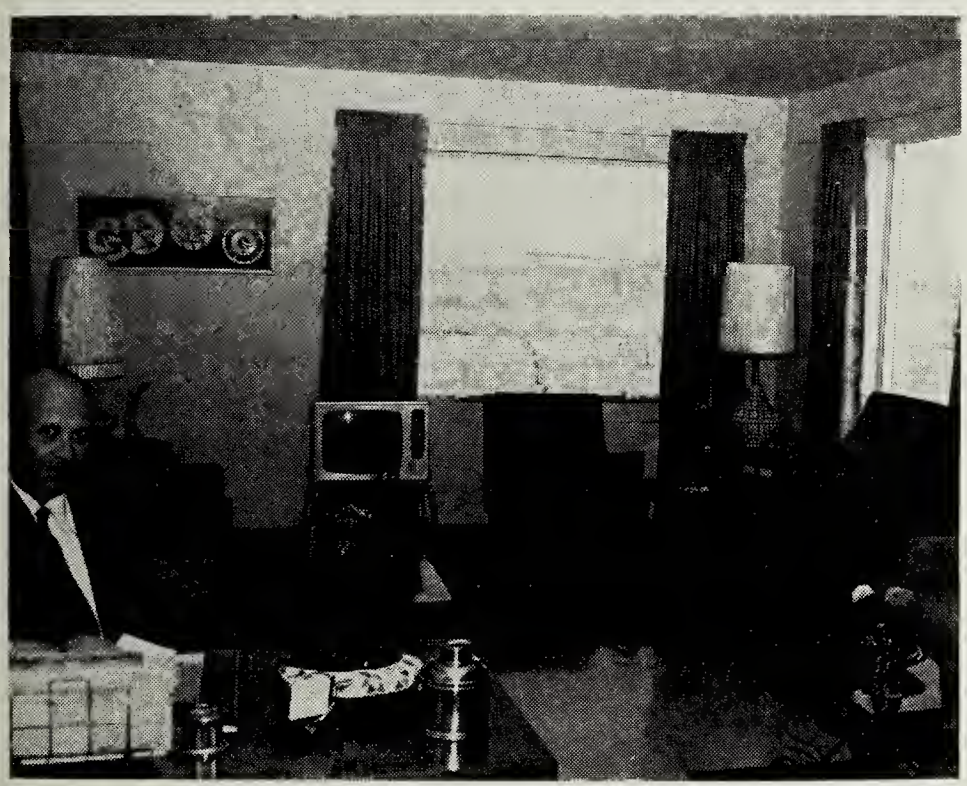
Leo Young, the Center Drive-In Omaha City manager, and Q-Twin Drive-In manager, has an apartment on the theatre grounds, with picture windows facing the two screens. Sound is piped in.



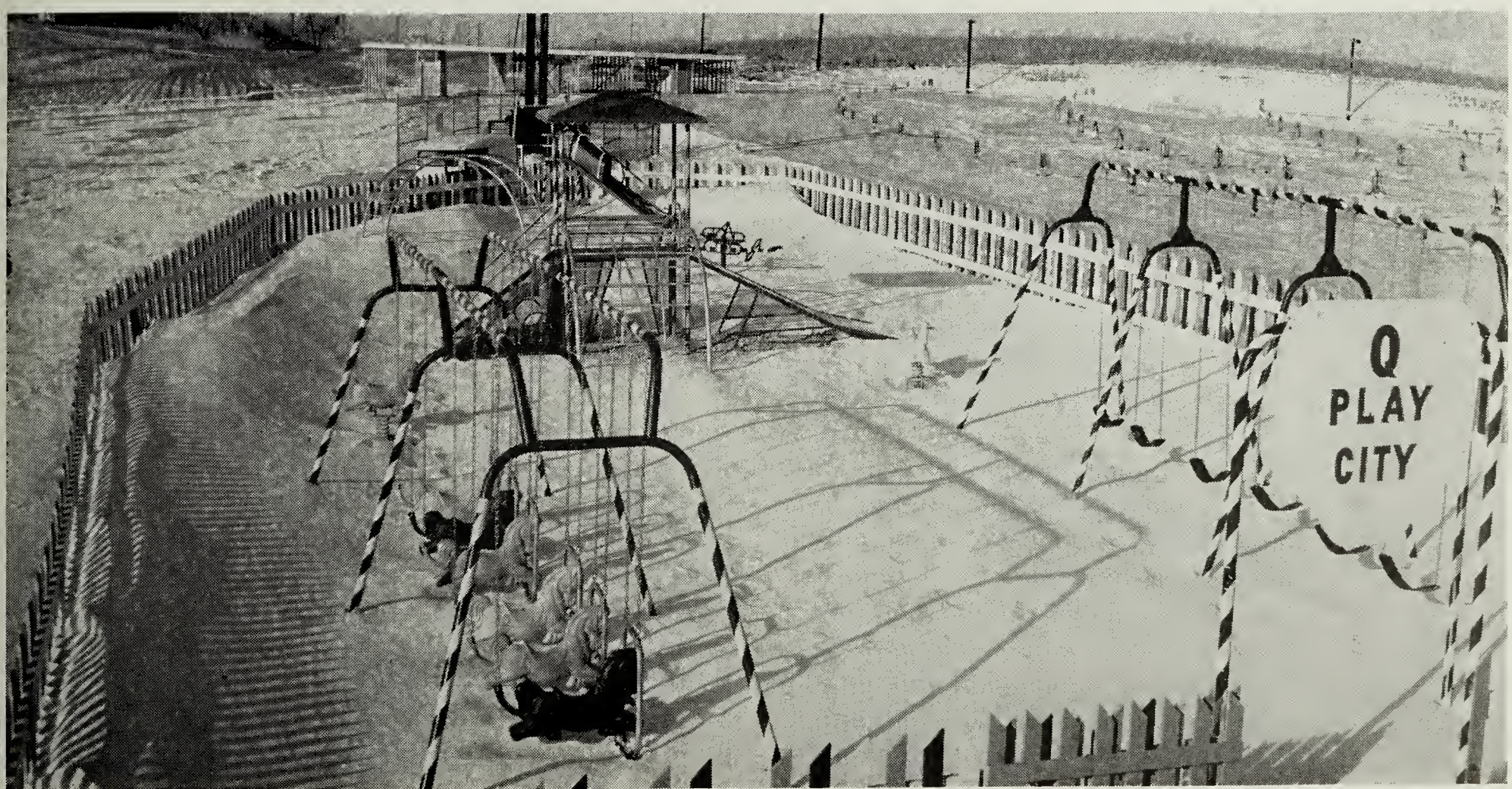






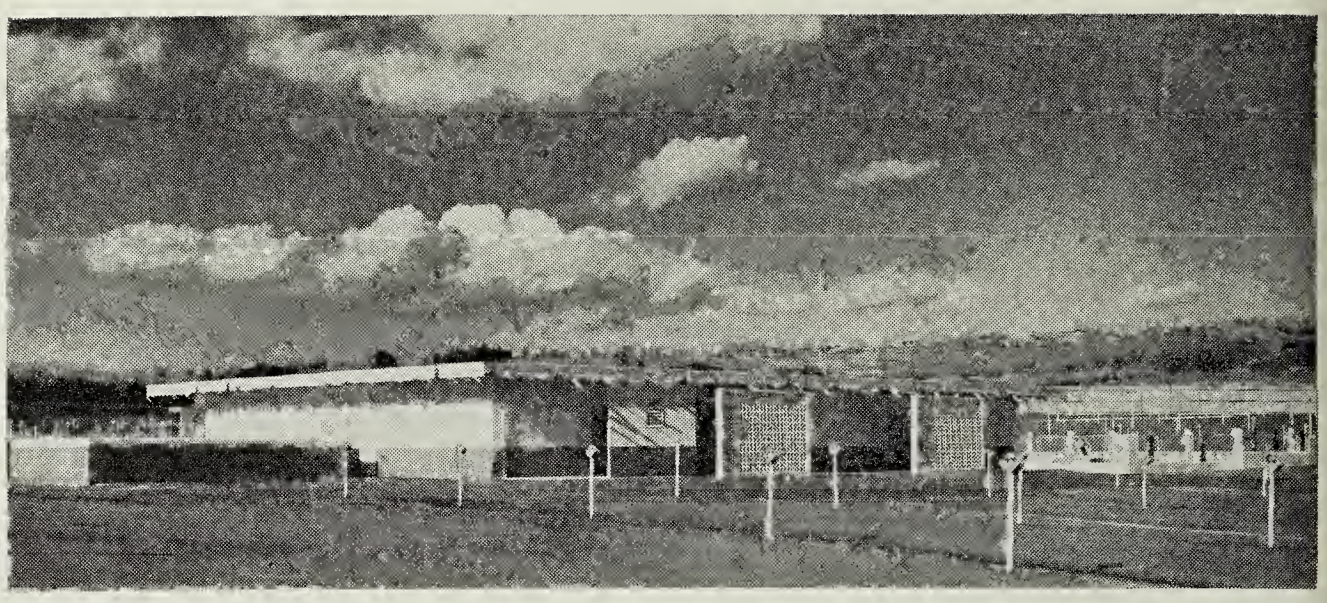


Coca-Cola


Q
PLAY
CITY

KAM DRIVE-IN •

Honolulu, Hawaii



Consolidated Amusement Company continued its circuit expanding activities with the February opening of the new Kam Drive-In Theatre in Honolulu, Hawaii.

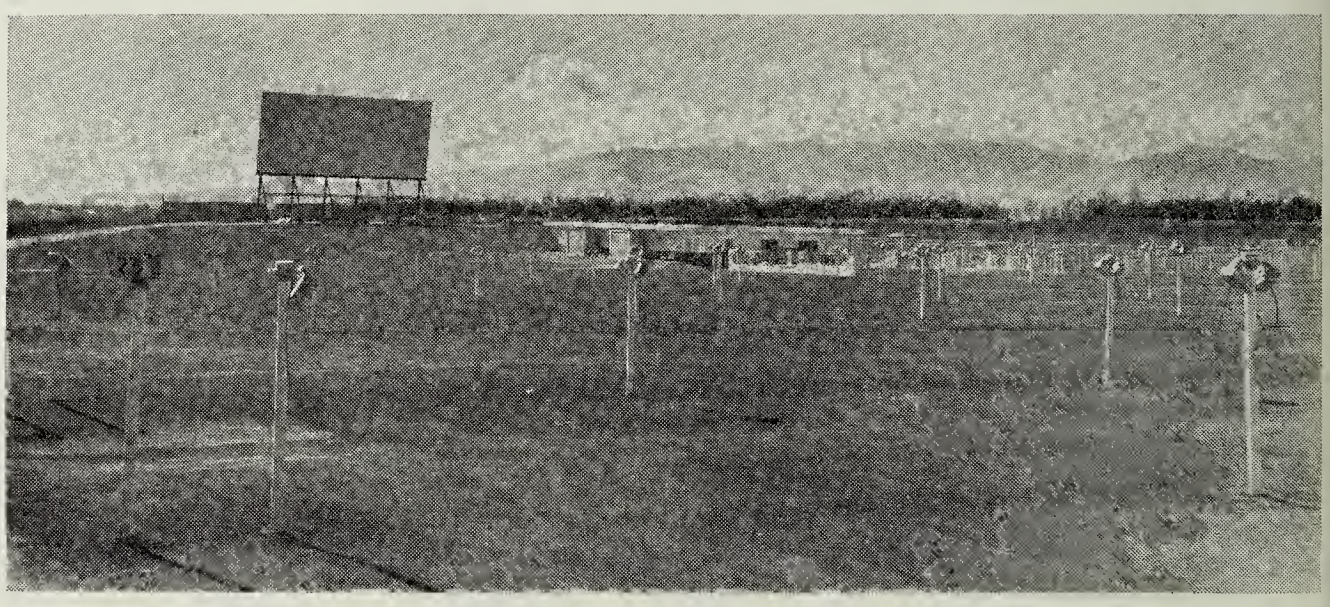
Consolidated is presently operating 19 theatres and drive-ins in the 50th state and the new Kam is company's second drive-in operation there.

Located 5 miles from downtown Honolulu, the Kam Drive-In is situated in the Pearl Harbor Heights area on the leeward side of Oahu, main island in the Hawaiian group, and overlooks the historic naval base on one side and the verdant Waianae mountain range on the other.

The 50 x 100 foot Robertson Decking screen is 25 feet from ground level and provides a sharp, well-lighted picture which can be clearly viewed from any spot in the 14-acre theatre.

Operating equipment consists of Simplex XL projectors, Ashcraft Cinex lamphouses, Bausch and Lomb lenses and Simplex speakers.

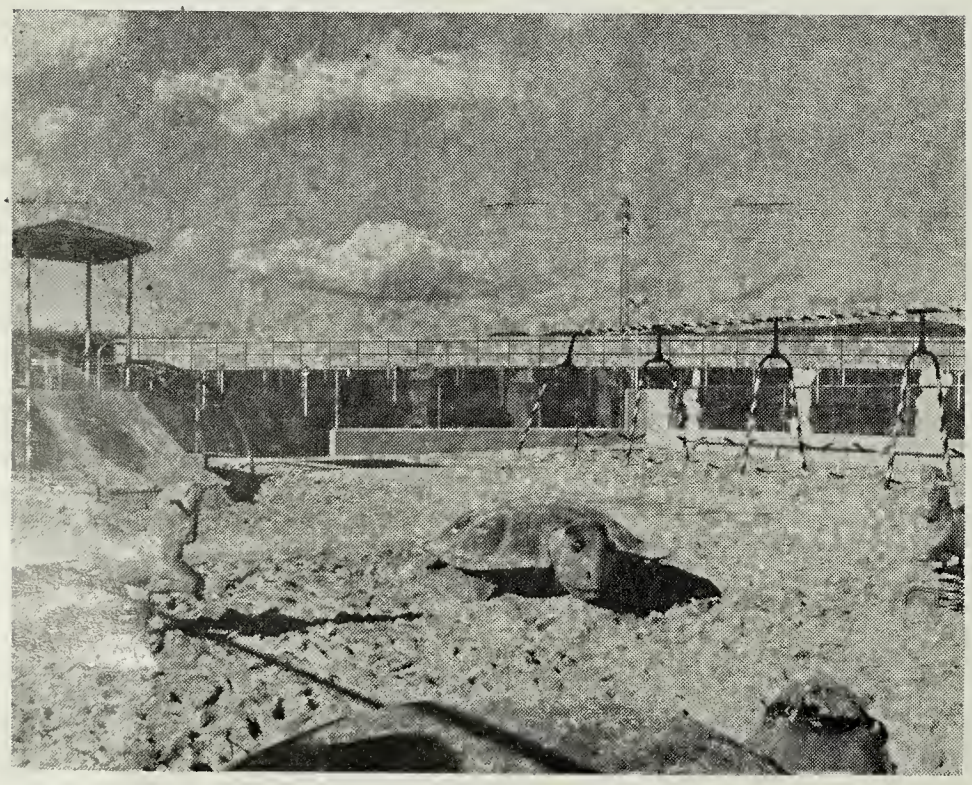
A 15 x 50 foot reader board is set with multi-colored letters in various sizes. The board is a product of the Advance Company and the letters are from the Adler Silhouette Company, both Los Angeles firms.



The most modern snack bar of any theatre in Hawaii is staffed by a courteous group of 15 girls. The concession is both a catered and self-service operation.

A highlight of the theatre and one which has pleased many patrons is the kiddie's playground. Located directly behind the snack bar building, the sanded playground features swings, hobby horses, slides and a jungle gym.

Cost of the theatre, not including the land, is approximately $500,000.



CHELTENHAM •

Philadelphia, Pennsylvania

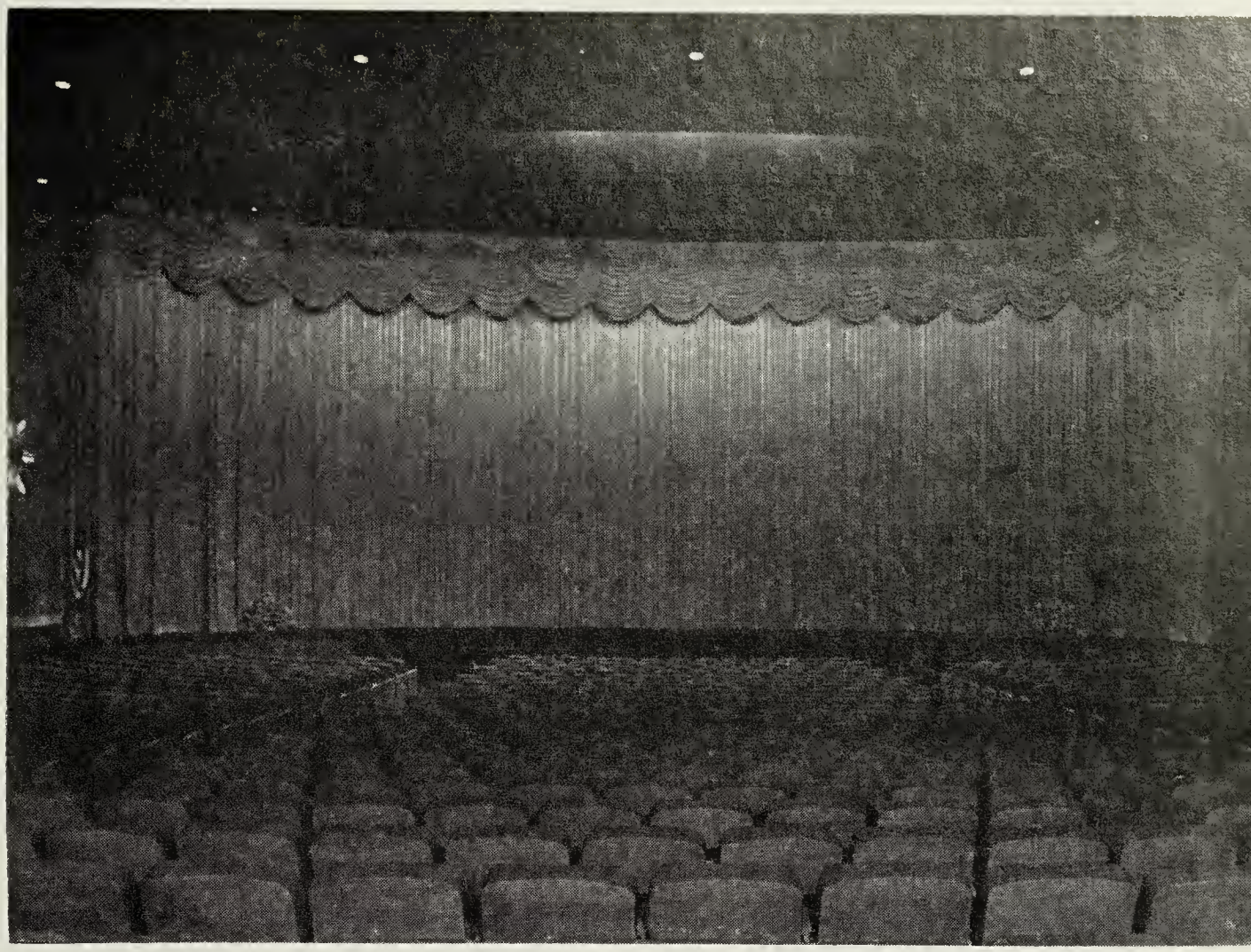
The Cheltenham, Stanley Warner's new shopping center house located near Philadelphia, combines true beauty of surroundings with the most modern accommodations, and offers free parking for 5,000 cars at any one time.

The exterior of the theatre is of very modern design and utilizes white brick in keeping with the buildings of the shopping center, accentuated by blue terra cotta screen-like panels, effecting light. Architectural design has afforded an innovation to 'open up' the theatre, so the lobbies and foyers can be viewed from the exterior of the theatre, displaying the color and exciting decor.

The exterior also features a breaking of the monotony of the long auditorium wall, through introductions of panels, created of blue and white brick. Planting boxes and plants located along this space, keep in step with the garden or park-like surroundings.

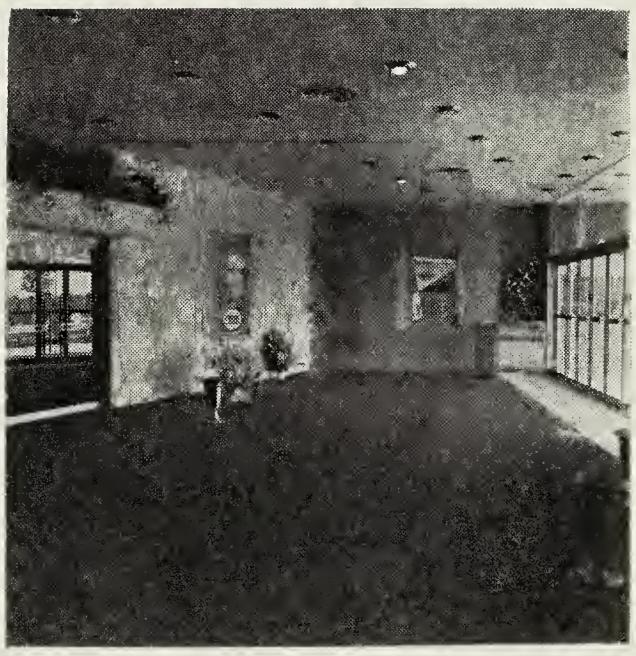
Interior designs includes red carpet, blue and white auditorium walls—and white and gold in foyers and lounges. Furniture and pictures as well as accessories are in keeping with the established modern decor.

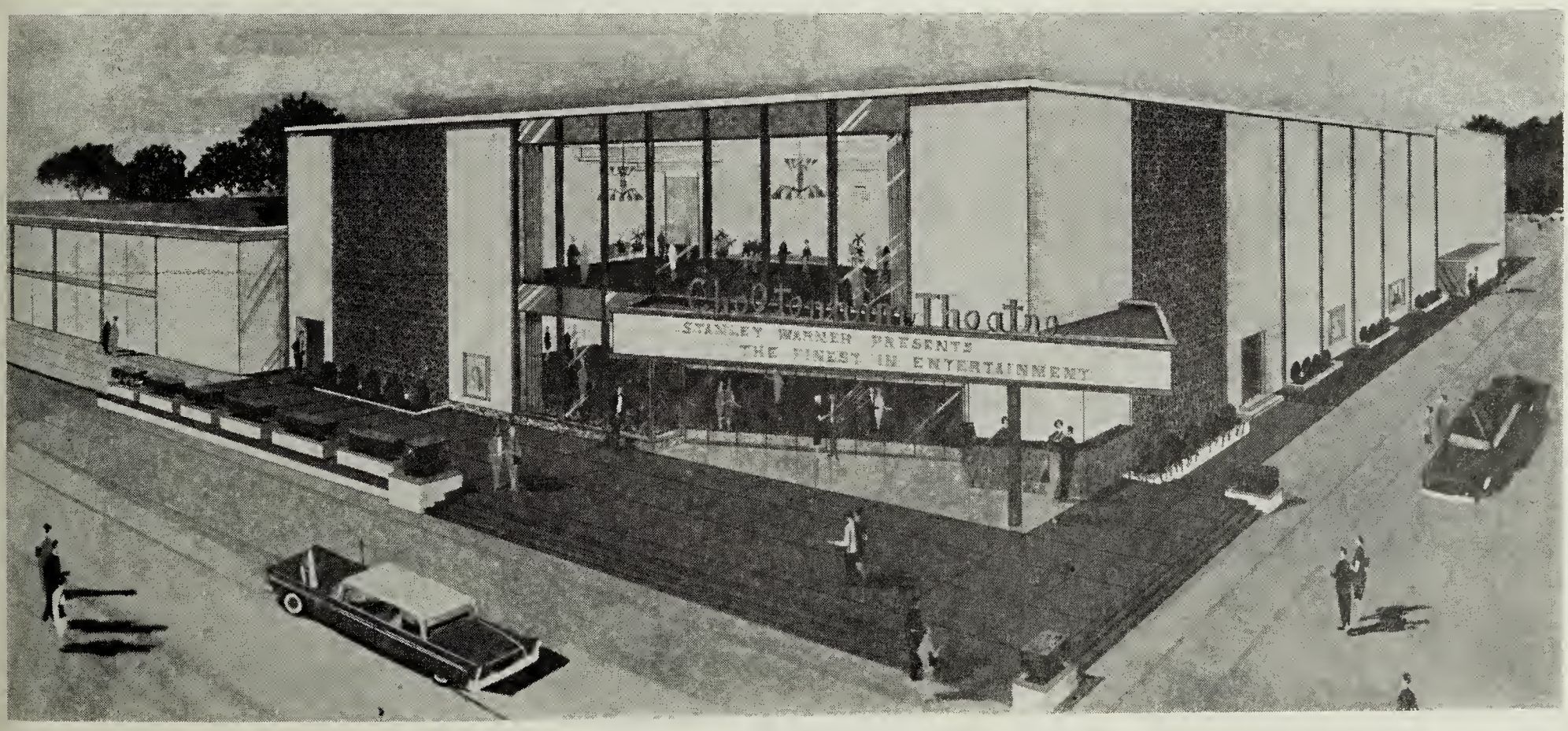
Drew Eberson, internationally famous architect, has introduced in the auditorium some of the clean pure lines of Greek sculpturing.



On either side of the auditorium, 6 sculpted plaques are installed, representing the white marble friezes of the Parthenon. These plaques are in pure white, softly lighted, and accented against the dark blue walls.

OWNERS: Stanley Warner Theatres
DESIGNER: Drew Elberson, Architect
SEATING CAPACITY: 1200
Carpeting: Alexander Smith
Chairs: American Seating Co. "Loungers"
Projectors: Norelco 35/70mm
Lamps: C. S. Ashcraft
Rectifiers: C. S. Ashcraft
Sound: Ampex-Century
Supply Dealers: Continental Theatre Accessories & Motion Picture Supply Co.





Signs: The Theatre's Point-Of-Sale Advertising

The Motion Picture Industry Has Effective Materials To Add A New Look To Your Theatre's Public "Face"

It's been said that it's virtually impossible to pass a theatre without looking to see what's playing. Everyone that passes a motion picture theatre, patron or not, sees the marquee and its sign letters sparkling in the daytime sun or ablaze at night with the promise of another world within.

The enticement of a sign for any public can hardly be overestimated. Long before man knew how to use the word, he had learned to use some kind of sign language to communicate his needs, desires, and fears. The brilliant plumage of the male peacock strutting to attract the coy hens, the spectacle of a Mardi gras parade, the exotic web of the spider all communicate a real message with an emotional impact that transcends the powers of words alone.

To a showman, the thought of New York's Broadway with its dazzling array of spinning, blinking, color summarizes the power of signs to sell anything and everything, from motion pictures to safety pins. The debt of the entertainment world to the ageless language of signs is almost incalculable.

The quick and sharp appeal to the senses of the bright light, the action-packed photograph, the catchy headline; these are the tools of the entertainment sales message. Pointed stimuli that prick the emotions to instant life, create the impulse to enter into the magic world of filmdom, are best hurled from the marquee.

The necessity for exhibitors to discover new ways to merchandise everchanging film attractions made the theatreman the logical choice to explore new ways of utilizing dramatic outdoor point-of-sale advertising.

Point of sale advertising, in the form of specially prepared posters and bulletins has been utilized for hundreds of years in the legitimate theatre, and is still effective. The excitement of the bull fights caught up in the swirl of the matador's cape still sells tickets today as well as it did a hundred years ago.

In the motion picture theatre, we find some of the most effective materials for sign advertising. With multiple-size, changeable letters, the theatreman could vary his advertising message every day since, unlike most advertising, changing copy takes but a few seconds. Yesterday's message gone today, replaced by a new and freshly interesting one. With the variety of sizes and shapes of letters available, it is possible to display signs that shout and possess appealing eye-interest.

Color, as any ad man will tell you, is one of the most valuable assets of a display. People are almost incapable of ignoring it. Color is easily injected into the theatres point-of-sale advertising by the use of translucent letters that can be seen at night from great distances against the white background of the marquee.

Another display variation that has come into common acceptance is the use of word units. These units consist of miniature frames easily mounted on the standard bar spacing provided on the sign. Such units save valuable space, make word plates unnecessary, and do not detract too much from the main titles.

A little imagination and ingenuity is all that it takes to create something excitingly new and different with each presentation.

With the translucent plastic letters, little more than a good scrubbing with some soap and water will restore the brightness and color to the marquee.

The era of changeable bulb letters such as

(*Continued on Page 24*)

Unusual outdoor marquee of the Twin Drive-In is in keeping with the many unusual features of the Oklahoma City airie. Entrance to the 2,000 car D-I is lined with gas lamps.

The Southwest's Thunderbird D-I sports an unusual outdoor sign topped by the theatre's name in Indian fashion lettering. The highway attractor is spacious and easily visible.

Photo shows marquee of the remodeled Vogue ablaze on opening night. The highly effective treatment of the four-section marquee permits a variety of new layouts.

BUY DIRECT from Ballantyne

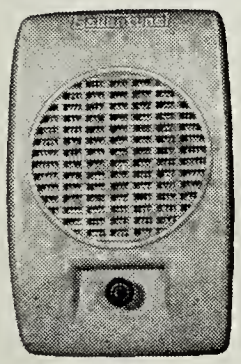
Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

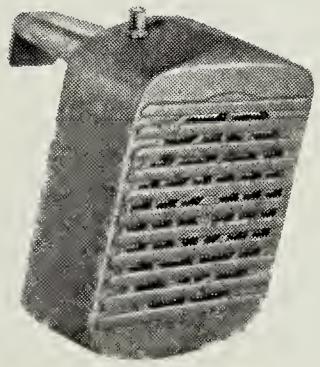
SPEAKERS:

A and Q SERIES



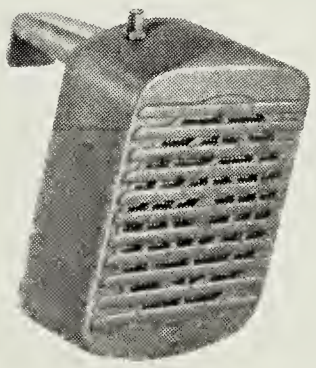
Famous Ballantyne Dub'l-Cones are unequalled. Protected from shock, pressure, weather and water. Permanently fixed magnet. No shifting — no voice coil drag. Die-cast aluminum case with reinforced grill openings, reinforced bosses, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

Z SERIES



New Ballantyne "Z" Series with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too—plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

F SERIES

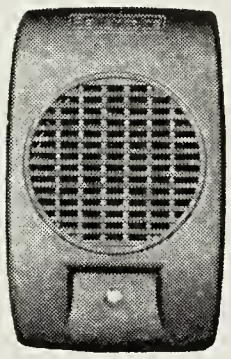


Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing—done in a matter of seconds.

O SERIES

Has all the features of the "F" Series plus a powerful 1.47 magnet.

W-E SERIES



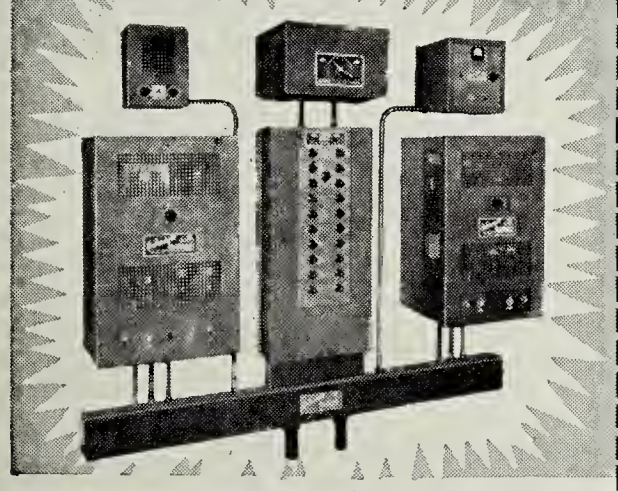
Full size die-cast aluminum case with perforated aluminum speaker guard and calibrated air chamber. .08 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES

Tops in single cone speakers with perforated, aluminum speaker guard.

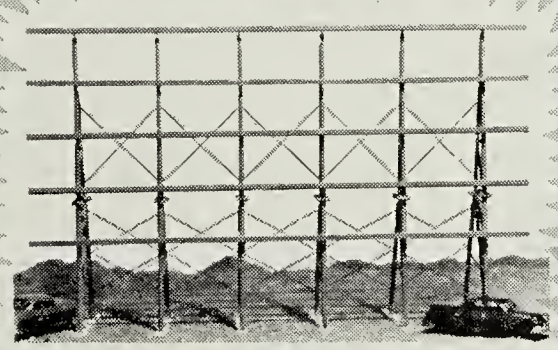
All Ballantyne speakers now have perforated aluminum speaker guards

DRIVE-IN AMPLIFICATION



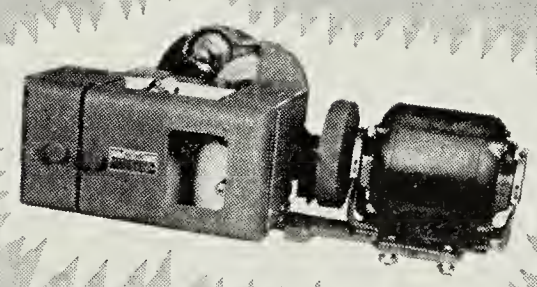
Ballantyne MX, RX and KX systems are specifically engineered for drive-ins. They are not adaptations. They are designed and engineered exclusively for drive-ins with ample power for the present and extra power for the future.

EZ-ERECT STEEL SCREEN TOWERS



New Ez-Erect steel trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect steel trusses are designed to be shipped in two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered for winds of over 100 m.p.h.

MODEL 6 SOUNDHEADS



Flawless Tone. Ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees. Years and years of use by hundreds of drive-ins throughout the country are the best testimonial of all for Ballantyne Model 6 Soundheads.

Ballantyne

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.

A DIVISION OF ABC VENDING CORPORATION

1712 JACKSON ST. OMAHA 2, NEBRASKA

SIGNS •

(*Continued from Page 22*)

those used by the Astor, New York, for the Ziegfield Follies, and the Majestic, Chicago, for Orpheum Circuit vaudeville, marked the beginning of todays approach to display. But the early type changeable bulbs proved far too costly for the smaller theatre and were soon displaced by the raised glass letters which appeared in the year 1916.

Raised glass letters were followed in the year 1921 by the luminous type beveled edge letter which cost only a fraction of the cost of the glass letters.

With today's variety in letter size, and the wide selection of sign fronts, the business of advertising theatre wares has advanced to the point where the theatre's marquee has become almost irresistible, something that "it's virtually impossible to pass without looking to see what's playing."

Don't underestimate the power of your marquee to stimulate boxoffice attendance. In today's competitive entertainment industry, it is not enough to just have good product. Nothing has ever replaced good showmanship, just as nothing has yet replaced the good salesman who knows his customer and how to get to him.

Theatremen who refuse to think modern and continue to present old-fashioned signs and letters to attract patrons at the point-of-purchase will discover that the public will continue on its merry way past their box-office to the other brightly lit, inviting places of entertainment.

It would be suggested that all theatremen who have not recently modernized their theatre marquee or attraction board walk out front and, assuming the attitude of a passerby, take a good look at their theatre's advertising appeal.

Is the marquee outdated? Old-fashioned? Is enough space for letters available to convey your advertising message to the public? Are there burned out lights or dark spaces?

If the answer is negative to these questions, then you are losing "face" at your point of public contact, and losing ticket sales too.

PRE-FAB SCREEN

With outdoor screens in the drive-in theatre reaching sizes up to 140 ft. and more, it becomes essential that construction of the screen be such that it will withstand heavy winds and the rigors of weather with a minimum of maintenance.

The Carew Steel Co., of York, Penna., has developed an outdoor theatre screen that meets the specifications of most Drive-In owners. Carew towers present a clean, functional appearance, requiring only four supporting piers. The towers are available in a variety of sizes, as to width and height, and conform readily to the requirements of different sites.

The screen panel itself is a continuous sheet of 18-gauge ribbed and galvanized metal deck. The vertical ribs are of such dimension that the screen surface is virtually flat. The need for horizontal joints has been eliminated in the Carew tower since the deck length is equal to the full screen height.

The manufacturer will prepare a package according to the individual theatreman's dimensional layout. The package includes the screen, required structural members all of hot rolled A-36 steel having a minimum thickness of $\frac{3}{16}''$ and primer painted. The package also includes anchor bolts, leveling plates, and anchor bolt plans and reactions.

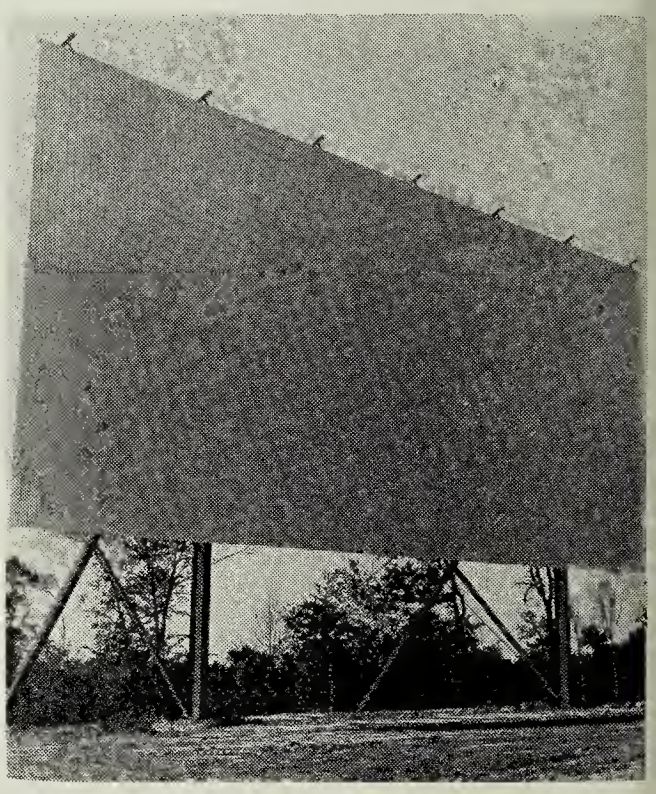
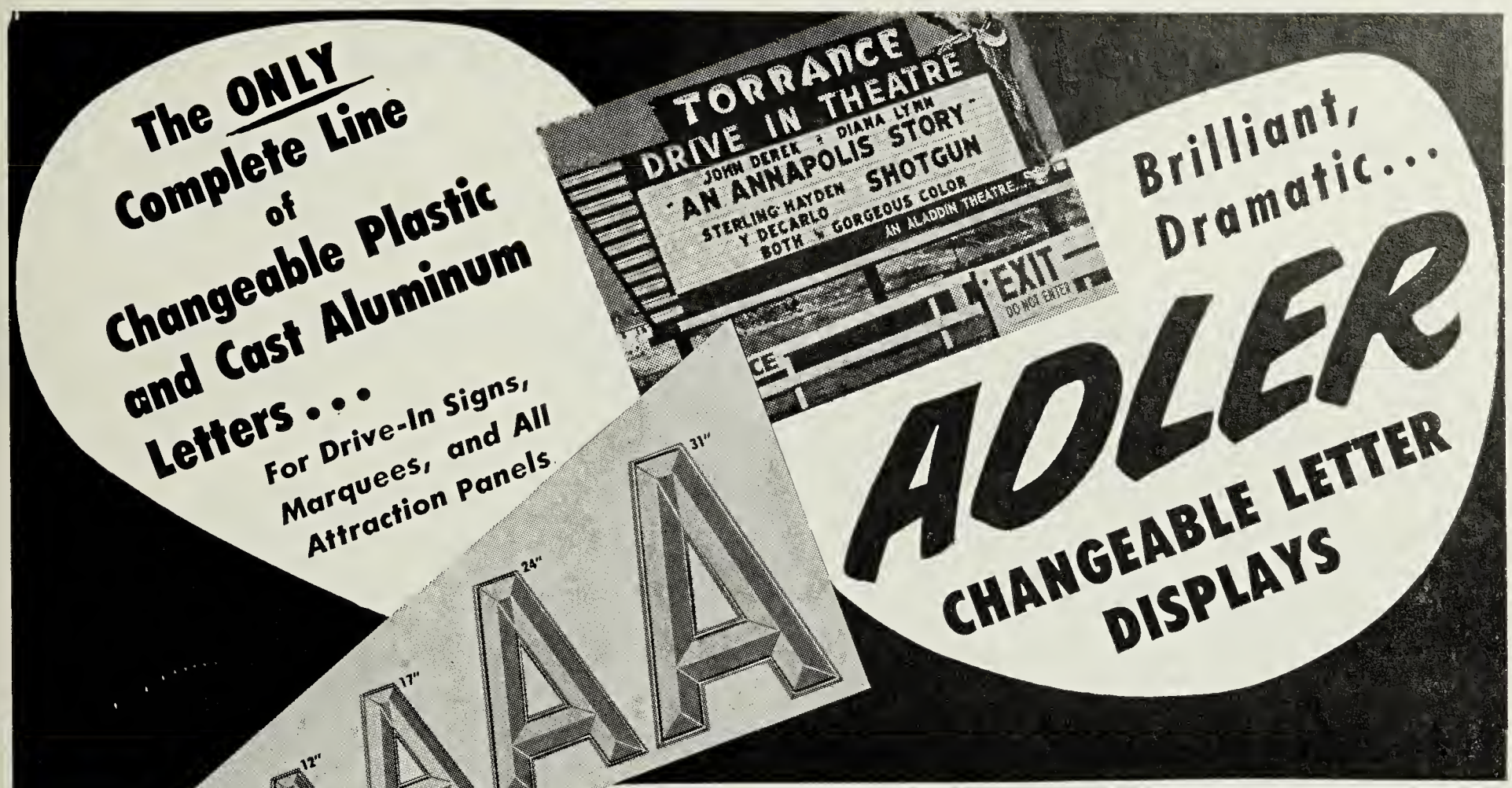


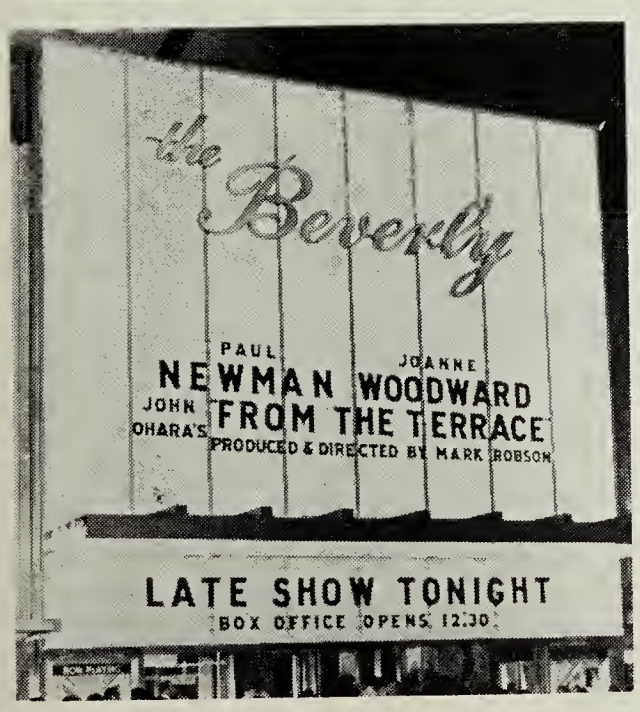
Photo shows installation of Carew Steel Co.'s outdoor theatre screen. The manufacturer will prepare a screen tower package to order on the specifications of the individual owner.

The design and construction of the foundation, including all reinforcing rods required, as well as the supply and application of field painting are not normally included.

Since the drive-in theatre is most commonly reopened or refurbished in the early Spring and not during the busy summer months ahead, now is the time to contemplate screen tower replacement. Another consideration that prompts drive-in owners to replace screen towers is the need for enlarging their D-I's screen surface to accommodate today's increasing number of wide-screen releases.

One of the advantages of the Carew-type tower is the design of the supports. Notice that only four supporting piers are used on the screen tower shown. This consideration on the part of the designers helps the outdoor owner avoid trouble with tower supports which often yield to weather damage.





EXCLUSIVE! ADLER "THIRD DIMENSION SNAP-LOK" and REGULAR-LUG PLASTIC LETTERS

WORLD'S LARGEST and most complete line—4″, 6″, 8″, 10″, 12″, 17″, 24″, 31″—for greater impact than ever before. Only Adler offers the original patented "Third Dimension Snap-Lok" Changeable Letter that won't blow off or fall off the sign. Wind and weather tested for many years all over the world—they cling tight even in a storm, yet are easy to change. Adler Letters are strong and durable, easy to read at a distance, available in brilliant red, blue, green and opaque black.

EXCLUSIVE! ADLER "THIRD DIMENSION" CAST ALUMINUM LETTERS

In 4″-6″-8″-10″-12″-16″-24″ sizes. WE GUARANTEE FREE REPLACEMENT of every "Third Dimension" Adler Cast Aluminum Letter you break and return. All sizes from 8″ to 24″ in both Plastic and Cast Aluminum are interchangeable on the same frames.

EXCLUSIVE! ADLER FRAME UNITS WITH GLASS OR PLASTIC

Made of 18-8 Stainless Steel and reinforced for extra strength and rigidity, Adler Frames are the strongest you can buy. PERFECT FOR SIGNS OF ANY HEIGHT, ANY LENGTH; curved and mitered frames can be made to fit any opening. *Delivered to you completely glazed and ready for installation.* Available in Regular Type or exclusive "Remova-Panel" frames.

EXCLUSIVE! ADLER "REMOVA-PANELS"

For easier maintenance in less time. Cleaning, repair and replacement are done anywhere in the sign without lifting out large, heavy frame units.

EXCLUSIVE! ADLER LOW-COST "SECTIONAD" DISPLAYS

This is a most economical Changeable Letter Display. Background is baked enamel steel, with stainless steel bars positioned to hold letters of all sizes. *The ONLY sign of its type that comes completely assembled in any height, any length.* Ideal for Drive-In Theatre Approach Boards.

EXCLUSIVE! ADLER MOUNTIES

Cast Aluminum Letters that can be bolted to any wall for permanent building or theatre identification.

SAVE ON FREIGHT

Adler Equipment is shipped to you F.O.B. Chicago or Los Angeles, whichever is closer.

For more information about ADLER DISPLAYS, call your distributor or write for FREE CATALOG to:

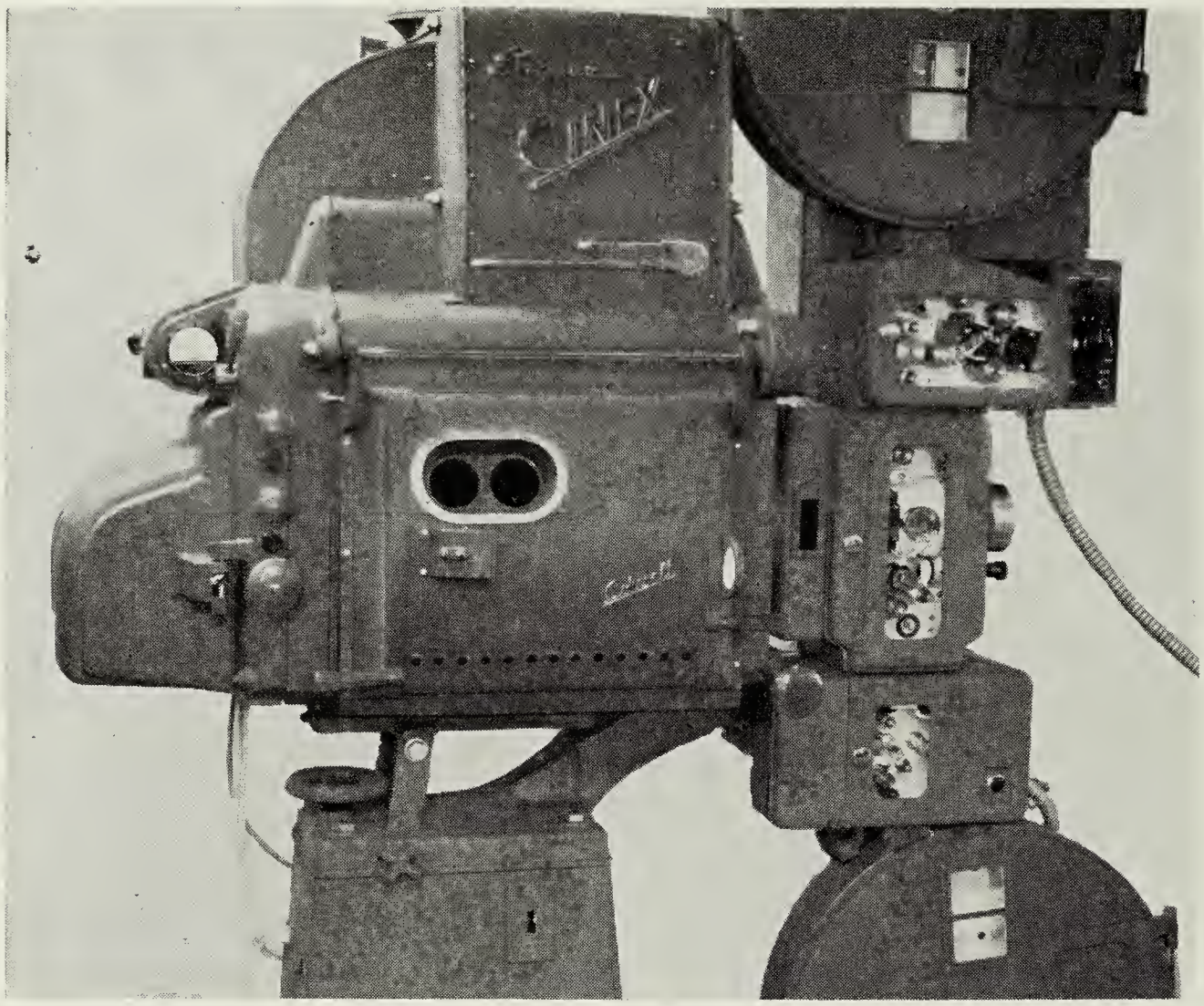
ADLER SILHOUETTE LETTER CO.

General Offices: 11843 WEST OLYMPIC BOULEVARD, DEPT. TC
LOS ANGELES 64, CALIFORNIA

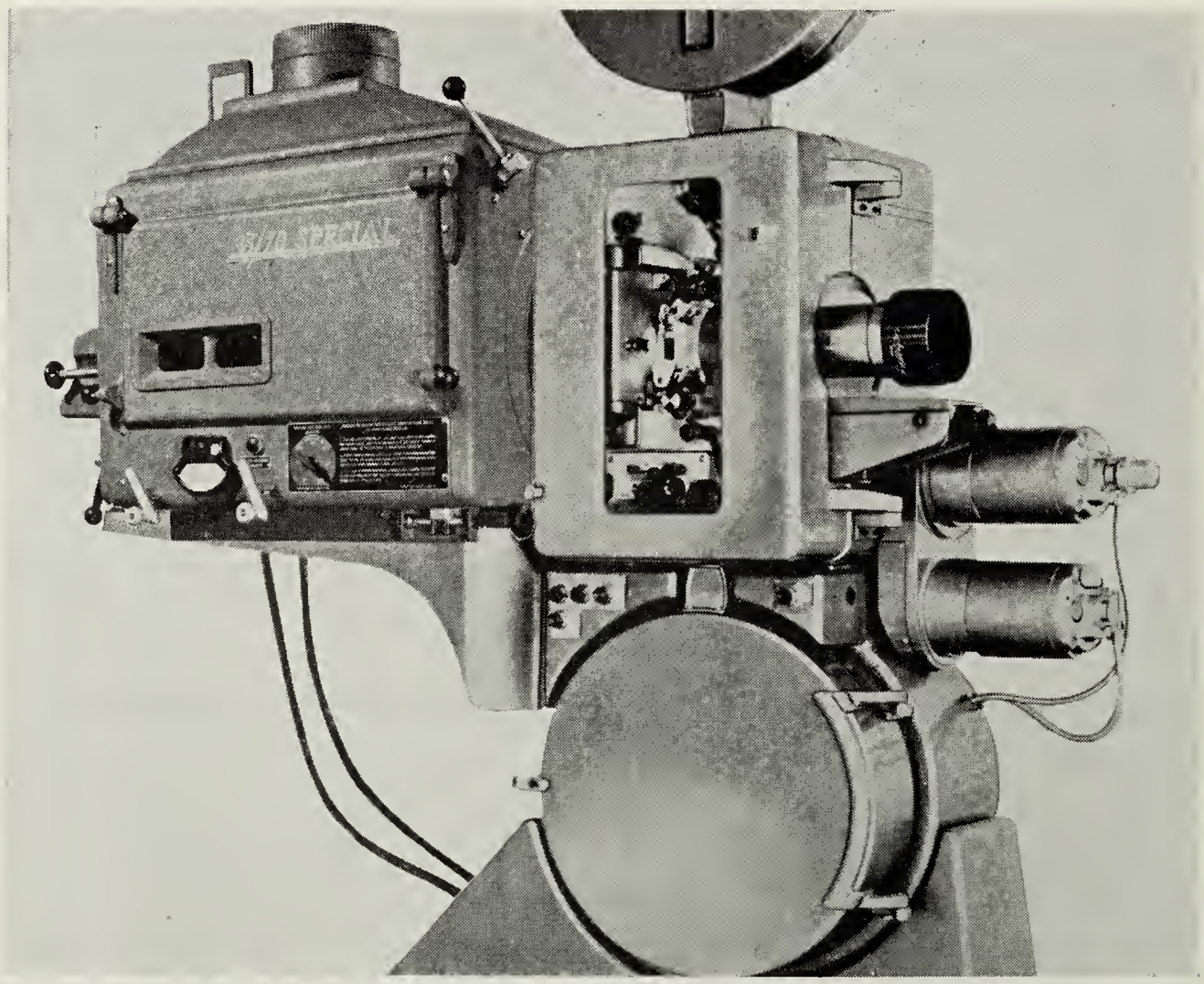
Los Angeles—Chicago—New York—Toronto, Conoda—London, Englond

35/70mm PARADOX

A Look-See At The Seeming Non-Acceptance Of 70 mm



CENTURY'S MODEL "J" 70/35 MM



NORELCO'S UNIVERSAL 70/35 MM

■ With the advent of Cinerama, Cinema Scope and wide screen pictures, exhibitors were faced with the necessity of enlarging their screens and, at the same time, retaining the quality of projected pictures that they were getting with the old screen aspect ratio of 1.375/1.

But despite the improvements in picture quality that the new processes offer, there has been a reluctance on the part of exhibitors to purchase 35/70mm equipment.

No one can be blamed for this situation, since the producers-distributors restrict the 70mm prints to block buster type films, and naturally aim for the long-run, mid-city showcase to exhibit these films on a first run basis. The small theatre is thus left out by the very fact that it is often impossible to increase their screen size to a point where the showing of the new processes would be advantageous.

Therefore, the two groups of exhibitors are currently unable to make use of 70mm prints. This may be due, in part, to a shortage of product, however, with some 50 odd productions scheduled for release during the coming year in 70mm, there appears to be more reason than ever before for theatre owners to consider the installation of 35/70 mm equipment.

The Drive-In, by its very nature, needs a big screen with an area exceeding that of the indoor house. With screen width ranging up to 140 ft., the wider 70mm print gives a bright, clear picture. The larger aperature of the 70mm projector overcomes the problems of magnification and light that grow out of the use of a giant screen.

Test runs of 70mm at Drive-Ins have been most successful regarding picture clarity, but despite these successful tests, no Drive-In has used 70mm prints for regular showings. A check of current Drive-Ins revealed that less than 20 have already installed 70mm equipment, in hopes that 70mm prints will be made available to them.

With less than twenty Drive-In theatres having 70mm equipment, producers won't make the prints.

What is the cause of this non-acceptance of 70mm on the part of Drive-In theatres? The exhibitors won't buy equipment that they can't use, and the producers won't make a size print that they can't distribute. With only first run houses having 70mm equipment, the wide print productions are going to be aimed at them in the future. But it appears that 70mm will become a necessity for both indoor and outdoor houses in the near future, as a check on the number of big boxoffice productions planned for 70mm will reveal.

With this situation in mind, the editors of THEATRE CATALOG have contacted the manufacturers of 70mm equipment and asked them to discuss for you, their 70mm projectors.

(Continued on Page 28)

Good Screen Lighting

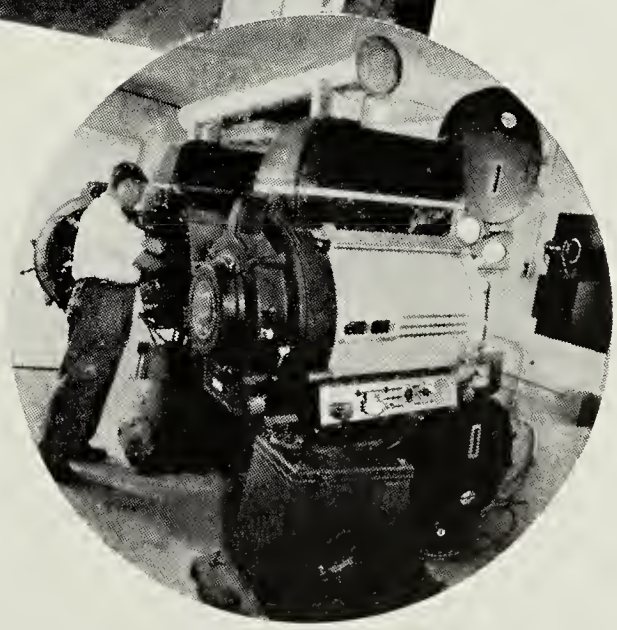
MAY NOT SELL ONE EXTRA ADMISSION

— but How Many Patrons Does Bad Projection Drive Away?

Good Screen Lighting means a bright picture that assures utmost viewing comfort.

With Strong projection lighting you can SEE the difference.

The full line of Strong projection lamps for 35 mm and 70 mm projection includes six different models for drive-in theatres and eight for indoor theatres including the famous Jetarc, most powerful lamp ever produced. There's a *right* lamp for matte or high gain screens of any size. The right lamps in your theatre will project pictures that sparkle the brightest, as proved by impartial foot-candle meter tests.



Write for literature

THE Strong ELECTRIC CORPORATION

21 City Park Avenue • Toledo 1, Ohio

"The World's Largest Manufacturer of Projection Arc Lamps"

"WHY 70 MM?"

By Larry Davee
President
The Century Projector Corp.

Let's look at the record.

Cinerama and Cinemiracle projection introduced a new era in motion picture entertainment—These methods of presentation were developed to overcome the limitations of films, projectors, arc lamps, viewing angles etc. Those who have been privileged to see all of the films presented by these processes must admit that by no other methods known to the art have these results been equalled.

Motion Picture presentation does have technical limitations and only thru the evaluation and proper application of the medium can acceptable standards be maintained. If this statement is true then it would seem advisable for anyone connected with theatre exhibition to use the equipment within its technical limitations.

The greater the magnification of anything the more imperfections become noticeable. In technical terms this is measured and known as the **resolution factor.** In other words the greater the **resolution factor** of a piece of film the more it can be magnified before the quality becomes objectionable.

The larger the picture on a motion picture screen the greater the magnification and by the same token the poorer the quality. How many times have you seen the front seats in a theatre empty. They are the last ones to fill up. This is the proof that picture quality is so bad that no one wants to sit down front.

Interestingly enough, the closer to the screen a customer sits the better the sound reproduction. It therefore goes without saying that an excessively large picture destroys the effective presentation of any show. It is sheer folly to attempt the effect of a Cinerama and Cinemiracle from 35mm standard film.

A careful survey of many theatres has revealed that any theatre showing 35mm films, should not exceed a picture width of 40 feet. Another rule of thumb limitation for the presentation of 35mm films that has been used for years and still should not be exceeded is as follows; The front row of seats should not be closer to the screen than ½ the width of the picture—This means that with a picture 40 feet wide the nearest seat should be at least 20 feet from the screen. From these limitations it is easy to see why everyone chooses to sit in the rear seats. . . . Not down front.

There is no question of the effectiveness of larger pictures especially when presented in full color, but how can this be accomplished without depreciated quality. The answer is obvious . . . wider film and less magnification.

If larger screens are desired by a theatre owner, wider film must be used, and this means 70mm films. There are no other film standards available today. Other film widths might be used effectively but as there are no others in current use or obtainable, 70mm becomes a must for quality presentations.

After consideration of the resolution properties of films, which limit the magnification, the second most important limitation is the amount of light which can be projected. This limitation takes two forms: (1) the amount of heat on the film causing film buckle (in and out of focus) and (2) the concentration of the light trying to get thru a small aperture. The smaller the film size the smaller the aperture. It is quite obvious that a large hole will pass more light than a small one. That's why we put large windows in our homes. If we want to handle more automobile traffic we build larger highways.

If we want more light on the screen we must use larger apertures. Larger apertures mean bigger films and bigger films mean 70mm projectors. *This is especially true in drive-in theatres where the maximum light possible is essential.*

The larger the film aperture the greater the area of film exposed to the light and heat from the arc lamp. This means less heat-per-unit-area of film—The result is less film buckle . . . less distortion and greater definition . . . better quality pictures.

The above figures clearly point out that technically, as far as large *screen 35mm is concerned—the* industry has *retrogressed.*

The present day practice is pathetic and nothing can be done about it as long as Producers and Distributors follow the line of least resistance and refuse to recognize screen size practice.

The once big screen 18′ x 24′ was abandoned with the introduction of Cinerama, Cinemiracle and CinemaScope. Today hard tops are presenting 1.75/1 pictures on screens up to 65 feet, drive-ins up to 140 ft in width. This practice is degrading quality, resulting in amateurish presentation. CinemaScope 2.55/1 was and is a tremendous improvement over the old standard—see comparison; but CinemaScope too, is being degraded.

There are two solutions, one retrogression, the other progress. In the light of present day practices, producers and distributors have got to recognize the present day limitations of the 1.75/1 35mm frame.

Values must be recognized—70mm is essential for wide screen presentation—for quality. 70mm is progress—70mm is captive audience insurance. 70mm for large screens is the new standard of quality—let's face it. For the drive-ins 70mm is salvation.

WIDE SCREEN 70 MM

	Aspect Ratio	Aperture	Total Aperture Area in Sq. in.
	2.21/1	1.913 x .868	1.678

STANDARD 35 MM

	1.85/1	.825 x .446	.368
Present day wide screen standard ...	1.75/1	.825 x .471	.388
"	1.66/1	.825 x .497	.410
Old Standard	1.375/1	.825 x .600	.495

CINEMASCOPE 35 MM

"	2.30/1	.825 x .715	.590
"	2.35/1	.839 x .715	.600
"	2.55/1	.912 x .715	.652

Compare the old standard before the advent of CinemaScope and the present day wide screen practise.

STANDARDS BEFORE CINEMASCOPE

	Aspect Ratio	Aperture Size	Total Aperture Area
Standard	1.375/1	.825 x .600	.495
Present day practise	1.75/1	.825 x .471	.338
CinemaScope	2.55/1	.912 x .715	.652

SNAPLITE PROJECTION LENSES

SUPER SNAPLITE

f/1.7

f/1.7 . . . in focal lengths from 2½" through 4".

6 ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS . . . throughout. For high contrast and less light loss.

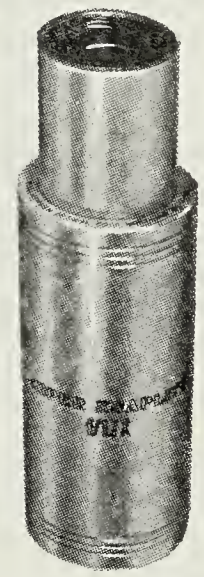
ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE

f/1.7X



An extended barrel lens for use on projectors where the lens mount interferes with the light path of standard short focal length lenses.

f/1.7X . . . in focal lengths from 2" through 3".

MULTIPLE ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS . . . throughout for high contrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 294
2" through 3"

SUPER SNAPLITE

f/1.9

ANASTIGMAT . . . six elements for wide-angle, high magnification, wire-sharp projection.

f/1.9 . . . magnificent screen brillionce.

COATED OPTICS . . . give greater light, sparkling contrast.

SEALED LENSES . . . keep out light-robbing dust and oil.

ANODIZED FINISH . . . connot flake or peel off.

Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER SUPER SNAPLITE

f/1.9

f/1.9 . . . in focal lengths from five up to and including seven inches.

COATED OPTICS . . . for higher contrast and even brighter pictures.

SIX ELEMENTS . . . for the sharpest pictures ever projected with long focal length lenses.

ONE-PIECE MOUNT . . . no threaded joint to admit moisture, dust or oil.

SEALED CONSTRUCTION . . . under normal use, does not need to be taken apart for cleaning.

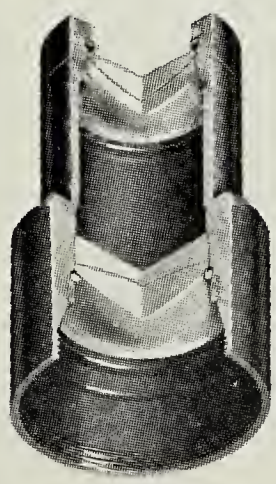
ANODIZED FINISH . . . no flaking, chipping or peeling to impair performance.

Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

NOTE: Four inch diameter Super Snaplite projection lenses are available on special order only. Make and model of projector MUST be specified on each order.

SNAPLITE SERIES II

f/2.0

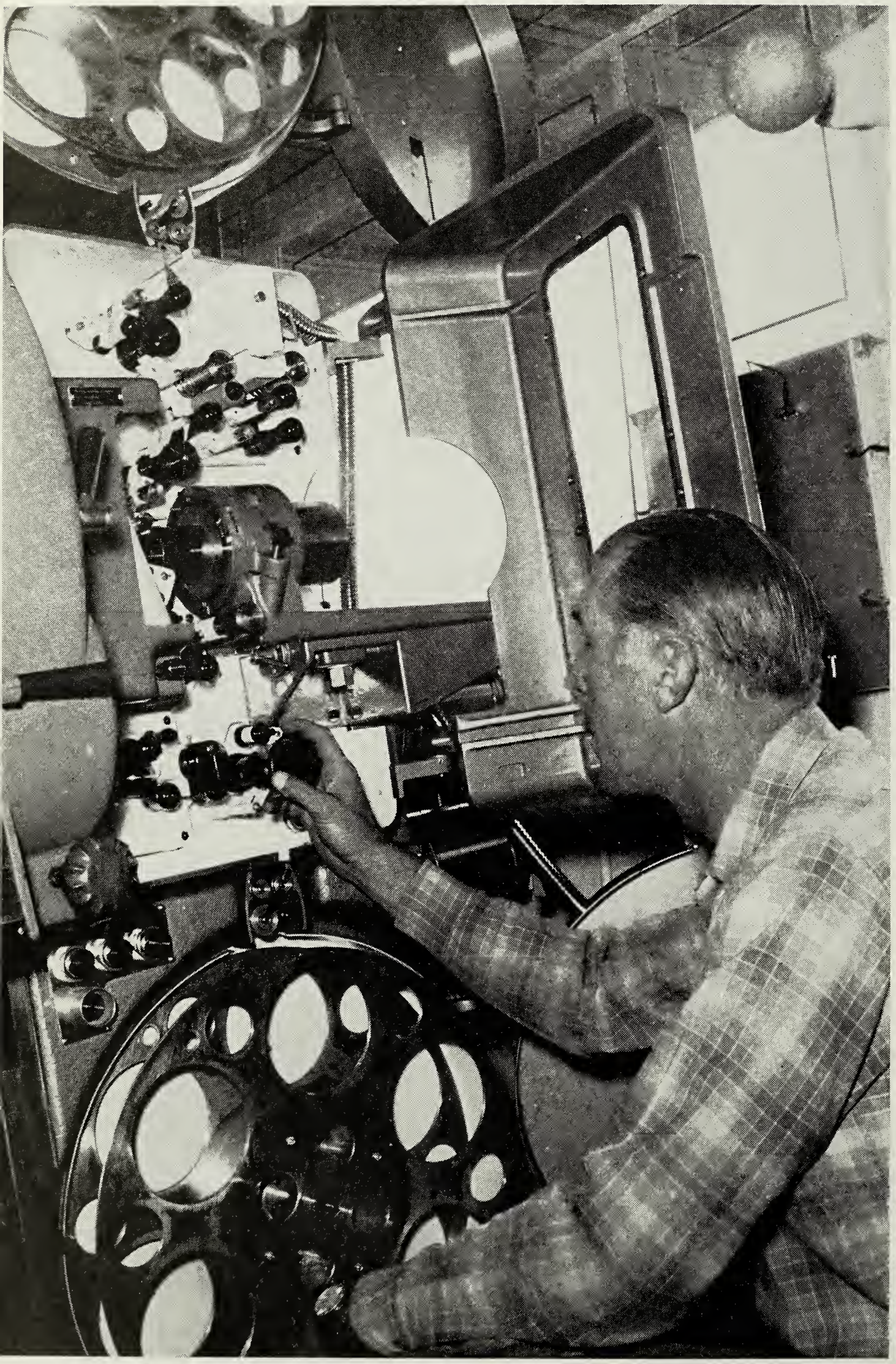


f/2.0 . . . BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION

Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—
slightly slower
Above 7"—on special
order.

KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS

70mm Outdoors



Above photo shows projectionist at the modern North Star Drive-In, Denver, Col. converting one of two new Norelco Universal 70/35mm projectors. With a 135 ft. screen, the North Star is built on terrain that slopes towards the screen providing a natural amphitheatre effect. The two projectors must throw 552 ft. to fill the wide North Star screen with picture. Management of the Wolfsberg Theatre circuit, owners, report that the 70mm picture fills the giant screen with "brilliant" light.

Drive-In Tries 70mm; Says Was Brilliant

Denver Outdoor Owner Calls 70mm Purchase Significant Step Ahead

Norelco's Universal 70/35 mm Projectors are all-around machines capable of projecting films in any of the motion picture processes in current use.

It offers all facilities for large picture projection and multiple track magnetic sound reproduction.

Originally designed for the Todd-AO System, the projector may be set up for 70 or 65mm film having up to six magnetic sound tracks; CinemaScope with optical sound track or Perspecta-Sound; CinemaScope Magoptical prints; wide screen prints of any aspect ratio with magnetic or optical tracks, and standard 35mm films.

The projector can be changed from any one system to any other in a matter of minutes.

One of the novel and progressively planned Drive-Ins of the Midwest, The North Star, Denver, Col., has been equipped with two Norelco 70/35mm Universal projectors. Opened by Wolfberg Theatres in the late summer of 1961, the theatre boasts a screen measuring 135 ft. wide by 60 ft. high. Built on a property that provided a natural stadium or amphitheatre effect, the booth is actually located above the concession building.

The 35mm picture image measures 114 ft by 57 ft., using an E.F. 4.0″ lens with an approximate throw of 552 ft.

The 70mm picture fills the 135 by 60 ft. screen with some overlap using an E.F. 7.5″ lens.

The screen brightness with 70mm operation was measured at 12 foot lamberts.

One of the early programs at this theatre consisted of a 35mm print and the 70mm feature "Alamo" produced in the Todd-AO process. The illusion, sharpness of detail and greatly improved screen brightness from the 70mm print was immediately noticeable.

An official of the circuit described his reaction as follows: "Even though we have felt our 35mm projection was excellent, our showing of "Alamo" in 70mm demonstrated what a significant new step forward we have made. The light from "Alamo" was brilliant (close to three times as bright as widescreen 35mm), and the definition was beyond description."

The North Star is a big outdoor theatre with a present capacity of 1600 cars. It has a modern concession area, and a playground provided with a variety of equipment.

The booth can be converted from 35mm flat and CinemaScope to 70mm in four minutes with the Norelco conversion kit.

By paralleling the six sound tracks on standard 70mm prints, a tremendous improvement in signal to noise ratio can be obtained. The end result is an outstanding improvement in sound quality, even when reproduces through the conventional Drive-In speakers.

NATIONAL PROJECTOR CARBONS

TRADE-MARK

FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors

OPERATING DATA — CARBONS FOR MOTION PICTURE FILM PROJECTION

CARBONS		Arc		Lamp optical system	Approx. carbon consump. rate in./hr.	
Positive	Negative					
Description	Description	Amp	Volts		Pos.	Neg.
Non-Rotating, Reflector-Type Lamps—"One Kilowatt" d-c Trim						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	40	27.5	11⅜ in. dia *f*/2.5 mirror	5.4	3.2
Non-Rotating High-Intensity Trims						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	42	35	14 in. dia *f*/2.3 mirror	6.4	3.7
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	46	37	14 in. dia *f*/2.3 mirror	8.0	4.0
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	50	40	14 in. dia *f*/2.3 mirror	9.8	4.3
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	55	42	14 in. dia *f*/2.3 mirror	12.0	4.7
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	60	37	14 in. dia *f*/2.3 mirror	9.0	3.8
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	70	40	14 in. dia *f*/2.3 mirror	13.6	4.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	65	40	14 in. dia *f*/2.3 mirror	7.6	3.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	75	43	14 in. dia *f*/2.3 mirror	10.8	3.8
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	80	45	14 in. dia *f*/2.3 mirror	13.8	4.0
Rotating, Reflector-Type Lamps						
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	75	52–56	16–16½ in. dia *f*/1.9 mirror	14.0	3.3
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	80	53–57	16–16½ in. dia *f*/1.9 mirror	16.3	3.4
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	85	54–58	16–16½ in. dia *f*/1.9 mirror	18.7	3.5
9mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	90	55–59	16–16½ in. dia *f*/1.9 mirror	21.1	2.7
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	95	51–57	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	15.0	2.3
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	100	54–59	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	16.5	2.5
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	110	59–65	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	24.5	3.1
11mm × 18 or 20 in. High-Intensity	⅜ × 9 in. "Orotip"	110	57–62	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	12.5	2.7
11mm × 18 or 20 in. High-Intensity	⅜ × 9 in. "Orotip"	115	58–64	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	16.0	2.8
11mm × 18 or 20 in. High-Intensity	⅜ × 9 in. "Orotip"	120	59–68	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	20.5	2.9
13.6mm × 18 in. High-Intensity	7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	7/16 × 9 in. "Orotip"	125–135	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	½ × 9 in. "Orotip" or 7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
10mm × 20 in. "Hitex"	7/16 × . in. "Orotip"	125	60–64	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	19.5	2.4
10mm × 20 in. "Hitex"	7/16 × 9 in. "Orotip"	130	62–66	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	25	2.6
10mm × 20 in. "Hitex"	½ × 9 in. "Orotip"	135	66–70	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	32	1.7
10mm × 25 in. "Hitex"	7/16 × 12 in. H. I. Solid	138	76	21 in. dia mirror	†	†
10mm × 17½ in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
10mm × 25 in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
11mm × 22 in. "Ultrex"	8mm × 12 in. H. I. Solid	195	80		45	
Rotating, Condenser-Type Lamps						
13.6mm × 22 in. High-Intensity	7/16 ×9 in. "Orotip"	125	59	Condenser lenses at *f*/2.0	7.3	2.4
13.6mm × 22 in. High-Intensity	½ × 9 in. "Orotip"	150	65	Condenser lenses at *f*/2.0	14.0	1.9
13.6mm × 22 in. High-Intensity	½ × 9 in. "Orotip"	160	68	Condenser lenses at *f*/2.0	17.5	2.1
13.6mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	170	70	Condenser lenses at *f*/2.0	16.0	2.3
13.6mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	180	74	Condenser lenses at *f*/2.0	21.5	2.5
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	265		Condenser lenses at *f*/2.0		
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H..I. Solid	290	80	Condenser lenses at *f*/2.0	45	

NOTE: *Not carried in stock. Made to order. Carbons burned with short protrusion in experimental water-cooled silver jaws.
†Data can be obtained from lamp manufacturer.

The terms "National", "Union Carbide", "Suprex", "Hitex", "Ultrex" and "Orotip" are trade-marks for products of

NATIONAL CARBON COMPANY

Division of Union Carbide Corporation

270 Park Avenue, New York 17, N.Y.

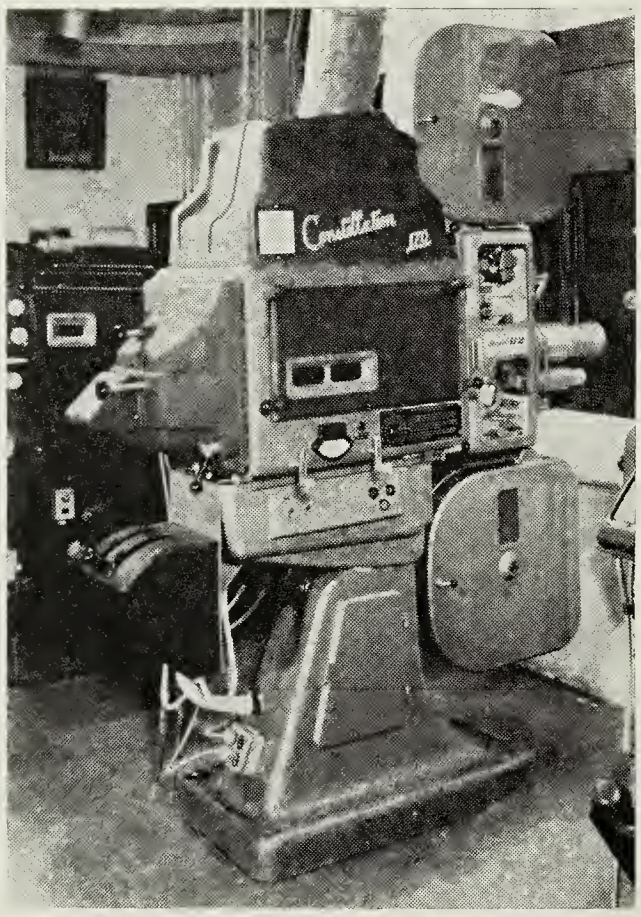
UNION CARBIDE

NATIONAL THEATRE SUPPLY'S

BAUER 'SEVENTY'

The National "Seventy" Projector is manufactured by Eugen Bauer Company, Stuttgart, Germany. Though specifically designed for the showing of 70mm film, the National "Seventy" is quickly adaptable to any of the various 35mm systems (standard, widescreen, CinemaScope, etc.). The well designed projector features exceptionally rugged components, adaptability to all present day sound requirements (optical and magnetic), and quick conversion time that permits scheduling of different features combining more than one film size.

Mr. John E. Currie, vice president of National Theatre Supply, said that seven D-I's have recently been equipped with Bauer National "Seventy" Projectors. These are: The Fairground, Pittsburgh; The Twin, Cincinnati; The Miracle Mile, Pontiac; The Twin, Indianapolis, The Park Vu, Salt Lake City; The Rancho, San Deigo; The Fairyland, Kansas City.



NATIONAL SEVENTY PROJECTOR

All of the parts that require changing when converting from 70mm to 35mm are coded for both the film sizes so that there can be no mistakes on the part of the projectionist. Separate sprockets are provided for each film width.

The sprockets which must be changed when converting are the two feed and take-up sprockets (24 teeth with 35mm, 30 teeth with 70mm), the intermittent sprocket (16 teeth with 35mm & 30 with 70mm), the drive-sprocket on the six channel magnetic sound head (either 24 or 30 teeth respectively) and one roller guide.

The entire sprocket change takes from one to two minutes enabling a program with the two film sizes to be handled easily in the booth. The conversion is further simplified by the fact that the pad-rollers holding the film in the sprocket teeth do not have to be changed. A turn of the eccentric sleeve on the roller bracket suffices for carrying out this adaption.

The film gate and film trap are mounted on steel guide pins and are slipped off in one single motion. The correct, slip-in type aperature is replaced with the trap. The lenses for each film projection system are mounted in quick change holders that can be removed or mounted in place on the projector by loosening or tightening one clamping screw.

Pre-focusing provisions are made so that the lenses for each system will be in focus when used. Should a change in film speed be required it is accomplished by moving the drive motor closer to, or farther away, from the projector mechanism. Two quicklock levers facilitate the change.

The roomy, fully enclosed projector housing includes optical and magnetic sound components as an integral part, rather than separate, added on units. Alignment problems are eliminated; a direct, gear-coupled drive motor may be utilized with a corresponding reduction in shafts and gears . . . and film threading is facilitated.

Converting of the magnetic sound head from 4 to 6-channel sound reproduction is unnecessary, for the sound head contains two separate scanning beams: one for 35mm four-channel and one for 70mm six-channel film. A switch-over device, set in motion automatically when the film is laced over the magnetic scanning head appropriate to its particular width, prepares the amplifier equipment automatically for reproducing from either four or six channels, while assuring maximum possible life of the heads.

The optical sound head is an integral part of the projector mechanism. It is equipped for reproducing the sound from normal optical tracks, and at the same time, enables the scanning of those working on control-frequency systems (Perspecta Sound).

CINEMECCANICA'S NEW

VICTORIA-8

Cinemeccanica's new Victoria-8 70/35mm projector is designed along American production principles for 35/70 mm projectors. The projector is a separate unit as well as the optical sound reproducer and the magnetic sound reproducer.

Both water-cooled and air-cooled, the new Victoria-8 uses a conical-type shutter. The projector is designed to fit and operate with all standard American as well as foreign manufactured 35 and 70mm sound equipment.

An advantageous feature, especially to exhibitors who cannot decide whether or not to purchase 70mm equipment, is that the Victoria-8 projector and the Victoria-8 optical sound reproducer can be purchased initially for 35mm operation only and with a very simple, inexpensive kit, can be expanded by any competent projectionist in the booth to operate 70mm film.

The Victoria-8 70/35mm is just being introduced in the United States.

Currently available is the standard Victoria-X 70/35mm machine. Cinemeccanica, Inc., the manufacturers of our Victoria-X projectors, has been selling these machines in a package form well-known as the Victoria-X Duplex. This projection equipment was designed with the important aim of obtaining operation conditions suitable for 70mm operation. It is completely equipped for immediate conversion to 35mm and offers the additional advantage of being adaptable to 70mm components after initial purchase for 35mm use.

Some of the features of the Duplex are as follows:

Duplex Features

As incorporated in the Victoria-X 70/35mm All Purpose model, a few other outstanding features of the Duplex equipment are as follows:

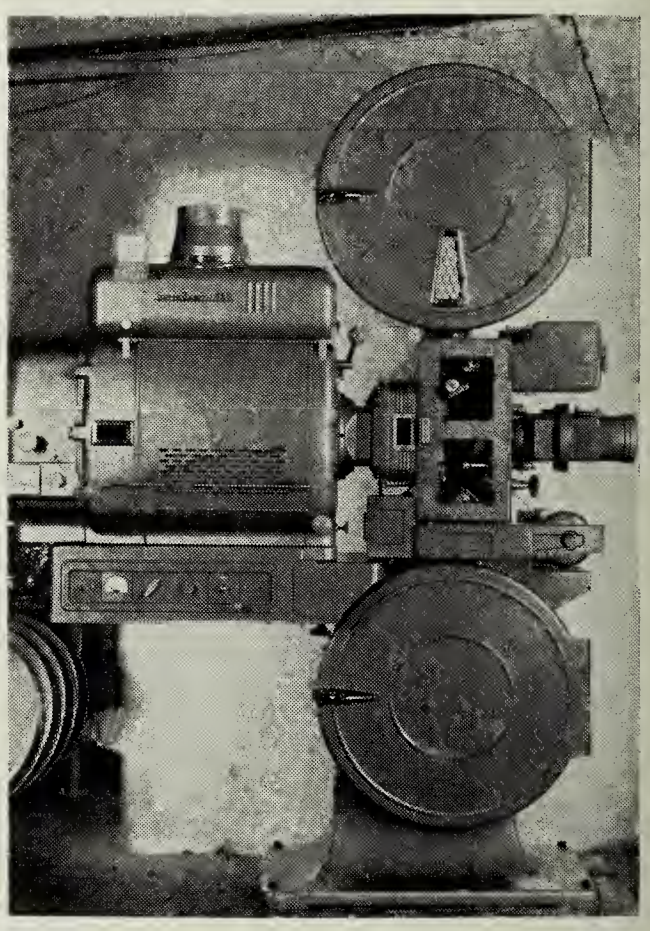
Exceptionally large diameter sprockets, permitting them to be geared to a lower speed, reducing wear on sprockets, shafts and bearings. These large diameter sprockets also provide a large surface contact or wrap for the film, resulting in more constant sprocket tooth engagement with film.

Aperture cooling of the curved gate is effectively maintained by a dual water and exceptionally quiet air cooling system. A textile air filter prevents any dust being carried by the cooling air which keeps the film consistently cool at all times.

All the rotating parts of the mechanism have parallel axes and very smooth reliable and accurate operation is obtained through elliptoid cylindrical gearing and the elimination of belt drives.

Constant lubrication is effected by means of a geared pump with both magnetic and mechanical features which continuously distributes the lubricant through a tubular artery system to all bearings and gears.

The precision balance of the silent gear train of the total mechanism results in a minimum of strain on every moving part when in operation. This not only increases the life span and efficiency of all moving parts, but produces a very quiet operating projector.



NEW Victoria-8 70/35 MM

As used in motion picture production and recording, all motors are the more efficient and dependable three phase type offering stability, coolness of operation and long life. As inertia effects and film speeds are both greater with 70mm film than with 35mm, a special heavy projector stand is used to scientifically position the projector, reducing to an insignificant figure any mechanical vibrations, which offers rock-steady projection.

To sum up, the Victoria-X Duplex offers theatre owners the opportunity of immediately obtaining operating conditions suitable for future 70mm films while retaining the approximate original investment and general immediate operation of new 35mm equipment.

The famous Simplex Speaker speaks:

"I sound better . . . I last longer . . . I cost less . . . I can't be tampered with . . . I'm completely weatherproof . . . I have more features than any other speaker around . . . and do you know there are more than a million other speakers like me in use today?"

The world's top speaker value!

Simplex®

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Motion Pictures In The Air

Commercial Airplane

Passengers Enjoy Feature Films In-Flight

• It took many years and the most forward-looking developments of modern science to make possible the showing of motion pictures in the air during jet-age travel. Modifications of instruments and equipment, which have already accompanied men into space, have been adapted by Inflight Motion Pictures, Inc. in order to perfect an automatic, unattended, precisely-engineered and totally safeguarded projector, capable of showing motion pictures in all aspect ratios, under all flight conditions, without darkening the cabin or disturbing passengers engaged in other pursuits. New advances in optics, both in the projection equipment and on the screen, had to be perfected to make this possible. New, lightweight audio equipment, designed specifically for the ambient noise levels of jet aircraft, was created, still maintaining full fidelity and a sense of stereophony for the listener. Until these ultra-modern motors, transistors, plastics, lenses, sound systems and safety regulators were brought to a peak of perfection, the idea of showing new film entertainment in the air could not overcome the most difficult of air problems: weight and attendants. The equipment has been tested and re-tested under the most adverse conditions and, not until almost five years from the day he started, did David Flexer, president of the company, apply for and receive approval of the installation by the Federal Aviation Agency.

THE PROJECTOR

The Inflight projector is fitted into a Retrofit kit, 3′ x 3′ x 1′, which is built into the ceiling and is a permanent part of the aircraft. It is been designed so that it does not disturb the lines of the cabin roof. The projector itself weighs 60 pounds. With fully-loaded reels of fireproof safety film, another 15 pounds is added. The projection equipment is mounted on a Hexel aluminum pallet, which is standard material for the wing sections and floors of the aircraft itself. The mechanism will start at the flick of a switch on the flight engineer's control panel and can run, without interruption, for two hours and fifteen minutes.

The projector operates on 400 cycle current which is standard on the aircraft. It is equipped with automatic safety devices, regulators and adjustors, which will go into operation if the film breaks, if there is malfunction in the high-precision motors, if the equipment's special cooling system fails to keep the overall temperature at the correct level—and when the show is completed. Newly-designed torque controls keep the film moving within precise tension limits.

The projector can show any film now made in any aspect ratio and in any anamorphic process. Its lenses are variable, which makes it possible to show films in any screen size, both standard and cinemascope.

THE SCREEN

The screen on which the motion picture will be exhibited is the result of ultra new developments in both optics and in synthetic fabrics. It is 48″ x 24″ in dimension and weighs only three pounds. It is lenticular in construction, with over 100 microscopic lenses to the square inch, which create a serrated, hill-and-valley surface for the projected image making it possible to furnish a sharp, vividly-defined picture in full daylight or even under full artificial light in the cabin. The multitudinous lenses intensify the projected picture and the valley surfaces act as a reflective lens, so that black-and-white images will lose no gradations of mood or depth, and color images will have full hue, value and intensity.

The screen is tilted in position to insure easy, comfortable and fatigue-less viewing from every seat, including the very first row.

THE EAR SETS

Every passenger is handed a sterilized ear-set in a sealed plastic container. Included are individual foam rubber ear pads, which are discarded after every use. The ear set itself is sterilized after every use.

Made of new plastic materials, its total weight is a fraction under one ounce. The ear sets have been designed to conform to the normal contours of the human ear. They can be worn for long periods without fatigue or discomfort.

Careful audio engineering has made it possible to deliver the sound signal to the ear sets, with a one millisecond time lag between the two ears, which creates a surround sense of stereophony.

They are especially designed for the ambient noise level of jet travel to provide fullest fidelity for both dialogue and music. They can be comfortably worn while dining.

THE AUDIO SYSTEM

Each passenger seat is equipped with a special movie audio installation, set comfortably and conveniently in the table along its front edge with ear set receptacles and individual volume controls. The jack of the special ear phones supplied is plugged into a jack which is surrounded by an individual volume control, making it easy to adjust the sound level to the individual's preference.

The aircraft has been specifically wired for the audio system with materials of the most exacting specifications.

The Inflight Motion Picture sound system is independent of the aircraft's central speaker unit. Once it is in operation, however, any message from the captain or the cabin attendants can be piped in if it is considered necessary.

THE FILM FARE

Inflight Motion Pictures has arranged with leading producers of motion pictures in Hollywood, both directly and through their distributors, to show the newest and the best films now being made. Often they will be available to Inflight before they are shown anywhere in the United States or elsewhere in the world.

Almost all films will be in English, mostly of U.S. origin, with perhaps a few of the very best from British producing sources. On occasion, the best films from other countries will be included, usually with an English sound-track added.

Inflight will provide new first-run motion picture entertainment, with additional material from time to time, such as newsreels, cartoons, travelogues and the like. Programs will be changed weekly.

Inflight technical and supervisory personnel will be stationed in terminal airports throughout the world. They will inspect the equipment after every use, check its regulators and controls, re-wind or change the film program, check the sound levels and the projection focus, adapt the lenses to the proper ratios, remove the used earsets and supply the necessary sterilized number to keep the aircraft's complement full, discard all used ear pads, replace the projection bulb at the proper time and, generally, insure the satisfactory operation of the total installation.

In case of schedule changes, delays in arrival or departure, they will be in constant communication with main air traffic control centers to keep the service uninterrupted.

A 16mm projector in an overhead compartment projects onto the 2′ x 4′ screen shown above.

Individual headsets permit passengers to hear the soundtrack without disturbing others.

Century PROJECTION AND SOUND SYSTEMS

TRY THE *NEW* CENTURY PROJECTOR

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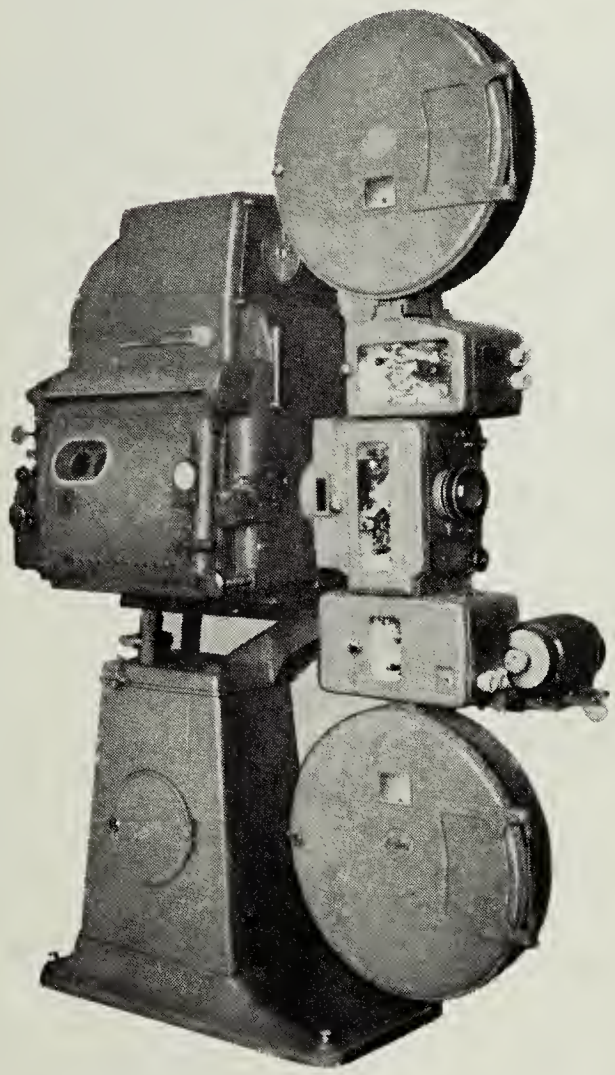

CENTURY'S standard or new 35-70mm projector

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment — everything is scientifically arrived at — to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts (10 gears where others require up to 23) in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive. Fewer gears and shafts mean less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY-introduced design, now widely used. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use but it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. The new curved film trap features solid fixed shoes. This sturdy precision design, provides positive positioning of the film—therefore positive focus. The aperture plate was designed as an integral part of the film trap which serves to maintain the correct focus.

Century

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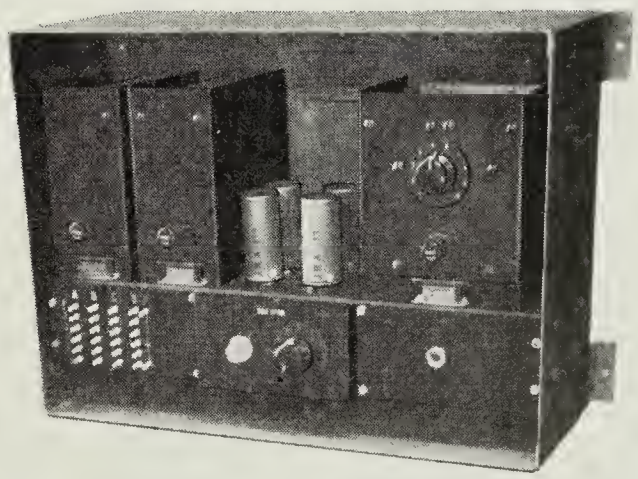
- ★ Fewer, simpler, long-lasting components. Incredibly greater reliability. Minimal maintenance.
- ★ Power losses reduced to a minimum.
- ★ Improved audio quality—remarkable sound definition.
- ★ Lower installation costs.
- ★ No more racks of equipment. Big savings in weight and space requirements.
- ★ Electronic switching—no complex mechanical switches, no relays.

Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre". (Citation of the Academy of Motion Picture Arts and Sciences). CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



This wall mounted case—ONLY 17" x 12"h. x 7"d. contains the complete sound system for your theatre.

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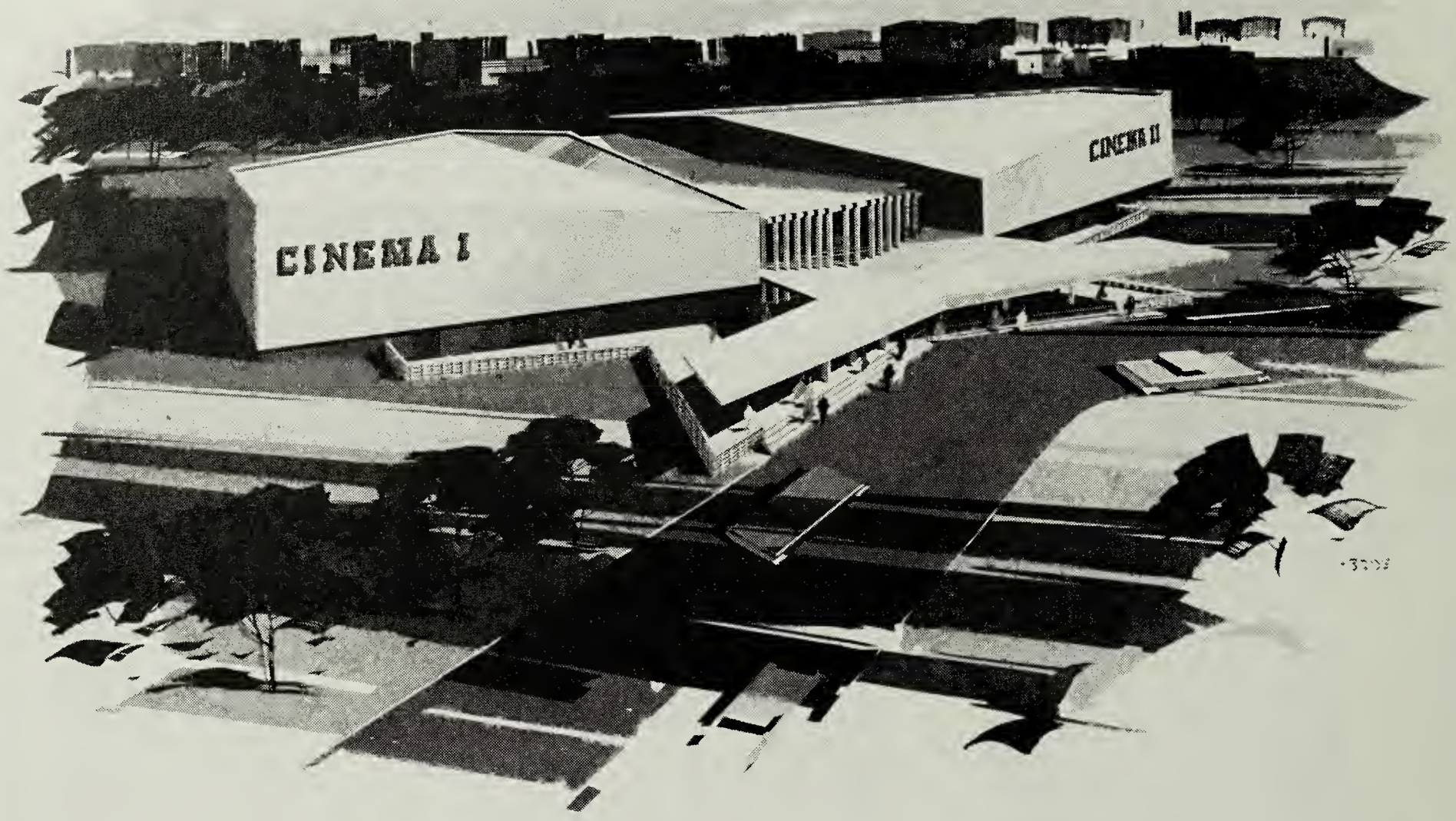

TWIN CINEMA •

Philadelphia, Pennsylvania

The announcement of the construction of a highly modern new twin indoor theatre in the Northeast Shopping Center, Philadelphia, was made by Robert E. Simon, president of the shopping center and Richard A. Smith, president of the General Drive-In Corporation, a national theatre chain.

Designed to give the ultimate in comfort and convenience to its suburban audience, the theatre will be named the "Twin Cinema." Present plans call for the construction of two 1,000 seat theatres joined together by a common lobby.

The theatres will feature the latest and finest in theatre appointments with huge 54 ft. screens enveloping the entire end walls.

The "twin" concept will make it possible for patrons to virtually attend performances at their own convenience. It is the managements intention to schedule feature showings every hour on the hour. The unique design of the Twin will make this unusual policy possible.

The design of the proposed twin will also serve to eliminate traffic congestion and box-office lines as a result of constant patron turnover.

Free parking spaces will be available, which, in itself could eliminate one of the great objections and inconveniences of theatre attending.

It was announced that the twin house would, on occasion, present different features in each theatre to take advantage of the many excellent productions which might otherwise be passed over for lack of time and facilities.

With comfort and conveneience as the watchword, the theatre will have reclining seats on an inclined floor, permitting patrons to pass between rows without causing anyone to rise from their seat, and give an unobstructed view of the screen from any seat in the house.

Projection and sound for the Twin will include the latest and best available. The air conditioning system has been engineered to change thermostatically from cooling to heating as needed, and the theatre will be acoustically treated throughout. Stereophonic hi-fi speakers, concealed in the walls surrounding the auditorium will provide the audience with the best in sound.

This General theatre will also have a lobby art gallery, a feature that has been incorporated into the design of many of the chains existing houses. The construction program has been scheduled to permit a late summer opening.

The designers of the Twin Cinema, in planning for an inclined seating arrangement in the two spacious auditoriums, have made provisions for maximum space utilization by conforming exterior shape to interior space requirements.

The large 54 ft. screens will take up the entire ends of the oppositely positioned auditoriums, which will be of a V-shape, with the auditorium widening in the rear until it reaches the full width of the Twin's lobby.

A gracefully shaped portico will cantilever out and provide patron protection in inclement weather, as well as grace the front of the dramatically designed theatre.

General Drive-In Corporation, rapidly establishing itself as a leader in pioneering new approaches to design in indoor theatres, and in location of new houses in shopping centers, will incorporate many of the most modern features found in its other new houses into the new Twin Cinema.

In the chain's Pompano Cinema, completed in late 1960, General had tried such new approaches as employing continental seating arrangements throughout (one off-center aisle with wide seat spacing) and emphasizing additional theatre usages by incorporating an extremely spacious lounge and art gallery into the theatre's design.

Drive-In Resurfacing

Now's The Right Time To Do Ramps And Aisles

Drive-In owners should begin planning now for any restoration of their theatres, since the worst of winter is behind. One item that always deserves careful consideration is the coating or resurfacing of ramps and aisles. If this work is left undone, the outdoor owner faces the prospect of a dust bowl during dry periods, and impassable mud during heavy summer rains.

If you are already contemplating oil-treating ramps and aisles, or entrance lanes, now is the best time to get started. Check and see if the ground is well thawed beneath the surface. In most areas, this will be the case, and work can begin immediately.

By beginning oil treatments now, deepest penetration of early coats will be assured and a packing effect will keep later applications "high" or close to the surface during dry spells.

Rolling and dragging will fill and depress much of the frost expansion damage due to winter freezing and thawing. This is an opportune time to see if ramp heaving has damaged wiring.

Deep potholes and depressions that resist rolling should be cut out and filled with new foundation and surface material. Hot asphalt mix has been found to be extremely effective in filling in these depressions.

After patching, a heavy wire-galvanized "drag" should be drawn over the surface. These "drags," approximately 10 ft. square, will evenly distribute the accumulated grit piled up by washouts and erosion.

Often the Drive-In owner will find the prices of a paving contractor below the costs he would incur if he undertook the work himself. If damage is not extensive, the owner may want to have his regular maintenance crew do the work. In this case, he may avail himself of one of the many excellent preparations now available for resurfacing that do the job quickly and easily.

One new sealer currently being offered is easily applied with inexpensive equipment. Small jobs can be handled by one or two persons and extend the life of surfaces already paved with asphalt, as well as providing an easy-to-clean aisle and entrance-exit surface.

For large scale applications, surfacing such as that manufactured by The Monroe Co., Cleveland, Ohio, can be applied with rental spray equipment available from the manufacturer.

The use of sealer and oils early in the warm weather season has always paid dividends for the drive-in operator. Remember, there is nothing that will do more (other than mosquitos) to discourage your patrons from returning than having to choke on dust filled air every time an automobile passes on a dried out aisle surface.

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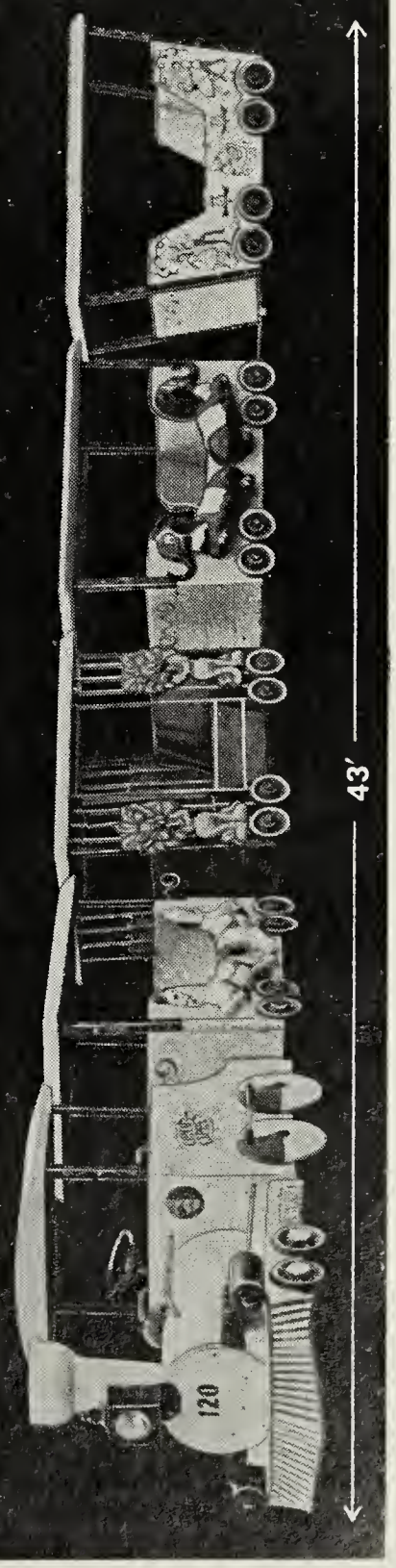

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Fairyland D-I Features Clean Modern Lines

Kansas City Outdoor Theatre Covers Forty Acres, Can Accommodate 1,700 Cars In Viewing Area

The Fairyland Drive-In, Kansas City, Missouri, was opened in September, with Ruben Finkelstein as president, and Nate Brancato, manager.

The theatre covers a total of 40 acres, has parking for 400 cars in front of the box-offices, and a total capacity of 1,700 cars in the viewing area.

The location adjoins Fairyland Park, the largest amusement park in the area, and is regarded as an asset since it pulls amusement-minded people to the area. After parents give their offspring a whirl on the amusement park rides, the entire family settles down to a movie at the drive-in.

The concession building, housing a 50 x 80 foot serving area, and a 24 x 60 foot kitchen and offiice area, is cleanly designed with plateglass on three sides. It is surrounded by a large paved area within which the projection building is located.

The four cafeteria lines, all of which lead into the main entrance to the kitchen, are designed in "snake fashion" to make crowds look smaller than they are and eliminate business that is lost when people see too many people waiting.

The building is Y-shaped, made of brick and steel, and is designed to do $2,500 worth of business in an evening, according to the management.

Equipment includes a pizza pie oven from which cheese and sausage pizzas are made, a Manley popcorn machine, Toastmaster french fryers, Hotpoint griddle, and Koch refrigeration. The serving lines feature counters which have self-service compartments recessed in the top, and a popcorn unit with a capacity of 50 sacks.

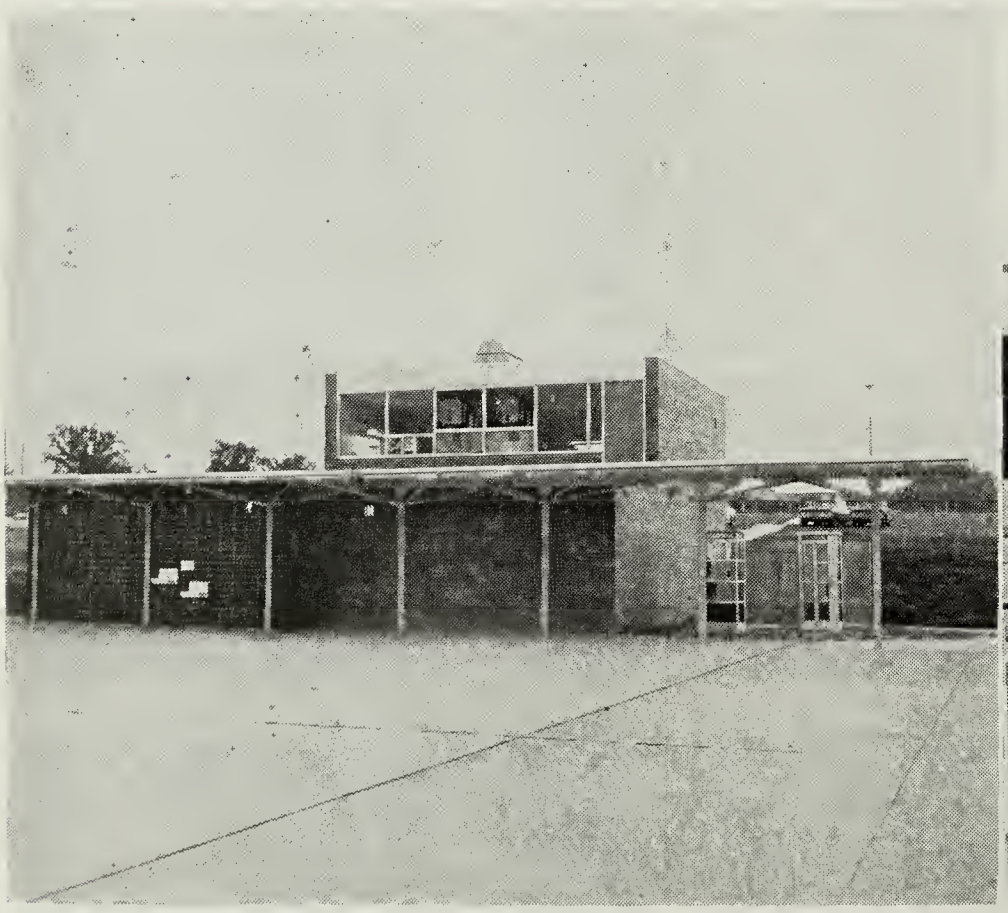
A quality hamburger, prepared in advance and placed in foil bags to retain flavor and heat, is helping get the concession operation a growing share of the family dinner trade, it is reported. The burgers are prepared in balls which retains the flavor and moisture, and then seared which gives an appetizing glazed effect.

A special service provided customers is free filling and heating of baby bottles, in addition to a play area for youngsters. The play area is located near the concession center where parents can watch their children and enjoy refreshments.

The concession operation is designed so that it can be operated with a staff ranging from three to twelve persons; and, it has been reported, they have constantly served over 1,000 people a night during the 20-minute break.

Projection equipment at the Fairyland Drive-In is the German made Bauer U2 35 and 70 mm equipment. The Constellation 170 Super Simplex lamps were furnished by Strong Electric Company of Toledo.

Built along clean, contemporary lines, the concession center features maximum installation of plateglass on three sides with entrances and exits on each side. Facilities include 50 x 80 foot serving area, 24 x 60 foot kitchen and office area. It is geared to do $2,500 worth of business per evening. The 60 x 140 foot aluminum screen is in background.



Projection building houses restrooms on lower level with the 36 x 45 foot projection room overhead. Projection features dual 35 mm and 70 mm equipment.

"Snake" design of the serving lines tends to make crowds in line seem smaller than they are and eliminate problem of people frightened away when they see too many people waiting service.

Rack For Self-Sell

Rack merchandising, the popular sales technique of displaying small retail wares on racks or pegs, has received a boost from a new piece of equipment which sells automatically. The self-sell of specially designed carded articles is thus combined with controlled self-service, solving the problem of pilferage of tempting items.

The Vendo Automatic Rack Merchandiser sells 110 articles from coin-operated dispensing rods which are controlled from a central panel. The customer notes the price of the item he desires, deposits nickels, dimes or quarters in any order in the coinage panel, and presses a button at the end of a rod to remove the article he has selected. An automatic catch prevents a second item from being slipped off. The equipment makes change and sells prices ranging from 5 cents to dollar in nickel increments.

The automatic rack merchandiser is designed for "supervised self-service" at semi-attended locations where sales of small items present a problem, such as drug stores, discount houses, hotel and motel lobbies, service stations, supermarkets, restaurants and lunch counters, beauty and barber shops, drive-in theatres, travel terminals, bowling lanes and other recreation areas.

Any item which can be packaged on a card not exceeding 9 inches in length and 5 inches in width may be sold by the new equipment. Popular selections include cosmetic and health products, toys, sundries and notions, articles of clothing, stationery supplies, household items, hardware, pet needs and souvenirs. Blister packaging, skin packaging and other advanced display techniques are used for the various items.

"Although merchandise is attractively displayed and readily accessible, the problem of pilferage is practically eliminated by this automatic equipment," says Spencer L. Childers, executive vice-president of The Vendo Company, manufacturer of the rack merchandiser. "This is an important benefit to the location owner in addition to savings in effects in manpower.

"In many places, the amount of labor required to make numerous small sales is out of proportion to profits realized. By selling, serving and collecting automatically, this equipment frees clerks for other duties, allowing maximum utilization of time.

"This is the first time controlled sales of articles in open display cases have been made possible. It opens new markets to manufacturers of numerous items, making their products available in locations where otherwise it would be impossible to sell them."

Other benefits listed by Childers for the automatic equipment include "full view" display of all items. "Each item is visible at a glance in the vertical arrangement provided by the merchandiser," he said, "and the one-behind-the-other classification promotes orderliness, making it difficult for merchandise to be 'lost.'

"This greatly facilitate taking inventory. The location owner or the rack jobber can easily see what items need to be re-stocked and an up-to-the-minute appraisal of the entire selection is always available."

The double-section merchandiser has a total capacity of 1,100 items, depending on thickness of the individual packaged articles. It has lighted display signs, is 8 feet long, 6 feet tall, and 18 inches wide at the base. It was introduced at the convention of the National Automatic Merchandising Association last year in Chicago.

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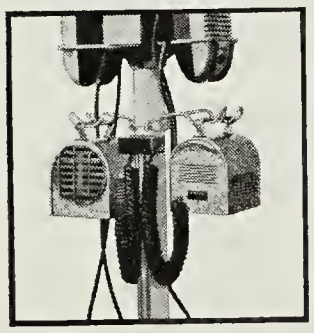

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New Xenon Projection Lamp

The Xenon light source for motion picture projection recently introduced by the Strong Electric Corporation possesses a number of unique features which have proven of great interest to exhibitors and projectionists.

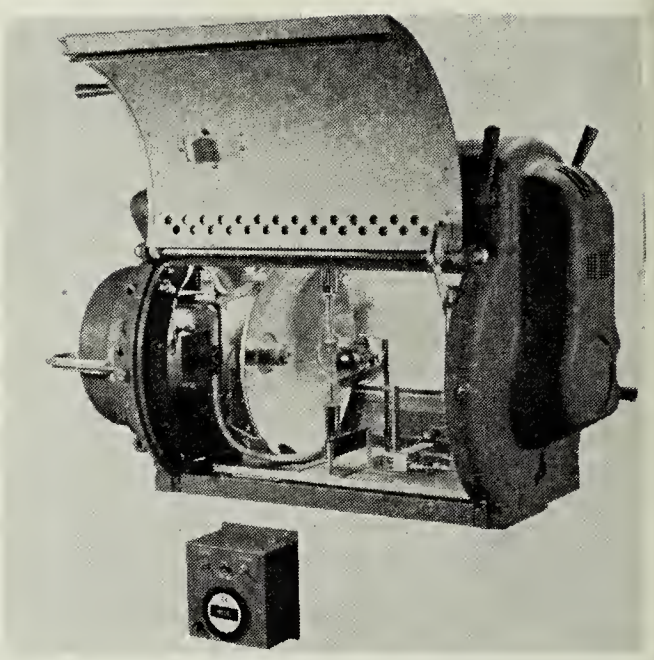
An important advantage is the steady, flickerless, pure white light with no discoloration at the screen.

"The brightness of the screen as a function of the light source depends on two principal attributes - (1) the brightness per-unit-area of the source itself, and (2) the optical efficiency of the projection system. Since various light sources are able to utilize almost identical optical efficiencies for projection, the screen light then becomes largely the function of brightness per unit area of the source.

The incandescent filament type source for projection has a brightness of approximately 35 candles/mm^2 whereas the xenon source such as used in the X-16 has a brightness of approximately 500 candles/mm^2.

On the other hand, the high intensity carbon arc has a brightness of approximately 1000 candles/mm^2 and the most powerful blown arc has a brightness of approximately 2000 candles/mm^2.

The xenon source is actually an arc between two tungsten electrodes enclosed in a quartz envelope and surrounded with a xenon gas atmosphere. Due to the fact that the electrodes are surrounded with the xenon gas and the accompanying absence of oxygen, the tungsten electrodes are consumed extremely slow, over a time of thousands of hours. Since the electrodes are consumed very slowly, there is an absence of any problem relating to the focus drift of the arc in relation to the optics, and consequently when the focus of the xenon bulb is once established at installation, it is not necessary to adjust the controls periodically as is necessary when replacing electrodes of other types."



XENON LIGHT SOURCE

The spectral composition of the light makes it possible to show color films brilliantly and with excellent color reproduction. The color of the light is independent of voltage variations of the power line supply.

Extremely even distribution of light throughout the total screen area is instantly recognized. A 3⅞-in. diameter auxiliary reflector is used in conjunction with the 14-in. diameter main reflector. The Xenon light source has another greatly appreciated advantage in the fact that a minimum of heat is projected to the aperture plate and films. Finger burning on the aperture is a thing of the past with the X-16 projection lamp and the film runs so cool as to stay in perfect focus, there being no buckling due to projected heat.

Easier maintenance and cleaner equipment with utmost simplification of operation are added plusses which projectionists like. The use of Xenon arc bulbs accordingly also greatly extends the life of the projector.

There are no moving parts employed in the light source and no special cooling is required.

The cost of replacement of the 1600-watt Xenon bulb, together with that of electric current, is little more per hour than the cost of current and carbons for operating the 46-ampere high intensity carbon arc projection lamp. These Osram bulbs, operating at 63 amperes 25 volts new and 70 amperes 28 volts aged, have a life expectancy of 1500 hours average. The higher power required when aged is to compensate for a slight darkening of the envelope as time progresses.

The Xenon lamp is started with a momentary high voltage surge similar to an automobile ignition system and then operates on direct current.

The lamp will produce 9000 lumens through a 35mm old standard aperture and 11,000 lumens through a Cinemascope aperture without shutter running. This is sufficient to well light screens up to 28 feet in width, which are common with theatres seating up to 800 patrons.

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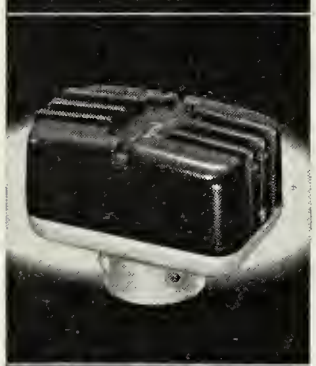

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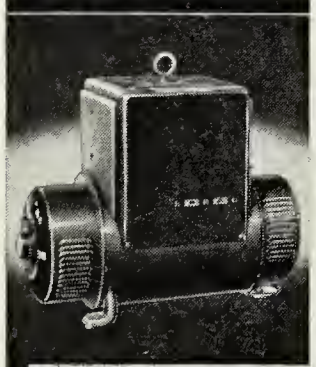
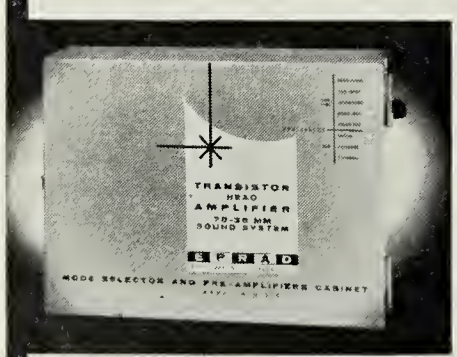


MOTOR GENERATORS

Quiet and dependable. Designed specifically for motion picture use. Uniform D. C. power source regardless of variations in primary A. C. power supply. Easy installation.

BURGLAR ALARMS

Stops break-ins and vandalism after hours. Designed to protect drive-in concession stands but can be used anyplace where vandalism is a problem. Simple to install.



TRANSISTOR SOUND SYSTEMS

The finest head amplifier sound systems available for 70-35 MM. Six models cover high and low level systems for 6 and 4 track magnetic and standard optical. Install a system to meet present needs; expand it later. Compatible with any type sound head, any type power amplifier. Compact and easy to install.

EPRAD builds products to fit your needs . . . our management operates theatres too.

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BUILDING THEATRE SOUND AND COMMUNICATION AND ELECTRONIC EQUIPMENT FOR 15 YEARS

Screens Now Brighter Than Ever

New Materials Increase Screen Brightness

Motion picture screens are better today than ever before in the history of the theatre. Not only has the reflecting surface been made brighter but with an increase in gain it has been possible to greatly improve side viewing conditions. Pearlescent pigments are responsible for increased efficiency. These pigments have been available in artificial form for many, many years and now there is available to manufacturers a natural pearl essence of unusually high purity. The lustre of this natural pearl surface not only increases initial brightness gained but the optical performance at wide viewing angles is of a high standard. The unique orientation of the pigments in the plastic mix accounts for this.

Also available on the market today is a surface that has anti-static qualities and which is claimed to repel the attraction of dust. The industry has recognized the dust problem for a long time. Even with the protection of a screen curtain, the picture image is nevertheless exposed all during operating hours to a large volume of air in motion. Dust-laden atmosphere accounts for an average light loss of 10 to 15 percent each year. This, together with normal oxidation, accounts for regular deterioration of the reflecting surface. Now, for the first time, the dust problem can be materially reduced and the efficiency of the reflecting surface maintained for a longer time.

Projectionists everywhere have read with great interest the report of the now defunct Motion Picture Research Council on the problems of screen brightness in outdoor theatres. The fact that their investigation showed some 57% of all drive-in theatres surveyed had center screen brightness levels under three foot lamberts comes as no surprise. Indoor standards are 9 to 14 foot lamberts of reflected light, leaving most drive-in screens far short of what is considered a satisfactory level.

There are, however, one or two compensating factors which must be taken into consideration. Firstly, visual acuity, which in simple terms is the ability of the human eye to perceive detail, increases as the size of the picture image increases. Therefore, the very large size of modern drive-ins is in itself a great help to the eye even though light is lacking. What is known as a satisfactory picture is the result—satisfactory in the sense that the public accepts the presentation without complaint. This should not deter anyone from trying to improve a situation that definitely needs improvement.

Secondly, the usual combination of arc light and a reflecting surface that creates light that is predominantly in the yellow-white part of the spectrum enables the human eye to respond well. Hardy and Perrin in their "Principles of Optics" show that the response curve of the eye is greatest in that portion of the spectrum between green and yellow. This means that the threshold of vision is greater in this area than it is say, for blue or red. It should be clear at this point that a properly designed reflecting surface is of the greatest importance. Fortunately, a pure white surface is perfect although its brightness gain leaves a lot to be desired. However, combining available reflecting surfaces with modern light sources permits the average drive-in to get by. This is really not enough. Effort is constantly being expended by many in the industry to improve the situation.

So far, reflecting surfaces of higher gain have made some progress but the problem requires a substantial expenditure of money. New surfaces have been planned but many cannot lick the problem of weathering, normal expansion and contraction and screen surfacings that are not uniformly applied and in perfect alignment, panel to panel, from side to side and from top to bottom. Applying higher gain panels on top of existing surfaces will, in most cases, make the new panels appear like a mosaic, simply because they cannot be perfectly aligned.

The most commonly used surface application is still white projection paint because of its comparative ease of application and its reasonable cost. It can also be removed without too much difficulty when complete retreatment is necessary.

758 SCREENINGS FROM ONE 70mm PRINT

with NORELCO 70/35mm projectors at the RKO Pantages

A "technical triumph" in the field of motion picture projection! That's what it was called when a single Super Technirama 70 print was used for the entire 61 week run of "Spartacus" at Hollywood's Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International's engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

Get all the facts about the complete line of Norelco motion picture equipment from your favorite theatre supply dealer today!

Norelco® MOTION PICTURE EQUIPMENT DIVISION

Universal 70/35 Projectors

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Simple Maintenance Controls Pipe Corrosion

Water Lacking Minerals Such As Alkaline Salts More Likely To Corrode Pipes Than "Hard Water"

The presence of copper and brass pipes in water systems, strange as it may seem, does not guarantee that repiping is not necessary. The realization of this fact, according to H. L. Shuldener, president and technical director of Water Service Laboratories, Inc., of Philadelphia, Washington, D.C., and New York may avoid expensive repiping jobs.

Any building, says Shuldener, can be in virtually perfect condition, and still, unknow to the building owner or operator, need a thorough or complete repiping job in their water system. It is very important, he adds, that those operators realize that "no metal is immune to corrosion."

Many metals have been heralded as being entirely corrosive-proof. Brass is one example. Now, says Shuldener, it is common knowledge that yellow brass can be corroded by various types of water, especially if it is hot water. Water on the East Coast, in spite of its purity for drinking purposes, can stop the flow of water by deposits of rust in iron pipes. In buildings of more than one level, it is first noticeable on the uppermost floors, when water is being drawn from below.

Shuldener is careful to remind building owners that more than the wages for plumbing services are responsible for the high repair and replacement cost of water pipe systems. In addition to plumbing costs, there are many incidental labor and material costs, such as plaster, paint, and tile work.

Conceding that there are many differences of opinion as to the durability of various pipes, Shuldener says that this diversity is due mainly to the composition and characteristics of water supplies in different geographical locations. Although this is an important factor in deciding the susceptibility of pipes to corrosion, he says that it is often completely overlooked.

Your local water supply, he says, is a dilute water combination of atmospheric oxygen and carbon dioxide, which are rain-dissolved, and mineral salts—bicarbonates, sulphates, calcium and magnesium chlorides —dissolved from the earth's crust. These salts are the elements which give water its "hardness." It is important to remember that these particles are dissolved in a water solution, says Shuldener; because, as sugar dissolved in coffee cannot be removed by filtration, these dissolved particles cannot be removed by filtration.

The corrosion of pipes, primarily resulting from the cooperation of dissolved oxygen and carbon dioxide, is usually less prevalent in water which is hardened by large amounts of the above-mentioned alkaline salts. This is because these minerals leave a deposit of calcium carbonate on the walls of the pipe. The so-called soft water, lacking these minerals, are more prone to corrosive action.

Although some municipalities add an artificial coating to their pipes. Shuldener says these, under certain conditions, are not as permanent unless the water composition is stabilized to maintain the coating.

In addition, hot water is more corrosive than cold water; hence, the frequent recommendations for more expensive hot water facilities than those needed for cold.

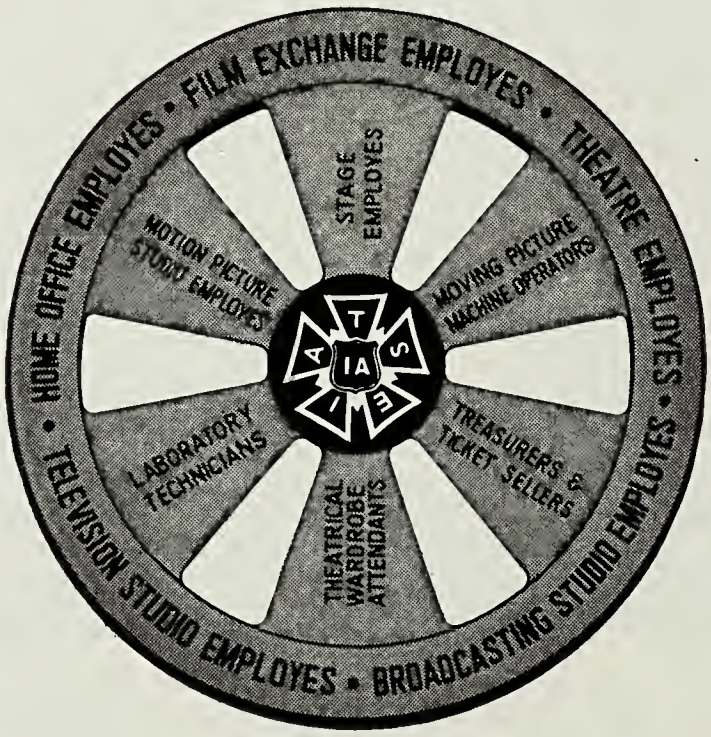
Listing a few of the corrosive effects on various pipe materials, Shuldeners notes that iron piping usually becomes clogged with rust, resulting is a loss of carrying capacity. This may also cause the "red" or rusty water nuisance, if some of the fine rust particles remain in the water.

Corrosive waters on brass causes the dissolving of the copper-zinc alloy. Leaks may then occur at the threaded joints, where the metal is thinnest. Also, when repairs are attempted, the pipes break easily.

A common nuisance caused by corrosion in copper pipe is green strains on the plumbing fixtures. When such conditions are present, and soap is added to the water, the water will turn blue.

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

Affiliated with the AFL-CIO



RICHARD F. WALSH
International President

HARLAND HOLMDEN
General Secretary-Treasurer

Suite 1900
1270 Avenue of the Americas
NEW YORK 20, N. Y.

Some communities have reduced the corrosive characteristics of water by chemical treatment. The addition of lime or soda ash to increase alkalinity and reduce carbon dioxide content is the common method, according to Shuldener. In this way, less expensive pipes are extended in their useful life, resulting in a good reduction in expensive pipe repairs. Cities such as New York, Philadelphia, and Washington have indicated that the cost of treatment is considerably less than that of repair and replacement.

However, says Shuldener, whether chemical treatment is utilized, or whether the proper choice of pipe material for the prevalent water supply is made, the design, fabrication and operation of the building's water system are directly related to the useful life of the piping system. Many pipe failures can be minimized or eliminated by proper design. Each layout has its advantages and its problems. These must be analyzed, Shuldener says.

Such considerations as the size of the pipe, the material needed for the existing water supply, the elimination of rust-collecting fittings, the directional pattern of the water, temperature requirements, and many others are not to be ignored or taken for granted.

Finally, Shuldener cautions against any short-cut methods of repair. Only experts on water composition and piping design should be contacted. "Water Service Laboratories Inc.," he said, "offers a group of complete water treating services. No attention is necessary on the part of plant engineers, superintendents or other employees. Our services are designed to minimize scale and corrosion in air conditioning systems, refrigerating plants, high and low pressure boilers; and to check corrosion in iron, yellow-brass and copper water-piping systems."

Seats That Can 'Take It'

Innovations in construction, backed by ingenious tests to assure comfort as well as durability, have established new standards for fixed public seating in the spectacular Convention Arena in Detroit's Civic Center. A major factor in the luxurious quality of the seating is the use of cushioning of fully molded, open-cell urethane foam.

Certain very practical considerations had to be met in the seating. Use with one or more tiers vacant required upholstered seating to avoid acoustical imbalance. Availability of the arena for boxing matches, hockey games and other sporting events called for durability not usually associated with upholstered seating. However, lasting comfort was needed when the building was to house such gatherings as music festivals.

Materials studies by Giffels & Rossetti engineers established open-cell urethane foam as the most satisfactory upholstering material for cushioning and seat backs. No other type of padding was permitted as a supplement to the urethane foam. General specifications called for no major blemishes on the mold skin of the cushion, a minimum of 90 per cent open cells, and a maximum of 30 per cent compression set after humidity aging and 50 per cent compression tests.

Even more exacting tests were developed to assure durability and comfort.

One test called for imposition of 300 pounds load at the center of a two-by-two across the seat three inches from the front edge. Pressure was released after one minute and the height of the front edge recorded. A 700-pound load was then imposed for one minute.

After an hour recovery period, the specifications called for no decrease in the height of the front edge of the seat foundation, providing a dramatic demonstration of the ability of the foam cushioning itself to withstand monumental abuse.

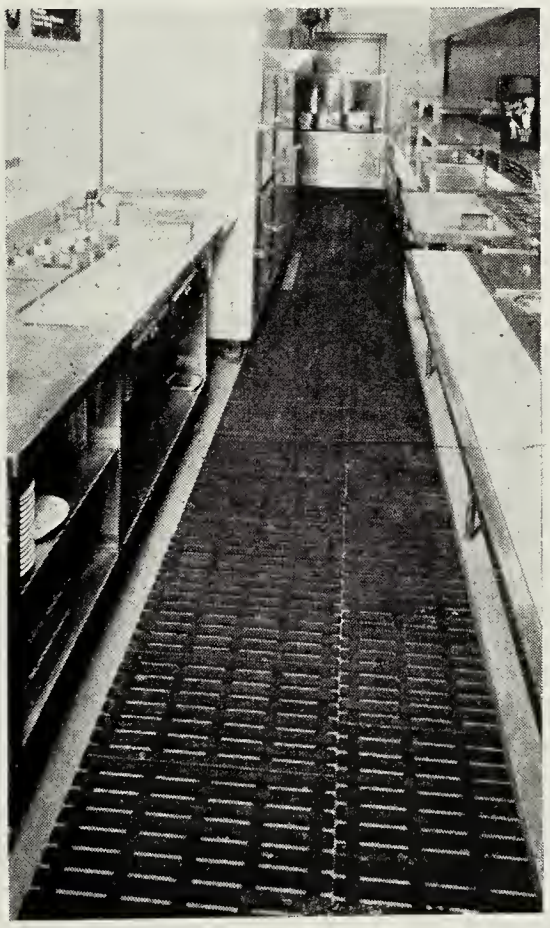
Another test called for dropping a 40-pound sand bag nine inches in diameter on the seat 100,000 times. The test provided that the center of impact be seven inches from the front edge. Impacts were at the rate of 15 to 20 per minute, with the drop starting at six inches for the first 25,000 impacts and rising to a maximum of one foot for the final 25 000. In addition to mechanical integrity of the entire seating unit, no damage was to be noted to the urethane foam cushioning or its bond to the spring system under it.

The successful candidate was a fully molded urethane foam cushion made with Du Pont's "Hylene" organic isocyanates and blown with "Freon" blowing agent. It was developed by the Davidson Rubber Company, Dover, N. H., for the Heywood-Wakefield Company, Gardner, Mass., to whom the contract for Convention Arena seating was awarded.

Arena officials have found that the seats live up to every expectation, proving not only the quality of materials and construction but also the validity of mechanical testing for establishing performance properties previously considered subjective in nature.

Despite the specialized construction which had to be developed, price of the units is not regarded as carrying a premium. The new seat types are now being offered generally by Heywood-Wakefield, and were adopted for the luxurious Fisher Theater in Detroit.

For a Beautiful, Safe Lobby
THE NEW HEEL-PROOF
American Sentinel Entrance Mat



The precision molded grease-resistant interlocking vinyl links are woven on a non-rust steel network secured to a plastic border, no-slip surface. Even the tiniest heel cannot catch. Maximum scrapeage. Keeps mud, dirt and slush outside and off your carpets. Rolls for easy handling and cleaning. 15 fade-resistant solid decorator colors, and the first marbelized polychrome colors. Design can include name.

☆ ☆ ☆

Nyracord Counter-Tred Floor Matting

eliminates the hazard of wet, greasy floors in the concession area.

Ribbed bottom side affords aeration and drainage. Retards fatigue back of counters, provides comfort underfoot. Unequalled resistance to wear. A variety of widths. Rolls up for easy cleaning.

Prevent Falls Around Vending Machines and in Restrooms with Long-Service DO-ALL RUNNER MATTING

Protects carpeting. Easy to clean. Side edge beveled. A variety of colors and widths.

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AISLE RUNNERS

which silence footsteps and provide safety underfoot.

Send for catalog sheets and prices.

AMERICAN MAT CORPORATION

1721 Adams Street Toledo 2, Ohio

"America's Largest Specialists in Floor Matting"

Protect Yourself From Ruin

An Adequate Insurance Program Can Mean The Difference Between Being Able To Continue, Or Closing Your Doors

■ During the past year, the estimated property loss due to fire alone exceeded $1 billion. Monthly fire losses exceeded the $100 million mark twice during the winter months, as a result of increased heating hazards.

Fire deaths during 1961 totaled nearly 12,000 persons, and an estimated 437,023 building fires occurred.

But fire is only one of the hazards confronting the motion picture exhibitor, though it remains the greatest menace. In addition to the many other problems he faces, the exhibitor is continually threatened by the chance occurence of vandalism and malicious mischief, theft, robbery, wind damage, riot, and many other possibilities.

His insurance coverage, therefore, must be adequate enough to enable him to withstand a disaster, such as a major fire, and still be able to reopen his theatre.

This article was prepared to give you information on the types of coverage you must have to protect yourself against not only the common hazards such as fire loss, building and property damage, but specialized types of coverage that the owner of a place of amusement should consider.

Exhibiting films to large groups of the public exposes the owner of a motion picture theatre to a great variety of risks not encountered in other business enterprises. He must carry enough insurance to meet any claim against him, or to cover losses he might encounter, or to make up any loss of earnings while his theatre is closed down.

Broadly speaking, insurance for places of amusement can be broken down into three main categories: (1) Building and property damage, (2) Contents and Personal Property Damage, and (3) Business Operations.

A detailed examination of what types of coverage are recommended under each of these major groupings will show you if your present insurance program is adequate, or needs updating.

Building Property Damage

Fire Insurance: For insuring all buildings. Insures against direct loss or damage by fire or lightning, including destruction by civil authority to prevent further advance of fire from neighboring property.

Theatre Form: Especially designed for theatre operators (in lieu of a Building and Contents form) to protect them against physical loss to their property. Included in the coverage on a theatre building are outside stairs and ladders, canopies, plate and stained glass, mirrors, wall and ceiling frescoing and decorations, fixed seatings, fire curtains, galleries, chandeliers, gas fixtures and permanent fixtures such as pipe organs.

Builders' Risk Form: Indemnifies the insured for loss of or damage to a building under construction from specified perils. Insurance applies only in course of construction, it being standard procedure to pick up the risk under a permanent policy upon completion.

Extended Coverage Endorsement: Covers property for same amount as Fire policy against all direct loss or damage caused by windstorm and hail, explosion, riot and civil commotion, aircraft, vehicles and smoke.

Vandalism and Malicious Mischief: Written by endorsement with the Extended Coverage Endorsement and extends the policy to cover loss or damage caused by vandalism or malicious mischief.

Demolition Insurance: For an additional premium, the Fire policy may be extended to cover a loss resulting from the enforcement of any state or municipal law or

WALKER SCREENS

Since 1914

WALKER HI-GAIN WHITE SCREEN
The newest addition to the Walker line, this screen combines the brightness of a metallic screen with the side angle light distribution of a white screen.*

Reflectivity is controlled by the seomless, wavy, contoured surface which has proved so successful on the High Intensity Screen and the Plastic Molded White Screen.

WALKER HIGH INTENSITY SCREEN
First choice of exhibitors throughout the world since it was introduced in 1950.

This metallic screen, with a seomless, wavy, contoured surface, presents the highest picture brightness possible, consistent with good projection proctice.

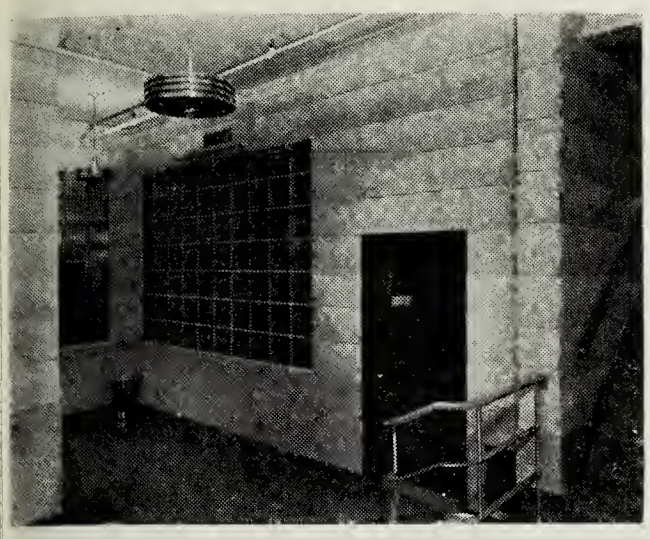
WALKER PLASTIC MOLDED WHITE SCREEN
Introduced in 1940, this screen represents the highest efficiency thot can be built into a white screen. The low rotio of center-to-side reflectivity results in uniform picture brightness from any viewing ongle.

Its surfoce is seamless and contoured to control diffusion of light ond increose shorpness of definition.

*U.S. Patent 2,002,733

N.T.S

manufactured by WALKER AMERICAN CORPORATION distributed by NATIONAL THEATRE SUPPLY COMPANY



When new construction or remodeling is being considered, always ascertain whether or not proposed designs are in compliance with accepted insurance requirements.

ordinance which necessitates, in rebuilding, the demolition of any part of the insured building not damaged by fire or other hazard. Study your local regulations on this point.

Vacancy and Unoccupancy: Because of the nature of seasonal amusement businesses, this endorsement may be of particular importance. The standard Fire policy, in most states except Texas, permits vacancy for only 60 days without attachment of this endorsement.

Removal of Debris: Extends coverage to include cost of debris removal following loss by hazards insured against. Of value where building is not wholly combustible and where type of construction makes removal of damaged building costly—as, reinforced concrete or heavy masonry. This extension is incorporated in most forms covering buildings forms and may be added without charge, generally, when it has not been incorporated in a form.

Coinsurance Clause: Designed to provide a rate credit for carrying an agreed proportion of insurance to value. When attached to a Fire & Extended Coverage contract, Sprinkler Leakage or Business Interruption policy, the insured becomes a coinsurer for the amount that the insurance carried is less than the coinsurance percentage agreed upon (60%, 70%, 80%, 90%, 100%) of the sound value of the insured building.

Trees, Shrubs and Plant Insurance: Covers direct or indirect damage caused by fire or other insured hazards to grounds and landscaping improvements, consisting of trees, hedges, shrubs, plants, flowers and sodding and to seats, benches, gates and other betterments of grounds. Parks especially, in this classification of risks, are prospects for this coverage.

Standard Mortgage Clause: Where property is mortgaged the mortgage will require attachment of this clause to indicate and protect his interest, in event of loss.

Windstorm and Hail Insurance: Indemnifies the insured for loss of or damage to specified property resulting from wind or hail. Coverage is generally effected by attaching a special Windstorm and Hail form to the standard Fire policy or the same descriptive forms applicable to Fire insurance to an Optional Coverage policy or Combined Fire and Windstorm. There are structures used by amusement companies, such as outdoor theatre screens, that are very susceptible to wind damage.

Glass Insurance: A Comprehensive Glass policy insures replacement of plate glass windows and structural glass accidentally broken or damaged, or purposely broken by vandals or thieves, including supporting frames and bars, and cost of lettering and ornamentation if covered specifically—or a cash payment covering actual cost of replacement.

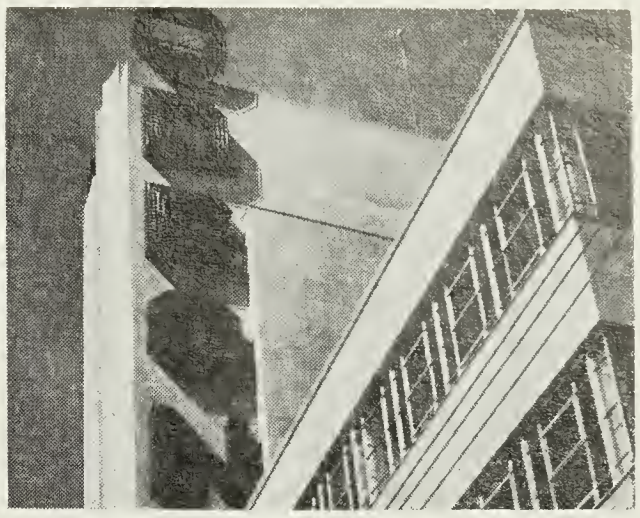
Sprinkler Leakage: For buildings equipped with sprinklers. Insures against all direct loss to building as result of leakage or faulty operation of sprinkler installations. An endorsement may be attached to a Fire policy in many states providing Sprinkler Leakage insurance along with Fire and Extended Coverage insurance.

Water Damage Insurance: Covers against all direct loss or damage caused by accidental discharge, leakage or precipitation of water or steam, but not for flood damage.

Earthquake Insurance: Covers loss caused by earthquake. An important coverage in areas where earthquakes occasionally occur.

Contents and Personal Property Damage . . .

Theatre Form: This specially tailored form makes provision for amounts of insurance to apply separately to furniture and fixtures, improvements and betterments, projection room contents, and films. It would be used instead of a Building and Contents form by a theatre operator to insure against fire and other named perils.



Expensive electrical and neon signs can be insured against all direct loss or damage, including windstorm and hailstorm damage, under policies written by various companies.

Extended Coverage Endorsement: Applicable to contents and personal property just as it is to real property.

Vandalism and Malicious Mischief: Covers intentional destruction of property by racketeers, cranks, spiteful employees, pranksters and other wrongdoers. This extension of coverage to contents is more important for entertainment businesses than for most commercial risks.

Boiler and Machinery Insurance: Insures against damage to property (operator's, as well as property of others) caused by explosion of specified boilers or breakdown of specified machines. Coverage may include

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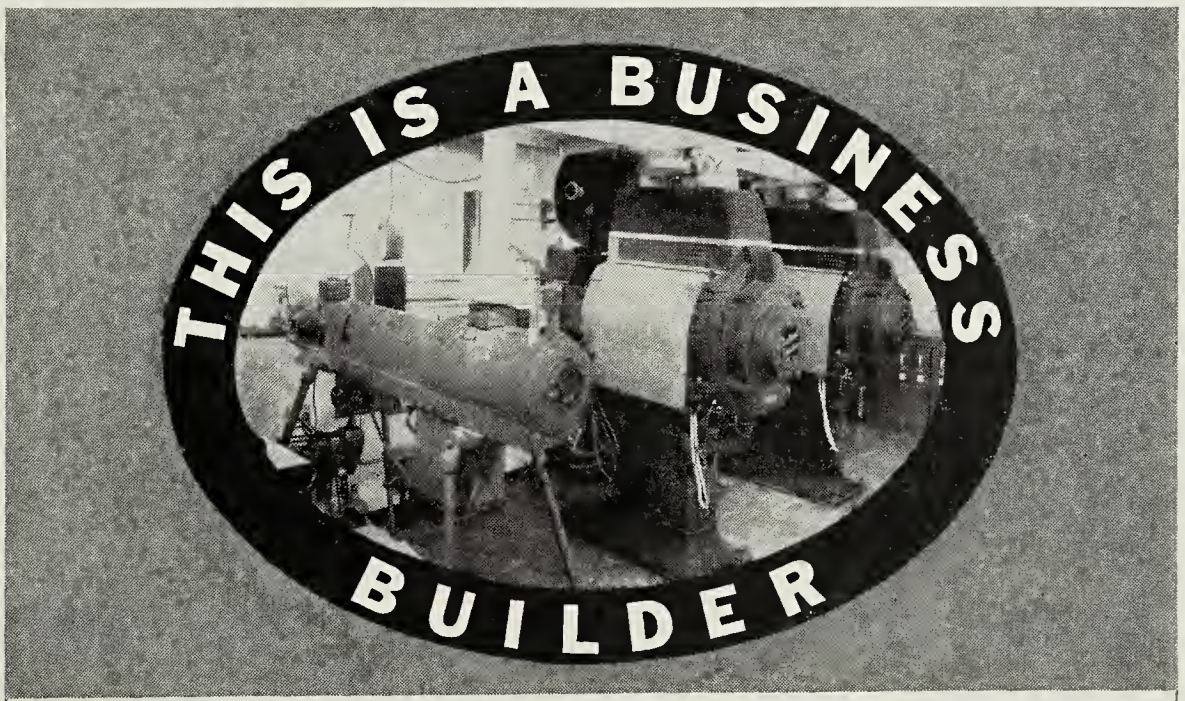

Universal Arc Slide Projector

- Promote concession sales. Remind of closing hour of snack shop.
- Project merchant advertising.
- Photograph patrons with Polaroid Transparency Film and project on screen instantly.
- Show pictures of lost children.
- Project date strips throughout running of trailers.
- Call doctors without interrupting sound or picture.
- Project song slides.
- Embellish screen with color during projection of titles, and black and white film.
- Project colored curtain or screen surround while running shorts.
- Cultivate good will by projecting "Go to Church Sunday," etc., slides.

Write for literature, free demonstration or trial period use.

THE Strong ELECTRIC CORPORATION
21 CITY PARK AVENUE • TOLEDO 1, OHIO

INSURANCE

(Continued from page 45)

liability because of bodily injury to persons other than employees. Includes valuable inspection service to prevent accidents before they happen.

Business Interruption (Use and Occupancy): Reimburses for loss of income resulting from operator's inability to carry on his business because of an accident to his insured boiler or machinery.

Consequential Damage: This coverage can be used to insure against loss due to lack of power, light, heat, steam or refrigeration on account of failure of an insured boiler or machinery object.

Sprinkler Leakage Insurance, Water Damage Insurance and Earthquake Insurance are needed for contents when they are needed for the building that houses them.

Business Operations . . .

Inland Marine Insurance: Certain types of property that businesses in this category possess are subject to unusual hazards to which the bulk of personal property is not subject. For the most part the risks of transportation are present and there is a concentration of considerable value. Such property may be insured under Inland Marine policies against all risks or against many specified hazards, including the risk of transportation. The following forms may be recommended for amusement businesses:

Electrical Signs: Insures electrical and neon signs against all direct loss or damage, except loss of use, strike damage, internal explosion or blowout, short circuit, wear and tear, deterioration and damage sustained while being worked upon.

Special major medical expense policies are recommended to protect exhibitors against the crushing expenses of catastrophe illnesses and accidents, and may be planned to apply at the point where the benefits of Group hospitalization end. This type of policy may be written to insure an individual, or an individual and his family, and is available on single policy or group policy plans.

Fine Arts Insurance: Many amusement places have valuable paintings and other works of art which should be insured specifically. Also art exhibits in expositions and fairs should have this protection. Covers against practically all risks of loss or damage.

All-Risk Camera Insurance: Many amusement operators have valuable cameras and projection equipment which can be insured against loss from practically all risks.

Transportation Floater: Much property of professional entertainers, as well as exhibitors is being frequently moved from one place to another and should be insured, if possible, under special forms against the hazards of transportation. This insurance is difficult to place.

Parcel Post Insurance: Moving picture houses may want to insure all films being returned through use of a low-cost Parcel Post or Express floater, insuring safe arrival of each package shipped.

Time Element Insurance: These coverages protect the insured against consequential losses. They include:

Business Interruption (Earnings): Reimburses operator for profits he would have earned if fire or other hazards insured against had not occurred, including reimbursement for necessary continuing expenses such as taxes and rent. Payroll expense may be eliminated, partially covered or fully covered.

Contingent Liability: An optional Business Interruption extension that covers loss to an operator of an amusement business resulting from shutdown of a public utility or other contributing plant due to insured hazard.

Extra Expense: Insures against payment of additional expense while operating in temporary quarters due to damage to building by fire or other insured hazard. Particularly valuable for amusement operators who must keep their business open during the operating season.

Rental Value Insurance: For owners of buildings. It protects building owner against loss of income where rentals have been interrupted or rental values impaired by occurrence of any of the hazards insured against.

Leasehold Interest: For tenants. Protects against loss caused by having to rent property at a higher cost, in event lease is canceled as a result of occurrence of any hazard insured against. Limit of loss is stated as an agreed fraction per month. The more valuable an established location due

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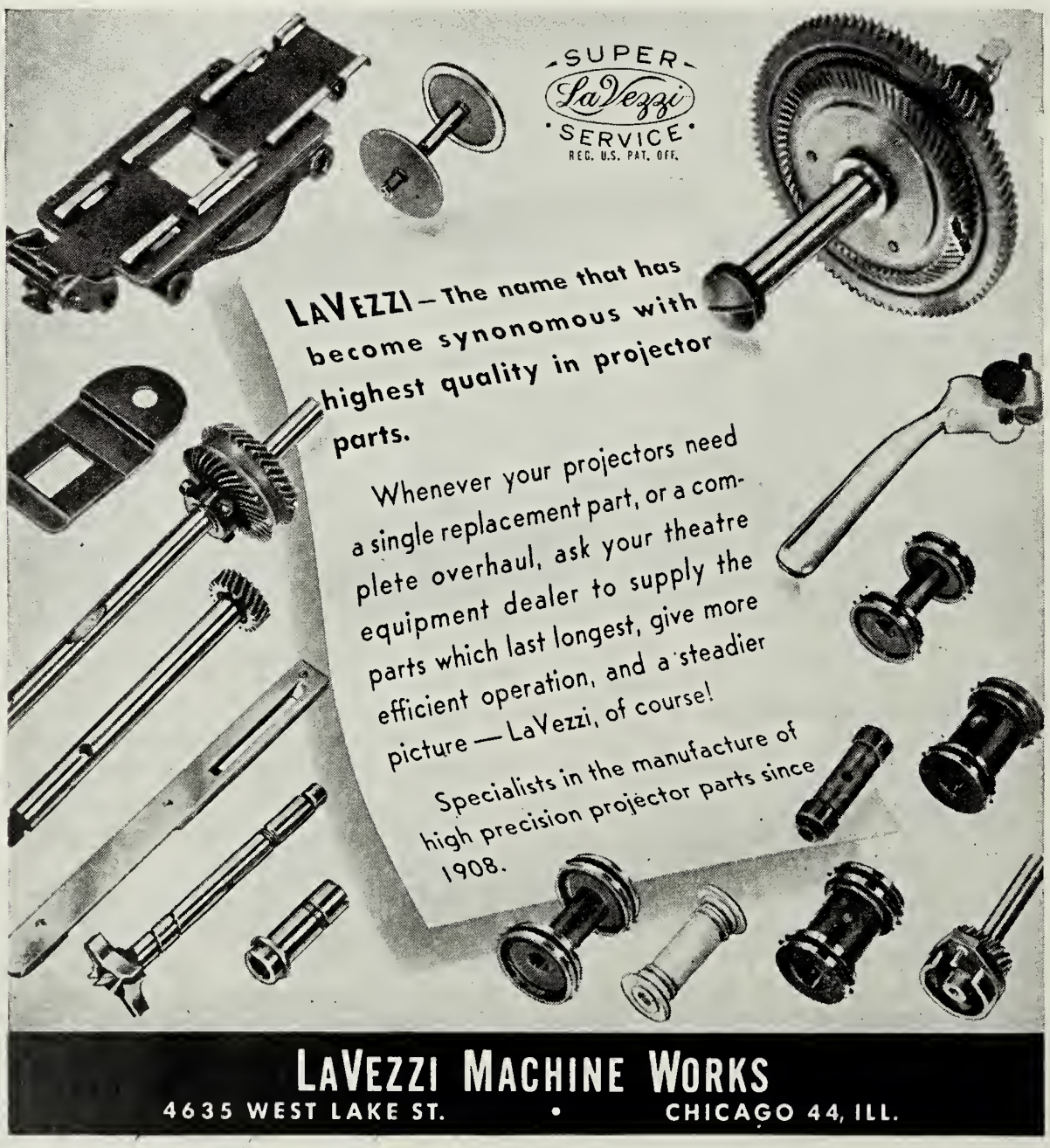
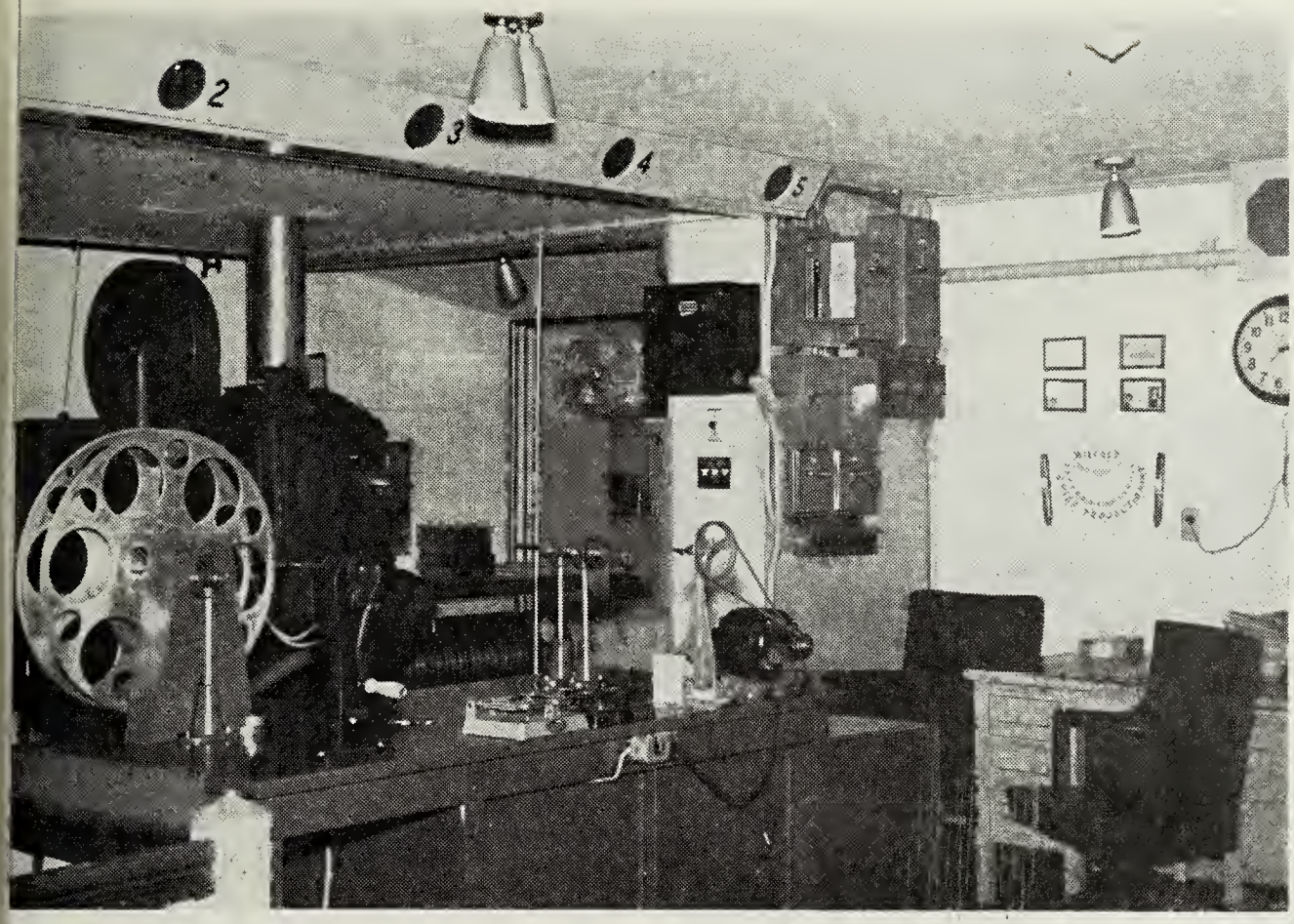
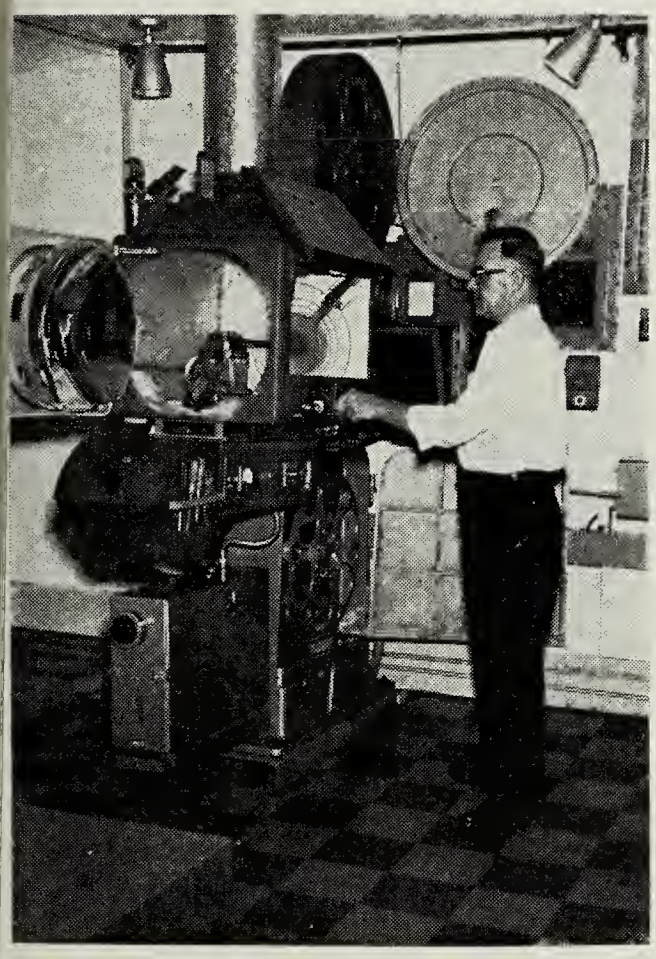






New Bedford Arcade Given Renovation

The 1,000 seat Arcade Theatre, New Bedford Mass., owned by L. Marcou, has undergone a major renovation.

Seat spacing was changed to 37 in., new carpeting installed, and the projection booth completely done over.

All new equipment was put into the novel booth, shown in the accompanying photographs.

Victoria-X 70/35mm projection equipment with Strong's 35/70mm lamp and six channel sound, was used. The Supply Dealer was Joe Hornstein, Inc.

The projection booth, a model of efficiency, includes a combination office-film inspection room adjacent to the new booth.

The booth itself has six monitor speakers that permit sound adjustments to be made directly from the booth. Each auditorium speaker may be checked separately without leaving the booth.

Exclusive features assure by far the brightest spots for the least money.

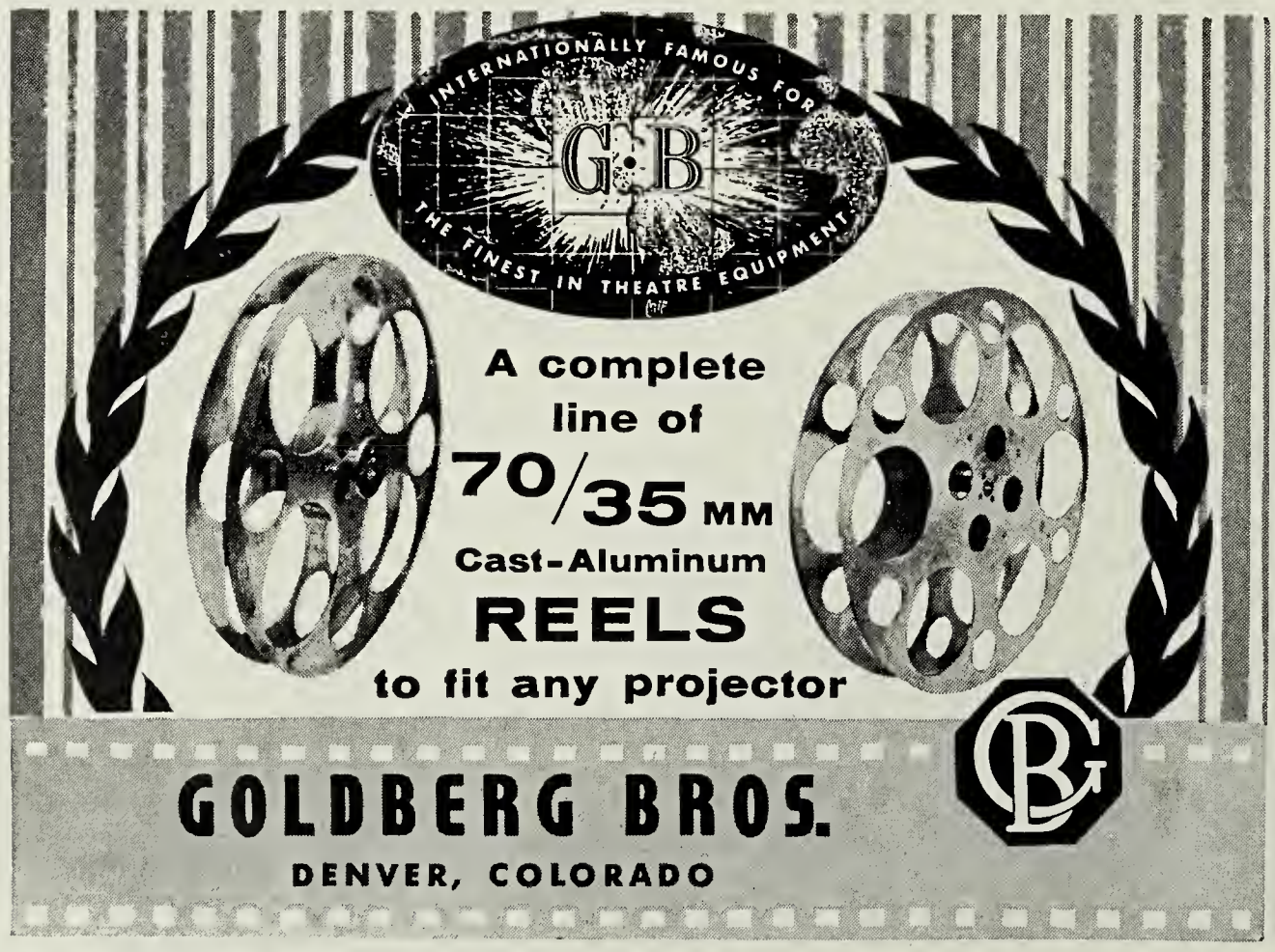
A complete line, from the small incandescents to the world's most powerful carbon arcs.

Free demonstration in your theatre on request. Write for brochure, giving length of throw.

THE Strong ELECTRIC CORP.
21 CITY PARK AVENUE
TOLEDO 1, OHIO

ARC 120—New Projection System

Multiple Lens System Said To Require No Major Booth Changes



WHAT IS ARC 120?

ARC 120 is a new system of motion picture projection, a multiple lens system composed of a deep-curved screen and a special lens that can be attached to any existing 35mm projector without changing anything on the projector.

The ARC 120 system can project motion pictures filmed by one camera and employing standard techniques, or motion pictures filmed in Cinemascope, Technarama, Todd-AO and Vistavision processes, after a print of the original negative has been made into the ARC 120 process. The cost of this conversion is approximately the same as the cost of printing a standard 35mm print. The original negative is returned in its original condition.

The two special lenses project the film perpendicularly, the joining point of the film remaining invisible, and the intensity of the light where the images meet reduced by an electronic choke, with the result that there is absolute illumination, no distortion, and as complete a feeling of audience participation as is available in any existing system of motion picture projection.

INSTALLATION OF ARC 120

The total cost of installation, including two lenses for the two projectors and a deep-curved screen, is under $5,000.

To replace a flat or slightly curved screen with a deep-curved screen can be done between the close of one night performance and the start of the next night performance. The screen can be installed within six hours and the lenses can be adapted to any projector in approximately the same time.

Any technician can install the system, as was demonstrated in Buenos Aires last year when the installation was accomplished by local technicians from an instruction booklet for a regular showing of the ARC 120 process.

ABOUT THE EQUIPMENT

Under special arrangements with ARC 120, which is the invention of Dr. Leon W. Wells, the lenses for the process are built by Zeiss Ikon. Information and advice is available from their offices already established in many parts of the world, and in offices soon to be opened in the United States and Canada.

The lenses are manufactured in different focal lengths to fill any size screen at any distance of projection. At this time, the lenses are produced in five different sizes, and production will be increased in accordance with the demand for other varying sizes.

ARC 120 is covered by issued patents all over the world and by 18 basic claims in the United States.

ADVANTAGES TO THE PRODUCER

The producer can shoot a 35mm motion picture on the lowest of budgets and enjoy the advantage of having it projected in the finest medium of projection. The filming can be done with one camera, since no special costly shooting with multiple cameras is required for projection in the ARC 120 system.

(*Continued on page 49*)

General Drive-In Constructing Theatre- Bowling Alley Combo

Indoor House Will Have 64 Ft. Screen, Facilities Of North Shore Center

■ General Drive-In Corp., of Boston, recently broke ground for a 1,200 seat theatre; 32 lane, 10-pin bowling center, and luxury restaurant. Construction of the $2,000,000 project should be completed by Labor Day of this year.

The indoor house will have the largest screen in New England, measuring 64 by 30 ft. enveloping the entire front wall. Reclining seats in a staggered pattern are planned for the inclined auditorium to insure an unobstructed view from any seat.

The combination theatre-bowling alley, restaurant, will be located in the North Shore Shopping Center, near Peabody, Mass. Designed for the convenience and leisure-time enjoyment of the large North Shore communities, the theatre will be known as "Cinerama at Northshore," and the bowling center will bear the name "Holiday Lanes," as do most others in General's circuit. The new restaurant will be named "Yankee Beefeater."

Each of the three operations will offer the utmost in comfort and luxury, Richard A. Smith, president of General Drive-In, said. He said that the theatre will feature the latest and finest in theatre appointments.

"For example," he said, "pushback seating will permit patrons to pass between rows without causing anyone to rise, and staggered seating on the inclined floor will give an obstructed view of the giant screen from any seat in the theatre.

"The air conditioning system has been designed to change thermostatically from cooling to heating as needed and the theatre will be acoustically treated throughout. Stereophonic hi-fi speakers concealed in the walls surrounding the auditorium will virtually immerse the audience in sound. The Northshore Shopping Center's 8,000 car free parking area will be available to guests at the Cinema."

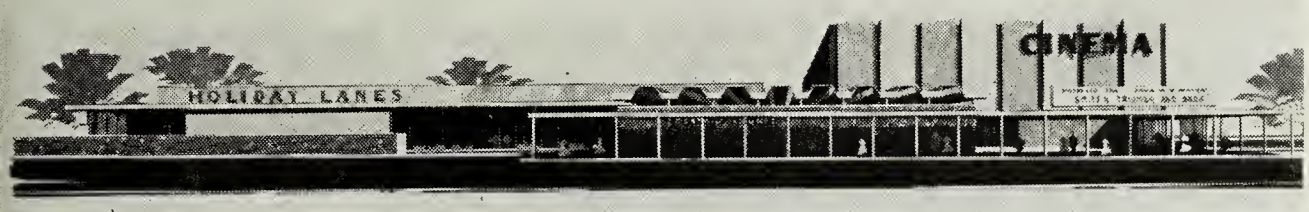
A popular feature of all General's shopping center theatres, a lobby art gallery, will be included in the Cinema.

Projection and sound will include the latest in 35/70 mm equipment. General Drive-In Corp., Boston based, has been a pioneer in the development of the shopping center house, just as it was a leader in the development of the drive-in theatre during the 40's and 50's. Its first shopping center theatre was placed in operation in Shopper's World, Framington, Mass., and was also called the "Cinema."

During the past year, General has opened additional shopping center houses in Orlando, Pompano Beach, Sarasoto and Daytona Beach; Fla., and two others in New Jersey; the Menlo Park (see THEATRE SECTION) and Cherry Hill.

The company has eight more such theatres planned for construction during 1962. In addition, it currently owns and operates 26 drive-in theatres, 20 suburban theatres, and a large chain of bowling centers of which ten are located in New England.

Cinerama at Northshore



Typical of the expansion plans of the nation's exhibitors is the above combination theatre-bowling alley-restaurant under construction for the General Drive-In Corp., at a new shopping center near Peabody, Mass.

New Portable Vacuum Ideal For Theatres

The contour design of a new portable cleaner makes it easy to mount on the operator's back, as well as on the floor and wall. Ideal for auditoriums, and theatres and other hard-to-clean places, the machine can be converted from vacuum action to blower action in just seconds. For additional sales and technical information, contact Commercial Vacuum Cleaning Div. Hoffman Industries, 103 Fourth ave., New York 3, N. Y.

STRIKE!

If you've had deep cuts into your BO receipts made by TV, cards, bingo and bowling, you can strike back, and turn the tide! Start with your seating. Quick as a flash, we can re-new your worn, torn coverings and replace lost or broken parts; and you won't miss a single show. Like to talk it over. Phone us NOW.

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The NEW "Urafoam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

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CHAPEL 2-2561

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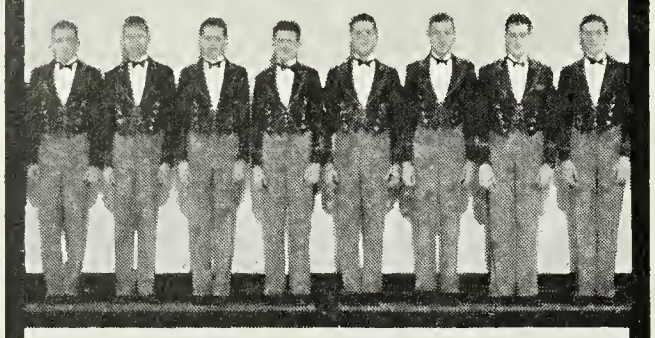

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Theatre managers all over the world have been outfitting their ushers with Lintex Collars and Fronts for more than twenty years. If you aren't now supplying these essential uniform accessories to your ushers, write today for quotation and samples.

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- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
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- Anchor bolts, leveling plates, and anchor bolt plans and reactions are included.
- Screen is heavy gage galvanized metal with a baked prime coat of paint.
- Prices furnished upon request.

CAREW STEEL COMPANY
York, Pennsylvania

ARC 120

(*Continued from page 48*)

Another big advantage to the producer is that, since his film is not limited to showings in a single process, he is enabled to exhibit his product in ARC 120 and also sell it to television.

TECHNIKOTE
DRIVE-IN SCREEN PAINT

NOW!—
WITH MAGIC SILICONE
For better flow-out and increased weather resistance

"SUPER WHITE" . . . an old standby! Gives excellent coverage and produces high light gain; can be applied by brush, roller or spray gun and covers any surface. Most economical.

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NOTICE: NEW HOME ADDRESS
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Phone 44 2-2559. If no answer call 44 6-6743

ADVANTAGES TO THE EXHIBITOR

The exhibitor is enabled to use the newest system of motion picture projection on the market with very low installation cost to him and without any change in his present equipment. Within six hours after having used ARC 120 projection, he can resume his normal operation, if so desired.

As was conclusively demonstrated in Argentina, where a picture in ARC 120 was shown successfully in public showings, the exhibitor can employ this system most profitably by showing a low-rental film at road show prices.

ADVANTAGES TO THE MOVIEGOER

Because of the economy involved in installation of ARC 120, and in all other facets of the process, including the advantage of negligible duty charges since there is no heavy and costly equipment to transport, this system can be shown in any part of the world. Now, for the first time, an audience participation system can be seen in many countries, for example, Mexico, where other such systems have not been shown because of the expense involved in equipment.

EXHIBITIONS OF ARC 120

ARC 120 has been tested with tremendous success in the following places: Blackpool, England, for five weeks beginning in August, 1959; International Film Festival, Argentina, three weeks, January, 1961; Metropolitan Theatre, Buenos Aires, for four weeks, July 1961; Academy Theatre, Hollywood, and Grauman's Chinese Theatre, Hollywood, demonstrations in March, 1961.

A Special Award was bestowed on ARC 120 in recognition of its "outstanding contribution to the film industry" at the International Film Festival in Argentina.

Press reviews of these test showings emphasized the "exceptional possibilities for the transmission of big shows" offered by ARC 120 and "the splendor and brillance" of the new system.

CONCLUSION

ARC 120 projection is a practical and economical new system designed to accent audience participation in a motion picture. It is projected on a deep-curved screen without distortion from any viewed angle, projected with perfect clarity and in absolute illumination. This is accomplished without any increase of normal light source and without changes in the present projection system, since it uses present booths for its projection.

Bausch & Lomb Publishes Catalog Index For Requests

Bausch & Lomb, Inc., has made available a new 22 page illustrated index to simplify selection of informative data on the Co.'s line of optical and electronic products.

Called B&L Products, the new index is divided into consumer goods, scientific instruments, ophthalmic, and space and defense products classifications, corresponding to the major product divisions of the Co. Catalogs of allied products are grouped together for quick, easy reference.

Entries of interest include such catalogs as Motion Picture Camera Lenses, Motion Picture Projection Lenses, and others. A copy may be had by writing to Dept. F46, Bausch & Lomb, Inc., Rochester 2, N.Y., specifying Catalog L-86.

THEATRE CATALOG ISSUE

Information Service Department

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Underground Cable

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INSURANCE

Continued from page 46

to good business conditions, the more costly it is to obtain one with similar income possibilities.

General Liability Insurance: Protection against third party claims, especially for alleged bodily injury, is essential for amusement businesses. It may be secured by the following forms of insurance:

Comprehensive General Liability: Liability insurance in amount adequate to cover the catastrophe hazard is a requirement of all amusement enterprises. This insures in one policy against all declared existing liability hazards and any additional liability hazards which may occur during the policy term, arising from operator's buildings, premises and business operations. Product and Contractual Liability shown below are included, but may be eliminated if desired, or written separately.

Crime Insurance: Loss of money by robbery or burglary is a real threat to these insureds. It may be covered by:

Blanket Crime Policy: Affords, under a single limit of insurance, the broadest coverage against the crime hazards available on a package basis. It provides the same coverages that are available on an optional basis under a 3-D policy against employee dishonesty, loss inside and outside the premises, money orders and counterfeit paper currency, and depositor's forgery.

Disability Insurance: There are a great variety of Disability insurance plans available from both Casualty insurance and Life insurance companies. The following policies, while varying in extent of coverage offered by the underwriter, have become more standardized among the major companies and are considered of great importance:

Group Hospitalization Insurance: Provides hospital confinement benefits and covers surgical and maternity expenses incurred in a hospital by those covered by the policy, employees of a business concern. Policies are often written to include families of the employees. A master policy is held by the employer and certificates are issued to insured employees. A portion of the premium may be paid by the employer and the balance by individuals insured, usually on a payroll deduction plan. Individual policies are available in addition to group policies.

Major Medical Expense Policy: Pays medical expenses arising from illnesses and accidents up to a specified amount, as $2,500, $5,000 or $7,500, subject to a deductible of generally $100, $300 or $500. Most policies contain a Coinsurance feature whereby the company pays an agreed amount, such as 75%, of costs between the deductible and the maximum aggregate. This insurance is recommended to cover the burdensome cost of catastrophe illnesses and accidents and may be planned to apply at the point where the benefits of Group Hospitalization policies end. It may be written to insure an individual, or an individual and his family, and is available on single policy or group plans from various Casualty and Life insurance companies.

Tape Splices Used To Hold Frame Loss To A Minimum

The condition of the prints that an exhibitor receives has been the subject of much controversy. Reciprocal is the word to use in focusing blame for the situation. One thing is certain, that bad prints eventually cost the exhibitor money, either in discouraged patrons or in extra time his projectionist must devote to repairing damaged film. Exchanges have the responsibility to send thoroughly checked prints that are in serviceable condition, but despite all precautions, a print may break in the middle of a reel.

It is this situation that the exhibitor dreads. A darkened house focuses attention on its management. The audience quickly becomes hypercritical if the show is not promptly resumed. Under the circumstances, the projectionist often makes the hastiest repair possible. Later, he may use a bench splicer to do permanent repair.

Sometimes, many feet of leader are lost in handling, so that there is barely enough to thread the projector, or original identifying marks are lost. Leaders whipping around on rewinds often break, and should be restored to original length, or footage may be lost.

Making a poor splice, either by using a poor scrapper, misalignment, old cement, poor contact, staples or stiching techniques, all eat up footage. The bad frame (or frames) must be cut out and lost. With some kinds of joins, a sprocketed tape is preferable. Strengthening mutilated film dotted with too large cue marks, torn sprocket holes, burn or blister areas is accomplished quickly and easily with this type tape. Not only are frames saved, but often the join is more durable, for only a perfectly made cement splice will hold.

HOLLYWOOD'S 10¢ LINE...GREATER PROFIT...GREATER DEMAND

Pre-sold coast to coast by such headliners as Captain Kangaroo on CBS-TV. Remember,

Your daily
REPEATING PROFIT
is our
MOST IMPORTANT PRODUCT

ONE OF THE **BIG 3** IN CANDY BAR SALES

Hollywood BRANDS, INC.

Makers of the nationally advertised *Balanced Line of Best Sellers*

CENTRALIA, ILLINOIS

Stand Location, Attractiveness—Concession 'Musts'

Preferred Position Of Best Sellers Down In Front

Lets Today's Improved Packaging Help You Sell

■ For a while, the future of confectionary sales hung in a delicate balance, influenced by a growing public concern over calories and cavities. But the members of the candy industry marshalled their resources and took on the job of selling America more candy than ever before.

Though dollare sales figures have increased dramatically in the Post War years ($930,000,000 in 1947 to approximately $1,275,777,000 in 1961), candy manufacturers fretted over what appeared to be a failure of per capita consumption to rise as dramatically as the population. Per capita consumption of candy 15 years ago was put at 18 lbs per person. In 1962, an estimated half pound per person increase in candy consumption took up some of the slack in consumer candy sales.

BAR SALES UP

Theatremen will be glad to learn that candy bar sales are on the move, with an 8% increase last year. If the confectionary industry and candy manufacturers continue to step up the promotion of candy on all fronts during the coming year, theatremen can look forward to better candy and confection sales than ever before.

But profiting from "heavy" advertising will only do half the job. In anticipation of a stimulated public demand for concession stand items, theare owners would do well to check and see if their approach to confection stand management hasn't become static and lacking imagination and vitality. There is more than first meets the eye to successful candy retailing. Indiscriminately displaying merchandise at the concession counter will almost surely cost the theatreman money. A poor location of the stand will likewise cut back sales as effectively as a dimly lit, poorly maintained marque will hurt the boxoffice.

SUPERMARKET KNOWHOW

Using candy counter and back bar space wisely can make all the difference in the world. Take a look at the supermarkets.

First of all, they take advantage of mass display, but any salesman will tell you that the best sellers are given preferred positions and more shelf space. A preferred position is one that is "down front" in plain sight of the customer. Just as in the theatre, front and center offers the best visibility and gets the best price. Put the fastest moving repeat items where everybody can see them; kiddies and adults.

The traditional location of the concession stand against the rear wall of the auditorium

New Fangled Profits
Old-Fashioned Flavor

Switzer's licorice

Only 4¢ per bar*

Only 5½¢ per bar*

For that chewy, flavor proven licorice that reminds you of the "Good Old Days", it's Switzer's . . . and it gives you:

- Above average profits
- Steadily increasing sales potential
- A ready-made market

*Available in Cherry Red also

Switzer's LICORICE
St. Louis 2, Mo.

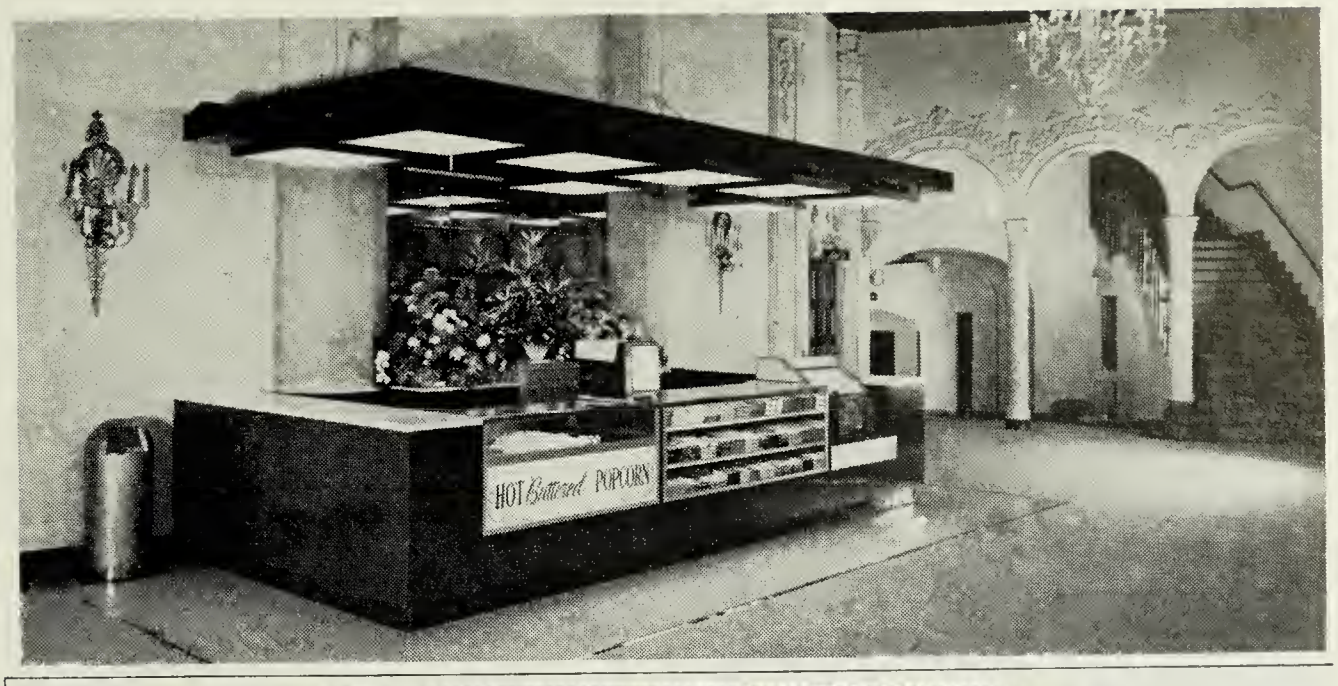
Photos show view of the lobby of the old Broadway Capitol, Detroit, before it underwent extensive alterations (left), and redone lobby and concession stand of the remodeled house now called the Grand Circus (below). The management has enlarged the show palace's candy stand and replaced the older style front with one of striking natural wood and glass. Lighting has been changed to brighten the entire corner the stand occupies. Both the walls and the huge arch above the stand were redone.

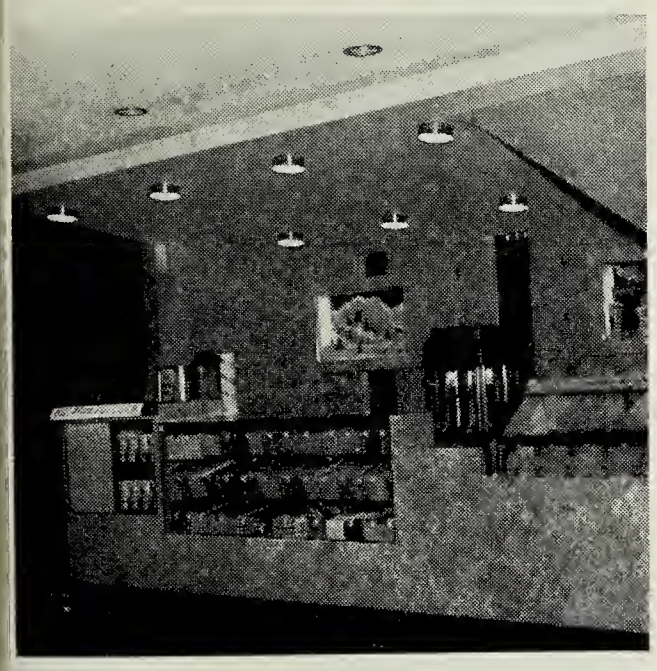
← *Before*

↓ *After*

is a good one. Traffic must break in the lobby to fill both sides of the house and the logical place for location of your stand is a spot that everyone must pass. Think of the supermarkets again.

Much merchandise today heavily emphasizes packaging because the product must sell itself to the consumer as he walks past in the supermarket aisle. Each package, in effect, is a sign. But to sell, the sign must first of all be seen. Take advantage of packaging improvements on the part of the manufacturers. Use plenty of glass in your stand and take advantage of back bar space to display what you have to sell. Let packaging improvements work for you.





BASICS

It goes without saying that attractiveness, let alone cleanliness, is basic to the selling of any food product. With candy sales in many cases amounting to the difference between a profitable versus non-profitable business venture, theatremen should be fanatically insistent on their concession personnel main-

taining the highest standards of personal appearance. Common sense will tell you that attitude has much to do with the effectiveness of your concession stand help, too. Would you hire a salesman with a chronically sour personality?

If you yourself care about making more dollars from your concession operation, remember that no amount of advice can substitute for the prime requirement of success —and by that we do mean enthusiasm.

try a FREE working SAMPLE!

popsit plus!

will bring more profit to the most profitable concession in your theatre!

America's finest popcorn seasoning imparts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*

New Products Review

Some Thumbnail Descriptions of Selected Products Which Have Interesting Possibilities for Theatres

Eprad Has Alarm For Drive-Ins

A new, low priced, easy-to-install protection system for drive-in theatres called the "Watch-Dog Burglar Alarm," has been announced by Eprad, Inc., according to Jim McSorley, marketing manager of the Toledo, Ohio manufacturer.

D-1 ALARM

"Every drive-in concession stand experiences vandals breaking in, wrecking equipment, spilling pop syrup around and giving the stand a 'tornado-just-passed-thru' appearance. The vandals don't get much but they do a lot of damage," McSorley stated.

"The Watch-Dog Burglar Alarm system is designed to prevent this vandalism," he continued. "To keep costs down, it has been designed as a 'minimum security' system. A real 'professional' might be able to beat the system but professionals aren't the problem. It's the 'amateurs' who do all the damage."

"Here's how the system works. When the theatre closes, the system is turned on with a special key (the same key turns system off just before opening). When the system is on, if anyone jimmies open a door or window, wham on go the floodlights and whrang a giant bell clangs, And the vandals are stopped dead in their tracks.

"The basic system, consists of four items: (1) a master control unit (8½″ x 6″ x 4″) which wall-mounts inside the building, (2) a key switch unit (2½″ x 4″ x 2″) which mounts outside the building (special key turns system on and off), (3) a special low voltage 10 inch bell which mounts inside the building, and (4) three 3″ x 6″ signs to mount on doors.

"Addition, the theatre will need to purchase one "contactor" for each window and door in the concession stand (double doors take two). There are two types of contactors available which will meet any installation need."

Any electrician can install the system easily and quickly, according to McSorley. Complete installation prints are included with system.

Sani-Kitt Provides Complete Washroom Cleaning Convenience

Every business establishment, large, or small, can now offer its customers and employees the benefits of sanitary, odor-free washroom facilities—thanks to the new self-service "Sani-Kitt" now being produced by Plunkett Chemical Company, Chicago. This new easy-to-use cleaning aid is now available through distributors of janitor supplies, hotel and restaurant items, industrial supplies, hospital supplies, and many others, including automotive parts jobbers. Because of its reported simplicity and low cost, it is claimed as the ideal solution to washroom maintenance for any type of business.

Designed for easy use, the "Sani-Kitt" contains everything needed for complete washroom care: special Plunkett chemicals, scouring powder, steel wool, sponge, mop, and plastic gloves. Complete instructions are included, so that even an untrained employee can quickly learn to do a professional job in minutes. The "Sani-Kitt," packed in a compact, sturdy fiberboard carrying carton, weights only 19 pounds.

WASHROOM KIT

Included in the "Sani-Kitt" are ample supplies of Plunkett "PC-150", a powerful liquid scale and stain remover containing a germ killer; Sanoform "CS-2", a combination disinfectant, deodorant and fungicide to control harmful bacteria; Plunkett "Renovene" labor-saving solvent cleaner and polish for sinks, and Plunkett "Klenzine" grease solvent for cleaning out traps and drain pipes.

The complete "Sani-Kitt," contains enough supplies to maintain an average washroom for 90 days or more.

Bryn Mawr Introduces New Pilelifter Machine

Gordon Clausen, president of Bryn Mawr Products, announces the addition of a pilelifter machine to the Bryn Mawr line of rug maintenance products.

The proven economy, comfort and long wear of carpeting has led to wider and wider use of soft surface floor covering, and thus the role of the pilelifter is more important than ever to good maintenance. This machine combines a heavy, powerful vacuum with a deeply-penetrating roll of bristles. It has been developed to remove deep-down grime and grit, and to restore crushed, matted pile to fluffy freshness.

The Thor Pilelifter Machine brushes are a full 17″ wide. This pilelifter machine features dual independent hand controls, so the pilelifter brush can be operated independently of the vacuum a feature which the manufacturer claims makes the machine ideal for brushing in dry powder cleaners. The brush has 12 rows of scientifically-spaced all-nylon bristles that dig deeply into carpet pile to dislodge dirt. A protective shield around the brushes prevents dirt fallout on clean rugs.

The Thor Pilelifter machine is sturdily built for hand working power. ½ hsp. motor drives the vacuum, and 1/3 hsp. motor drives the brush. Adjustable front wheels compensate for different carpet pile heights, and are designed to prevent marking pile. The machine works right up to within 1″ of wall.

NEW PILELIFTER

Constructed in heavyweight cast aluminum with chrome finish and protective vinyl bumper, the Thor Pilelifter is competitively priced.

Armstrong Fire Guard Fireproofs Ceilings

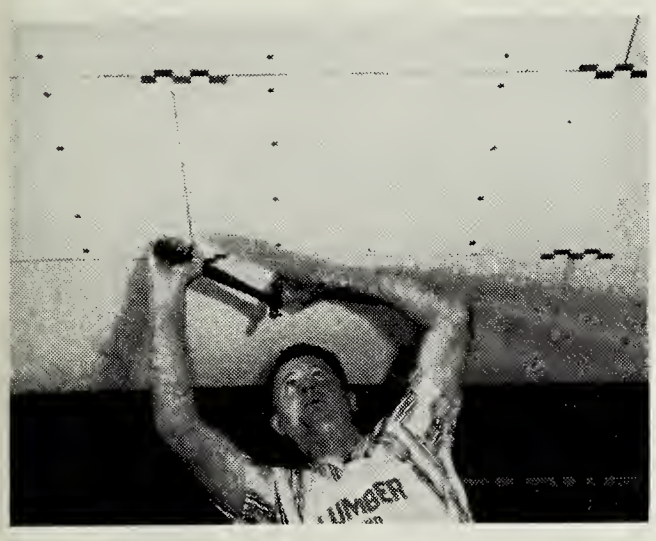
A new type of fire resistant ceiling panel capable of protecting structural steel joists from flame and intense heat for over three hours in a fire has been developed by the Armstrong Cork Company.

The new mineral product, called Armstrong Fire Guard Nailing Panel, is designed for fast, economical installation in areas where a fire protective ceiling is required under steel bar joists. The panels—approximately 2′ x 5′ in size— can be fastened to standard type nailing channels with annual ring nails. End joints are reinforced with steel bridging clips at each panel intersection.

The material costs generally less to install than ordinary metal lath and plaster fireproofing. It also eliminates the costly delays often associated with "wet" fireproofing methods. Since the panels are installed by a completely "dry" method, no extra moisture need be introduced into the building.

Fire Guard Nailing Panel can be used as a finished fire protective ceiling in office basements, garages, warehouses, factories and similar areas where ceiling appearance is not of primary concern. It is also ideally suited for use as a fire rated "upper ceiling" in double ceiling construction. In unleased office space, for example, Fire Guard Nailing Panel can be installed first to meet building code

fire safety requirements. Later on, when the space is leased, a finished ceiling of the occupant's choice can be added beneath the Nailing Panel.



ARMSTRONG FIRE GUARD

The new Fire Guard product has been thoroughly tested by Underwriter's Laboratories, Inc. It not only protects steel joists in the event of fire, but also combines with the floor structure itself to prevent dangerous heat and flame from spreading to other parts of the building.

The surface finish on Fire Guard Nailing Panel is a smooth primed paint finish that provides an excellent base for field application of additional paint when desired.

The product is available now through Armstrong Acoustical Contractors.

New Emulsified Dressing Stops Pavement Decay

A new emulsified pavement dressing and refinisher has been developed by Revere Chemicial Corporation. The dressing is designed to resaturate dried, lifeless and spalling asphalt and black-top pavements with the natural oils drained by prevailing weather conditions. Revere Pavement Sealer is said to resist gasoline, oil, petroleum solvents and drippings which deteriorate these surfaces; and to protect and seal out moisture seepage and dust infiltration.

This dressing, formulated from coal tar pitch, waterproofs, seals and rebonds the pavement aggregates, forming a seamless blanket of protection against temperature extremes and pavement shifting. The resaturated pavement becomes pliable and resistant to normal expansion and contraction, according to Revere.

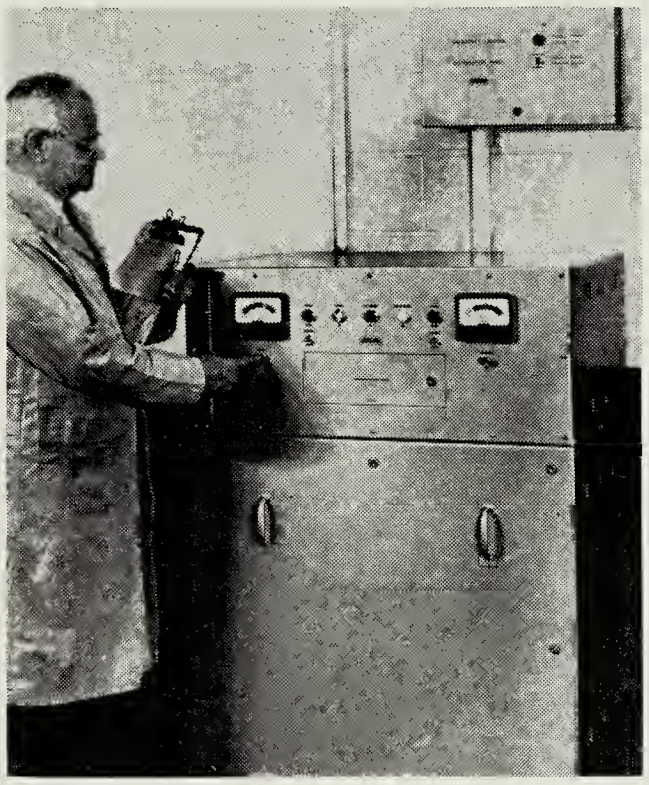
Standard Electric Time Emergency Lighting Systems

Instantaneous and automatic operation, electrical supervision and automatic recovery are claimed as features of two 32 Volt emergency lighting systems available from The Standard Electric Time Co., Springfield, Mass., for incorporation in all types of non-residential buildings.

The systems, according to the manufacturer, assure that, should normal lighting fail, emergency lighting will come on instantly and automatically. Systems also have built-in "supervisory" circuits which report immediately any disarrangment in the system—even to a burned-out bulb in an exit sign.

Power for the new systems is provided by Flexlab Nickel-Cadmium batteries which maintain their useful life for 25 years or more. These batteries are non-acid, therefore do not corrode terminals or hardware. They can be fully discharged and recharged repeatedly without harm, are safe (do not gas on trickle charge), require addition of water only once a year, and are housed in permanent Polystyrene cell cases which permit viewing water level. Recharging is accomplished automatically.

Simplicity of the systems reportedly makes for low installation costs and long-life nature of the power source assures minimum maintenance expenditure.



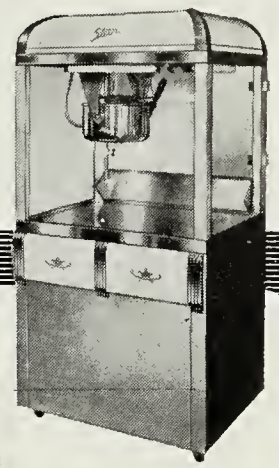
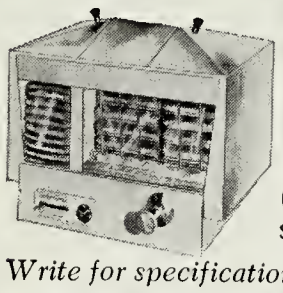
EMERGENCY LIGHTING

A 24 page catalog illustrates and describes the systems (designated Series 100 and Series 200), as well as the standard Series 300 system. Also included is information on a new line of exit signs, application information and typical job specifications for emergency lighting systems.

Countex Makes Counting Money Easy Work

A new type of coin holder and automatic coin counter, COUNTEX, has been in use in many school cafeterias for more than a year—and has proved to be a real problem-solver, says the manufacturer, Coin Calculator Corporation. They claim COUNTEX is especially helpful for inexperienced money-handlers. As coins are deposited in it, they are automatically counted; the amount can be read at a glance. A line indicates when a standard roll is reached, and it is a simple process to empty the tray into a coin roll. The unit also holds coins for making change or totalling receipts.

(Continued on page 58)

STAR MAKES FOOD SERVING PAY
Dependable Quality
POPCORN MACHINES
HOT DOG EQUIPMENT
COUNTER COOKING UNITS
COUNTER & FLOOR MODELS FOR EVERY REQUIREMENT

Floor Model 95
16-oz. Capacity

STAR STEAMRO JUNIOR 35
Combination hot dog steamer & roll warmer
Write for specifications of complete line
STAR MFG. CO.
DIVISION OF HERCULES GALION PRODUCTS INCORPORATED
6300 ST. LOUIS AVE. ST. LOUIS 20, MO.

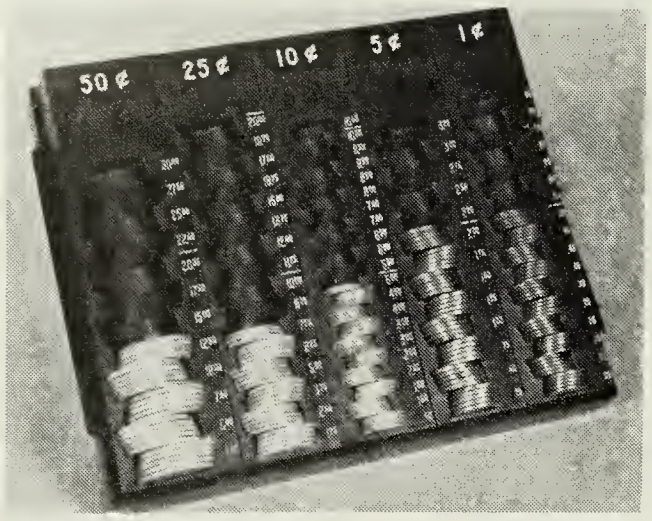
KINNER'S
Glass & Chrome Cleaner
For those who have need for, and want the best. In use in thousands of Theatres and Motels. Meets the requirements of the Federal Label Law. Sold by Leading Theatre Supply Houses everywhere in the U.S.A.

GOLDEN PALACE SHRIMP ROLLS
Packed 50 with serving bags and point of sale material, color trailers available.
GOLDEN PALACE FOOD PRODUCTS, INC.
543 West 59th Street, New York 19, N. Y.
CI 6-2739

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples
Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.
• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

(Continued from page 57)

COUNTEX is made of high-impact plastic, and consists of five separate coin trays set in a precision case. Each tray has pockets to hold five coins separately, so that cumulative errors are impossible.

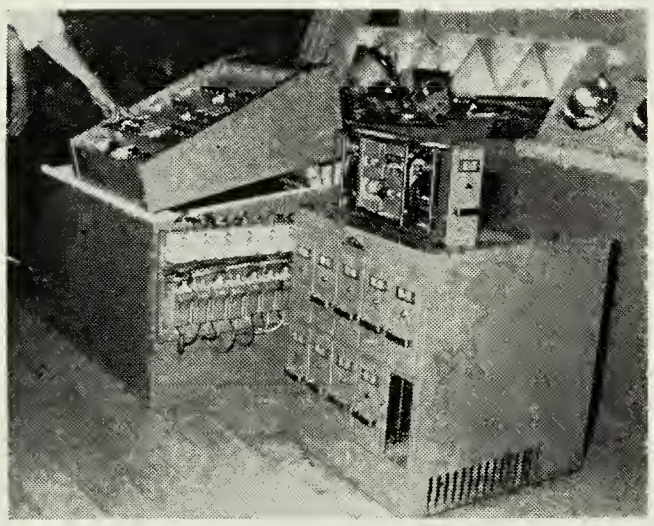


COIN COUNTER

The unit is used by banks and financial institutions. Descriptive brochures are available on request.

Silicon-Controlled Dimmer Introduced By Toshiba

A new type of electric dimmer equipped with a silicon-controlled rectifier for use in television studios, theatres, hotels and public halls has been introduced by Tokyo Shibaura Electric Company.

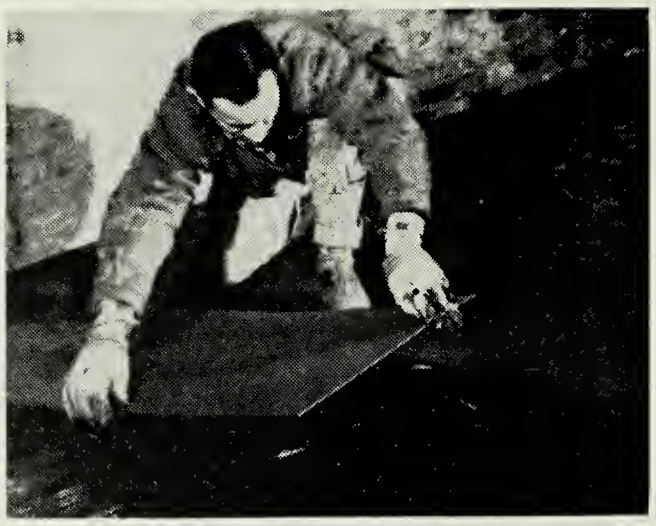


DIMMER CONTROL

Push-button controls permit one-man operation of the dimmer which has a capacity of 10 kilowatts. A one-kilowatt unit is shown (right) on top of the cabinet. The control console (left) permits a wide range of light control. Unlike thyratron types which cause a 10-volt voltage drop requiring transformers, the silicon-controlled rectifier causes only a 1.5 volt voltage drop, making transformers unnecessary. In addition, the new Toshiba system is said to eliminate "lamp singing" which plagued older types of dimmers, making it completely acceptable for television use.

Permanent Flooring Sheets Outlast Concrete

A new, durable, ready-to-lay pre-fabricated flooring which can be installed quickly over almost any floor surface, is available from The Monroe Company, Inc. of Cleveland, Ohio.



PRE-FAB FLOORING

Recommended for resurfacing concrete, wood or metal floors, the 2 ft. by 3 ft. preformed sections form a solid new surface that will withstand heavy traffic loads, according to the manufacturer. Permanently bonded NU-FLOR provides a resilient, safe and non-slip surface.

It's claimed that the simple two-step operation will not interrupt traffic or production and can be installed by inexperienced personnel.

It is reportedly ideal for hand and power operated trucks and will not chip or crack.

The standard sections are supplied in packages of 8 sheets, covering an area of 48 square feet. Each sheet is a uniform ¼ inch in thickness.

Monroe Introduces New Roofing Compound

A new bonding agent added to Damp-Dek roofing materials enables leaks to be repaired when they occur, even during driving rain. It was announced by the Monroe Company that under-roof damage can be stopped immediately before costly equipment and stock become water-soaked.

Spot repair or total recoating can be accomplished over wet roof areas. Repairs remain elastic and will not crack, blister or peel. No heating or mixing required, so that inexperienced labor can maintain year around weatherproofing.

The roofing compound is available in brush

ROOFING COMPOUND

and trowel consistencies for every type roofing problem. Brush consistency is shipped in 55, 30 and 5 gallon containers and trowel grade in 550, 300, 100, and 50 pound containers.

For complete details and descriptive literature, write the Monroe Company, Inc., 10703 Quebec Avenue, Cleveland 6, Ohio.

New GE Lamps Have Electroluminescent Source

General Electric has announced a new electroluminescent light source five times brighter than any other now commercially available.

Gormer F. Davis, of G.E.'s Miniature Lamp Dept., said that the brighter electroluminescent panels will be sold as part of an inexpensive yet unique night-light, multiple-outlet combination this year.

The new light source has many varied applications, as is evidenced by the successful installation of the lamps in the Brooklyn Paramount Theatre.

In commenting on the new product Davis said: "General Electric has been selling its electroluminescent light sources for over a year now. We have refrained from publicizing our electroluminescent panels until our production facilities could be expanded to meet the increasing demand for our lamps.

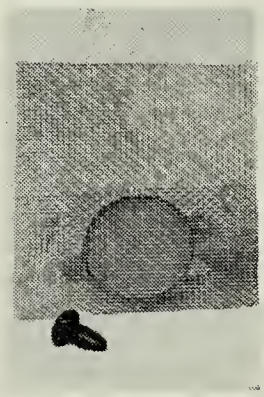
He said General Electric electroluminescent panels have 3 major advantages over similar products: (1) Their light output is five times greater; (2) They are available in four colors —green, blue, yellow, and white, instead of just green; (3) They are flexible, thin, and can be used in many more applications. Other types are made of such rigid materials as glass and metal.

"The brightness of our four colors represents a major engineering breakthrough. The least efficient of our colors is comparable in brightness to the brightest of any other electroluminescent lamp now on the market," Davis said.

General Electric electroluminescent lamps are currently available in sizes ranging from one square inch to 164 square inches (11-¾" x 14"). They are flexible plastic encapsulated panels only 30 thousandths of an inch thick or comparable in thickness and flexibility to a heavy magazine cover. Initial brightness, operating on 60-cycle, 120-volt current, ranges from 4.5 footlamberts (units of light) for green, 1.5 for yellow and white, to approximately 1 footlambert for blue. "Sample" prices range from $0.75 for a one " square to $14.00 for a 11-¾" by 14-inch rectangle. Prices for quantity orders are lower and depend upon the sizes and quantities involved.

Multi-Clean "Foam-Killer" Stops Foam Build-Up

An inexpensive new "Defoamer Pouch" developed by Multi-Clean Products, Inc., St. Paul., Minnesota, is said to effectively prevent the build-up of foam inside wet pick-up vacuum cleaners.



It consists of a special foam-inhibiting chemical enclosed in a screen pouch which is easily attached to the intake deflector of any Vacuum Cleaner.

As scrub water enters the tank, it is exposed to this chemical which breaks down suds in seconds. After the vacuum cleaner has sucked up and "treated" 3 or 4 tankfuls of water, a thin film of the material will be deposited on the filter and inside walls of the tank. This speeds the breakdown of the foam inside the machine.

Foam-Killer kits consisting of 3 defoaming pouches are available from local Multi-Clean Distributors. Special Shutoff Kits containing one Defoamer Pouch and one Disposable Shutoff Cartridge are also available.

now there are two great 3-drink dispensers.

(one of them is just right for you!)

The new Dole Pacer looks like the famous Dole Director. But there's a difference:

The Pacer is an ice-cooled dispenser, designed for use where there is a ready source of ice and pre-cooled carbonated water.

The Director utilizes mechanical refrigeration and is available with a built-in carbonator, if desired.

One of them is exactly right for you! Either of them can help you increase total refreshment sales . . . and give you more profits per square foot. Look at these outstanding merchandising features:

■ *Speeds service — Serves three drinks from one dispenser.* ■ *Illuminated End Panels with brilliant transparency inserts.* ■ *Built-in Dole Valves assure accurate quality control.* ■ *New Deeper Base accommodates all size drinks.* ■ *Three 1⅛-gallon syrup tanks give big capacity.* ■ *Rugged Construction — durable Implex plastic cabinet.*

For further information, see your representative for Coca-Cola, or write: Manager, Vending and Equipment, Fountain Sales Dept., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Georgia.

Manufactured and distributed by The Dole Valve Company, Chicago, Illinois

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY.

New Cabinets Help Ice Cream Sales

Concession Operators Say Angle-Vision Cases Boost Sales Two and Three Times When Product Selection is Wide Enough

■ New merchandising techniques combining greater product visibility and suggestive selling by attendants, with increased emphasis on self service are showing a definite influence on ice cream sales in indoor and Drive-In theatres.

The industry, responding to rising ice cream sales, is favoring the relocation of ice cream cabinets and the handling of novelty items in the twenty cent and over category.

The Ice Cream Trade Journal reported recently that sales were maintaining a steady level year round, with winter sales in some areas approaching summer figures. In New York City, the journal reported, the sale of ice cream has equalled that of the usual refreshment stand mainstays, popcorn and candy.

The move that has had the greatest influence on sales figures appears to be the installation of new angle-vision type cabinets (see accompanying photos) with some exhibitors reporting a doubling or tripling of sales volume after installation of the new cases.

What to sell also can influence the sales picture. Usually determined by what items are geographic favorites, the wise selection and varying of items offered can help sales. The general rule is to carry a limited line of stock items and to rotate novelty items such as ice cream pies, flavored sundaes, etc.

An argument can be made for stocking a wider variety of products on the grounds that adults are more selective than the kiddies, however, stocking three or four select products that are good sellers in your area should provide you with a wide enough selection. Don't make the assumption that what sells in another locale will be a good item for you. Efficient display of the items you select will help patrons make up their minds.

Keep in mind the classic picture of the child, penny in hand, peering through the glass of a candy cabinet at the rows of bright candysticks, sourballs, licorice sticks, and mints, no more able to make up its mind that the proverbial jackass that starved between two hay stacks. Adult patrons can only be selective when confronted by a wide selection.

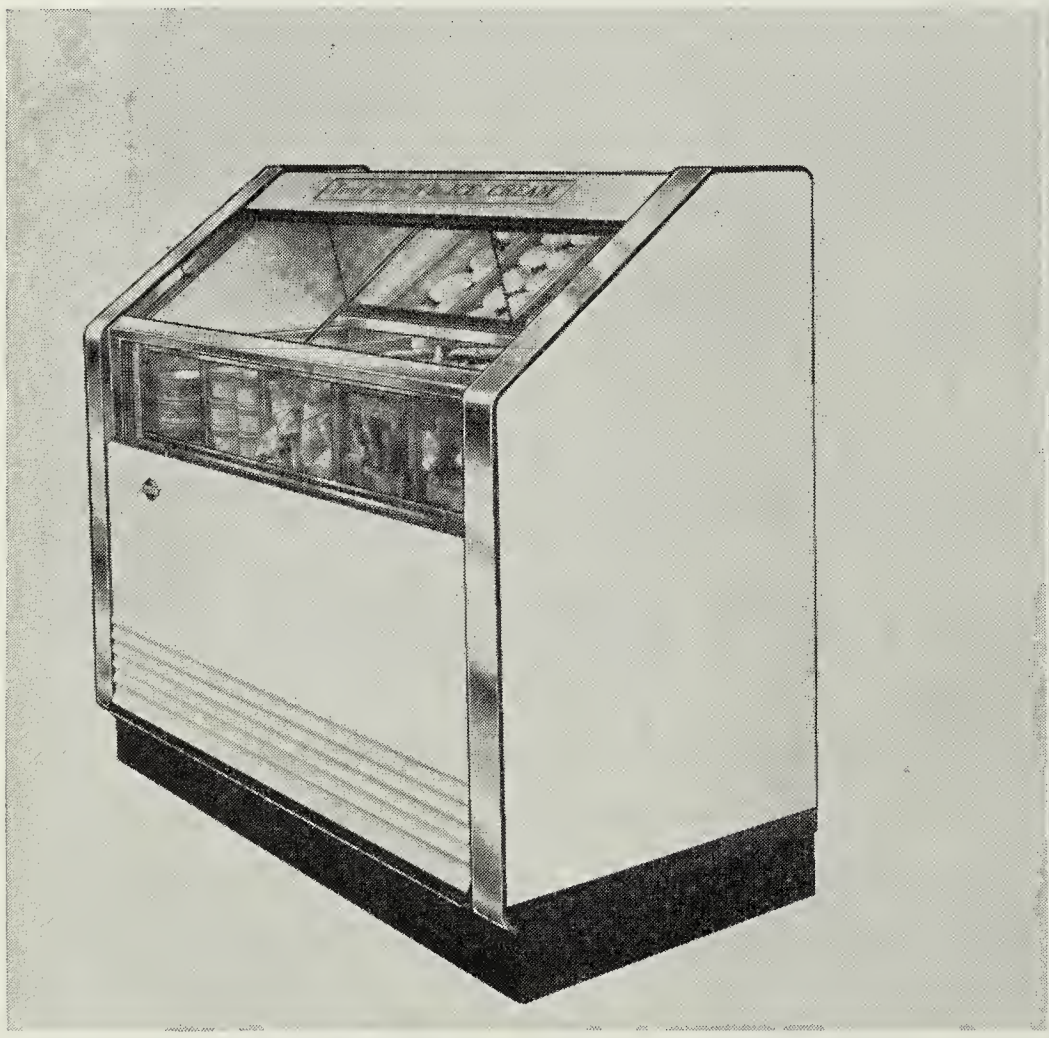
Compensate for a reduced line by alternating sundae flavors every few weeks. Back bar and cabinet posters can help patrons make up their mind and keep others from becoming impatient while waiting.

Another point to keep in mind is that the theatre owner is often forced to offer standard items offered by other retail outlets, but at a higher price. Inquire about such items as pre-packed sundae cups and off-size dixies. If you are forced to handle the same items as other retail ice cream outlets you will have to use merchandising ingenuity to help sales along.

Overall, it would seem that location of ice cream cabinet and sales line are the two key factors in the theatre sale of ice cream. A modern display case sold by the Bally Case and Cooler Co., has had a striking effect on sales in both indoor and Drive-Ins. Two cases are offered, both with open front for greater product visibility, the feature that does much of your selling for you.

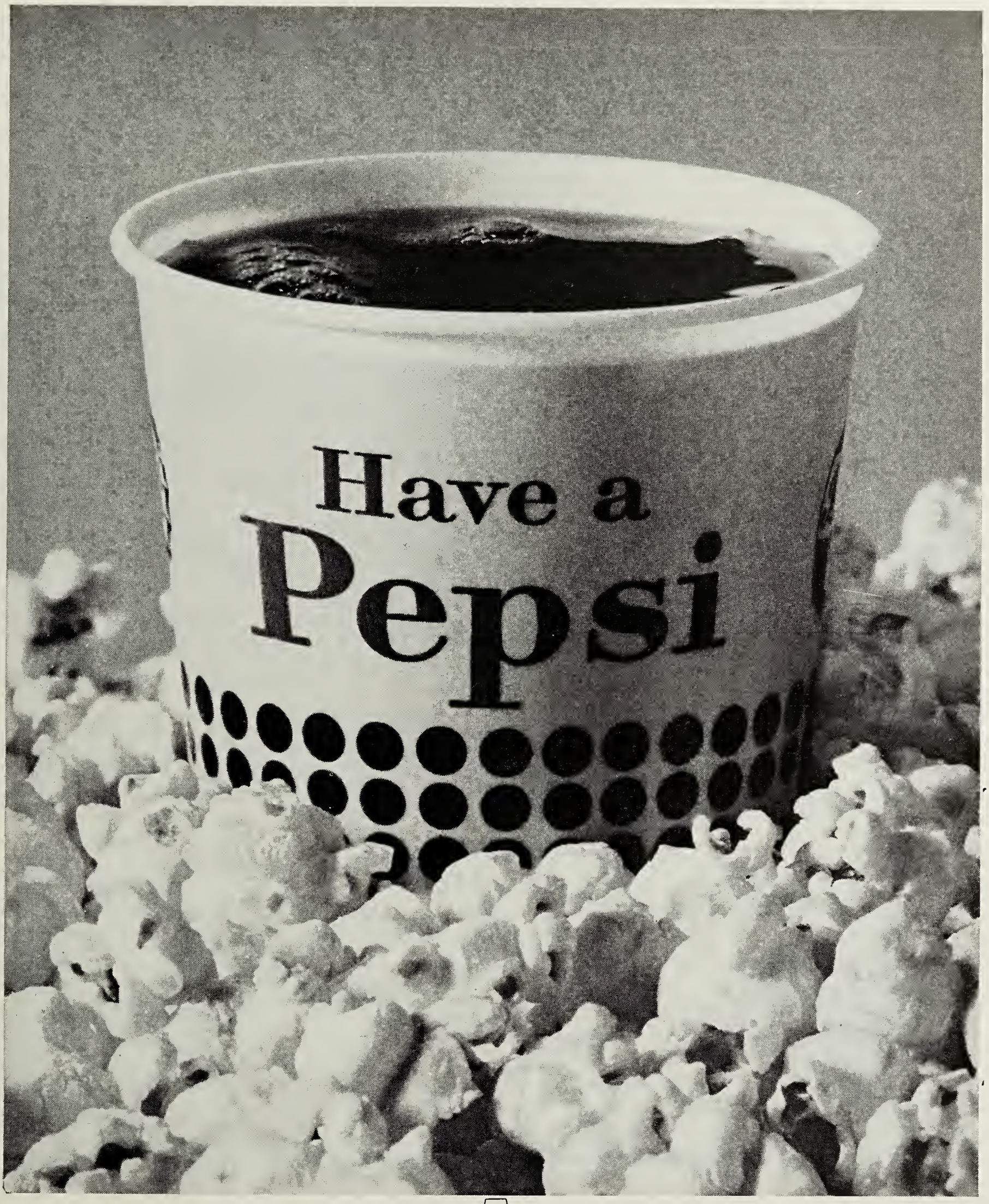
These cabinets are so designed that they often blend effectively with existing concession stand units to form an attractive extension. A compact model measuring 30 in. long by 26½ in. deep and 45½ in. high, can be easily located, even in small concession areas.

A larger cabinet for the Drive-In has a roomy storage compartment at the bottom of the case for extra storage. A representative of Bally stated "these cases are already being used in many theatres throughout the eastern states and it's truly sensational the way they skyrocket sales." Vendors report instances where sales have more than tripled.



DRIVE-IN DISPLAY CABINET

INDOOR ANGLE-VISION CABINET



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

A Great Growth Industry

Automatic Vending Chalks Up $2.5 Billion In Sales; Adds To A Growing List Of Products Machine Vended

■ The third installment of the "soaring sixties" is nearly half paid as we pause to look at a gigantic infant among American industries—automatic vending. The vending industry, 75 years old last year, is described by industry spokesmen, among others, as one of the great growth industries of the day. Its 1961 gross sales, near $2.5 billion, is more than double the gross sales figure of 1951; and, a $4 billion mark is expected by 1965.

Automatic merchandising has come a long way since that day in 1886 when three Britons applied for the first U. S. vending machine patents. The industry has survived prejudicial legislation, vandals, cheats, and many forms of mistrust and misunderstanding, to become a respected member of the American economy. Although the industry was relatively unimportant as an element of the national product during its formative years, no other retailing method has progressed so rapidly and so imaginatively in so short a time as automatic merchandising.

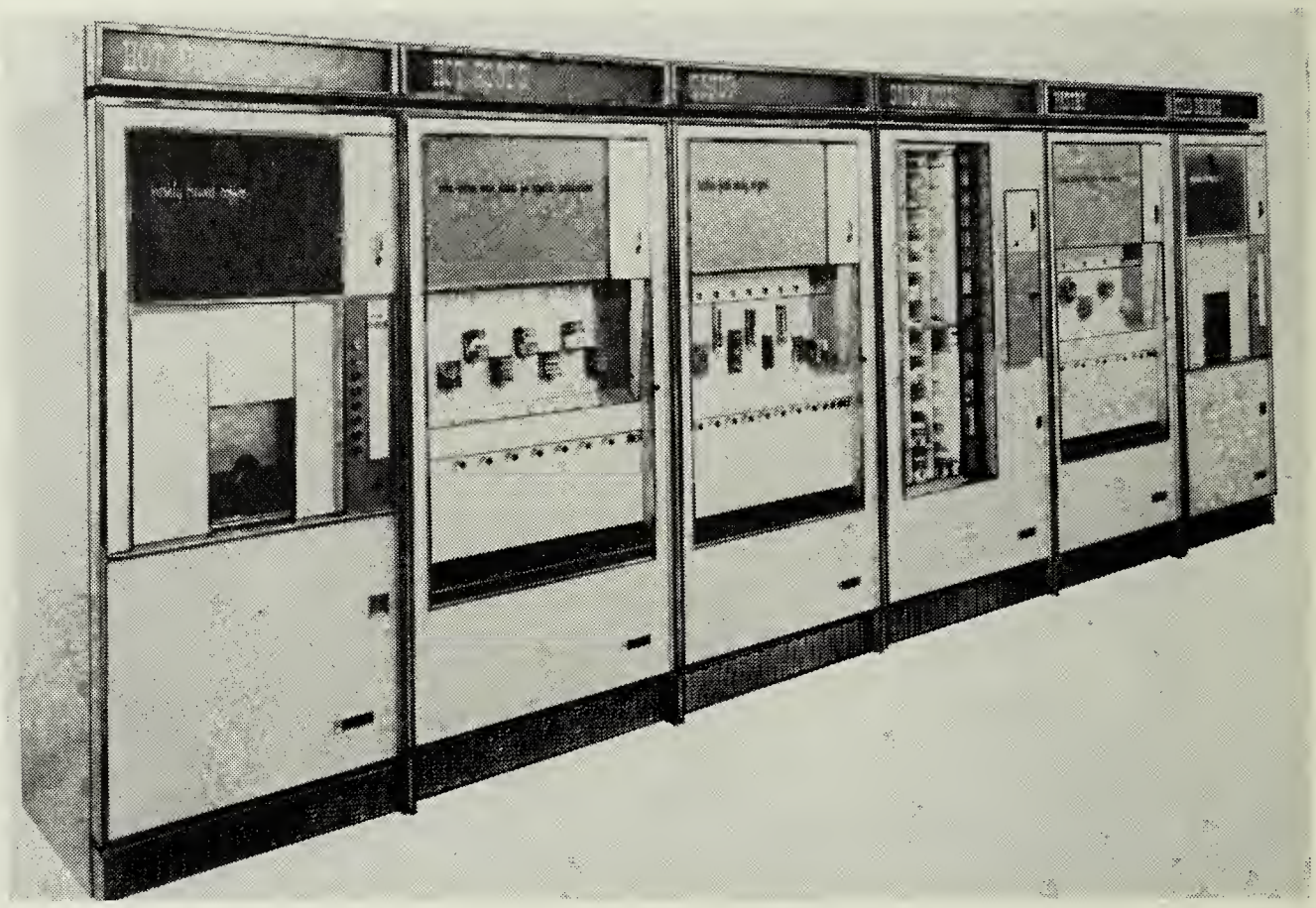


Photo above shows installation of six modern vending machines, which carry a wide variety of food items, both hot and cold. Since 1947, when hot coffee vending appeared, such installations have grown in the industrial and institutional fields. With the list of machine-vended products growing daily, the industry is looking forward to increased public patronage of vending machine sales of such items as books, newspapers, and hot foods. An estimated total of 4 million vending machines are in use.

From gumballs to tickets

At first, gumball, candy and other penny and nickel items were the main products of the vending business. Now, in the motion picture industry alone, it is possible that before long, patrons will purchase their admission tickets from a vending machine, and, especially in a drive-in situation, will buy refreshments in a concession area in which there may be but a few hostesses, and several banks of vending machines, offering virtually everything from candy bars to hot meals.

In the 1920's, cigarette vending became an important factor; and, in the next decade, the development of refrigeration enabled soft drinks to be sold by machine on a major scale. These sodas were first sold in bottles, then, later in cups and cans.

Slugs hurt business

During these early years, the vending industry was plagued with vandals, who plugged-up the coin slots with a variety of foreign matter; and with professional cheats who tried in various ways to "beat" the vending machines.

In the 1930's the industry, with the invention of the slug rejector, placed a major obstacle in the path of these petty larcenists. In addition to this innovation, the Federal Government passed legislation in 1944, which, being directed at slugs and their users, helped curb this problem.

For many years, the vending industry had a bad public image, in that automatic vending machines were thought to be connected in some way with the makers of various gambling devices and slot machines. Those in the vending industry actually had nothing to do with the gambling machines, but it took a major public relations campaign to convince the public.

Then, in 1947, this young industry witnessed an important breakthrough with the invention of the hot coffee machine. This device was responsible, in part, for paving the way to vending's newest and biggest area of activity —providing 24-hour food service in factories and offices "at the drop of a coin."

In addition to those already mentioned, the growing list of products vended by machine today includes various kinds of hot beverages, soft drinks with ice chips or cubes, all types of confections, fruit and fruit juice, hot food, ice cream, milk, sandwiches and pastries. Venders for books, ice, newspapers, postage stamps, laundry, parcel checking, weighing and toiletries are also commonplace.

Today, there are about 5,600 vending machine operating companies. There are about 150 vending machine manufacturers. In total, there are an estimated 4,000,000 vending machines in use.

N.A.M.A. Formed

Not only did 1961 mark the 75th anniversary of the vending industry, but it also marks the 25th Anniversary of the founding of the National Automatic Merchandising Association. It was founded September 14, 1936.

N.A.M.A. is the national trade association of the merchandise and service vending machine operating companies, machine manufacturers and suppliers of vendible products. Represented in membership are 1,500 operating companies and more than 175 companies in the latter two categories.

A staff of 28 employees, including 11 professional association executives, carries out the program of activities planned by the N.A.M.A. Board of Directors from Association headquarters in Chicago. In 1959, N.A.M.A. established a full-time Western Office in Los Angeles, California.

Initially, N.A.M.A. was formed to combat discriminatory taxes and unfair legislation which threatened the young industry. Educational work in the area of local, state and federal legislation is still one of the major functions of the Association.

To insure that tax levies are borne equally by all taxpayers with no discrimination against any industry, N.A.M.A. appoints state legislative chairmen from its membership who emphasize to their legislators the importance and economic function of merchandise vending. The legislative staff of N.A.M.A. does research, suggests the manner in which the members can be alerted to the problems ahead and coordinates the various legislative activities.

Over the years the activities and objectives of the Association have widened in scope to serve the best interests of the American public and the automatic merchandising industry.

Largest trade show

More than 250 members of the industry volunteer their services to the 25 committees which are engaged in the varied activities of N.A.M.A. These include the world's largest annual convention and equipment trade show; government, military and foreign liaison; pub-

(Continued on page 64)

SEEMS LIKE EVERYONE IS DISCOVERING DR PEPPER!

that's why fountain-vending sales again broke all records . . . for the 13th year in a row!

Fact #1: Dr Pepper tops all flavor brands in soft drink sales.
Fact #2: Last year Dr Pepper fountain-vending sales again broke all records. For the **13th** year running.
Fact #3: Dr Pepper set an all-time record last year for the number of theaters switching to Dr Pepper.
With these facts in mind, you know somebody's found the right combination and part of that combination is Dr Pepper itself. It's a different soft drink and people like it. Not a cola, not a root beer, it's a happy blend of many fruit flavors. Like no other soft drink in the world. Because of its special taste, Dr Pepper is a year 'round best seller.

Another part is smart promotion, advertising, and merchandising. All three work around the clock on every level: National, regional, local . . . neighborhood by neighborhood, store by store.

Add up the facts — they tell their own story to the theater man who knows his business. Or prove the answer to yourself: as hundreds of other theater men have done, replace your slowest-moving drink with Dr Pepper and see the difference in sales!

Write to the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas. The complete details will be on their way to you in hours.

Dr Pepper®

IT'S DIFFERENT...I LIKE IT!

NATIONALLY ADVERTISED ... NATIONALLY DISTRIBUTED!

P.S.

The gentleman painting the Dr Pepper cup above is Harmon, the friendly new hero of our 1962 advertising program. You'll see him in LIFE, in LOOK, every week on CBS-TV and ABC-TV network programs, and in newspapers across the country. You'll also hear pretty, perky Peggy King for Dr Pepper every weekend during the peak season on NBC Radio's "Monitor."

(Continued from page 62)

lic relations and community service; labor relations; management education; standard accounting; two types of insurance plans for members and personnel employment and training. In addition, N.A.M.A. conducts a full-scale public health program which includes a national vending machine evaluation program at two leading university school of public health laboratories, a training program for vending employees who service vending machines, and other research projects. The Association also works closely with state and city public health officials in drafting local vending sanitation procedures.

Continual Research

Each activity is designed to serve the public by promoting the highest standards within the automatic merchandising industry.

Each of the three groups of members—operating companies, machine manufacturers and product suppliers—has an important role in the growth of the industry.

The manufacturers, through their research and development programs, constantly improve machines which handle standard items more efficiently. By designing and perfecting new equipment to merchandise the host of products which are being added to the automatic vending field each year, they open up new avenues of retail service to the public. The suppliers, in turn, are improving vended products and packaging design to meet the expanded markets which automatic merchandising offers them.

Venders handle details

The vending service specialist, through his direct contact with the consumer-public, is the vital cog in the automatic merchandising business. Because he retails goods directly to the consumer, he is able to advise both the manufacturer and supplier as to what the public wants, and offer suggestions for improved service. Basically, he is an expert in merchandising and servicing. He provides the capital and know-how. He is able to relieve the location owner—theater lobby, university, railroad station, hospital or employee cafeteria—of the countless details involved in providing automatic merchandise. He handles financing and selection of machines, necessary repairs and maintenance, record keeping, the disposal of waste, and literally dozens of other detailed special functions.

Members of N.A.M.A. subscribe to a Code of Ethics which provides, in part, that they will recognize their obligations to the public and use their best efforts to maintain the high standards of the industry.

Big Business

As was mentioned, the introduction of refrigeration and coffee venders were the major vending revolutions of earlier decades. However, an entirely different kind of factor seems to be reshaping the nature of automatic merchandising for the decade ahead. "Vending" has become a household word in the financial pages, and vending stocks match the "electronics" in investment appeal.

The major recent developments underlying this belated public recognition of vending's post-war growth are as follows: the emergence of several national and regional operating companies through a continuing series of mergers, consolidations of existing machine manufacturers and acquisitions of manufacturers by companies outside the industry (and vice versa); the issuance of securities to the public by operating and manufacturing companies; the increasing expansion of vending into "automatic" food services, in plants, offices, colleges, hospitals and many similar institutional outlets coupled with the attendant emphasis on uniform machine design allowing arrangement in modular "banks"; the advent of revolutionary machines such as iced soft drink venders, the single-cup-brewing coffee vender, the versatile merchandise and hot food venders and the paper currency changers.

In all of the services which automatic merchandising provides, it in turn requires services to operate. For example, the machine manufacturer uses the manpower of many industries to provide steel and other metals, rubber, plastic, glass, paint, glue, etc. The operator who receives machines by truck or rail uses trucks to place and stock his machines. Vending machines require electricity and water and are stocked with processed goods many of which originate as raw products on the farm.

Vending Boosts Economy

Here's how the automatic merchandising industry boosts the national economy: Automatic merchandising sales using milk or a milk by-product require the total milk production of some 250,000 dairy cows; around 41,000 trucks are in daily use, consuming 325,000 gallons of gasoline (equal to about 35 freight cars), and using about 510 new tires each day; an estimated 1.75 billion kilowatts are needed annually for automatic merchandising equipment which serves temperature-controlled items. The electric power for venders is equivalent to the power generated for New Orleans. About 900,000 tons of coal are required to generate this power—this is about 18,000 freight carloads or 80 cars every working day; in agriculture, the output of 20,000 acres was required to supply 600 million pounds of sugar used in products sold through vending equipment in 1960;

(Continued on page 66)

Photo above shows one of the earliest vending machines, of wooden construction. The invention of the slug rejector in the 1930's gave vending its great boost.

Photo above shows older installation of multiple selection vending units. Today, such installations are becoming common in business and other locations where unmanned concession operations are desired.

the difference in RC cola comes through...

the difference:

MORE PROFIT PER GALLON!

Yours—all these profitable differences when you sell Royal Crown Cola! See if you're receiving these advantages with your present supplier.

Check this handy list:

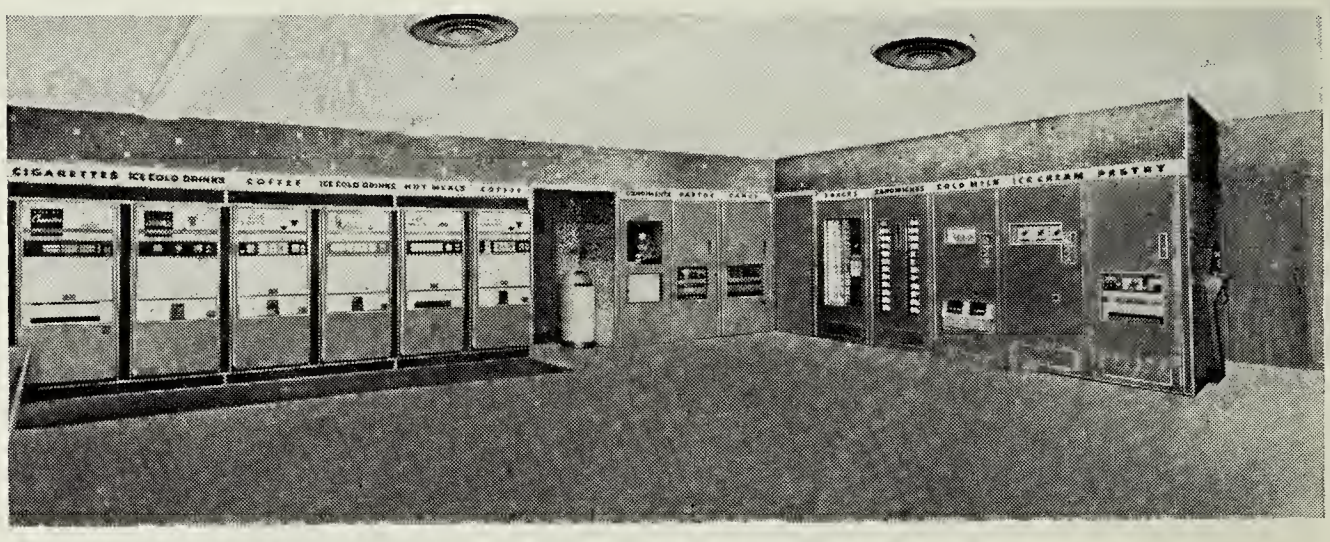
- Theater parties (write for details of 1500 successful kid promotions)
- Liberal jug-return allowance
- A leading cola and all flavors from a single source
- Local pickup and delivery
- No shipping delays, low inventories
- Local participation in promotions
- Lowest-priced national cola brand

Call your local RC Cola bottler, or write: **Royal Crown® Cola**

COLUMBUS, GEORGIA

(Continued from page 64)

Row of vending machines at right illustrates how vending designers place emphasis on product visibility to capture attention of prospective customers. Complete snack service can be offered by a battery of such machines.



The "vending area", as seen at right, has been incorporated into the design of many contemporary theatre lounges and concession areas. Machines can be used to tap late sales when the concession stand has closed for the evening.

obviously, automatic merchandising has created new jobs. It is estimated that about 72,000 persons are employed directly by the industry. And to support the requirements of these people and their families, about 58,000 other wage earners are necessary. Thus 130,000 persons are directly employed by automatic merchandising, and by including their families, it is apparent that about 425,000 people in the United States earn their livelihood from the industry. Thus, the industry contributes substantially to increased employment and prosperity of citizens in the United States.

International Scope

Of course, the vending industry is not limited to the United States. Robert Colby Nelson, staff correspondent for the Christian Science Monitor, noted in that paper, that the first International Vending Symposium, held in Chicago late last year as part of NAMA's convention, "was designed to clear up a variety of questions on internationalizing the vending industry. "Thomas B. Donahue, outgoing NAMA president, reminded the symposium that vending was international even in its early beginnings.

"Original vending - machine patents, he pointed out, came to the United States from England, France, and Germany. The first patents in the United States were filed by two Britons. A German engineer built models of vending machines in the 1860s. Automatic devices were in use in ancient Greece and Japan.

Standards Improve

"We can learn much from you,'" he told the 400 guests from overseas. representing 138 different companies. "We certainly should get to know each other better if we wish to sell equipment and products to you, or if we wish to buy them from you. And I foresee a great increase in activities both ways."

Walter W. Reed, director of public relations, NAMA, in the 1960 Convention Issue of the Association's Directory of Automatic Merchandising, noted that "demands for better service intensified an existing trend among vending companies: Part-time 'operators' have all but disappeared, except in suburban or smaller communities. So have the one-man organizations which prevailed in vending for many years.

"Most companies now have at least one paid employee, small companies have grown larger. Some 700 operating companies were estimated to employ 11 or more persons in 1960.

"Better service, the mere economics of profit structure and the need for financing all contributed to 1960's most visible change in automatic merchandising: The operating company merger."

According to the 1960 operating ratio report prepared for N.A.M.A. by Price Waterhouse & Co., vending receipts are distributed as follows: wholesale cost of products to vending operators—59.39 percent; total average operating expenses—37.03 percent; average net profit—4.58 percent.

Projected estimates for 1965: $4,000,000,000 —based on an increase in vending sales at the same rate as the estimated increase recorded in the ten-year period from 1946 to 1955. With the further move toward labor and cost-saving methods in merchandising, vending machines are increasingly proving their value in new fields. Vending machines are not likely to replace existing methods of dispensing merchandise, but the industry's further growth will lie in supplementing present merchandising methods, especially after hours or where attended sales are not necessary.

WANT MORE CASH?

BERLO CAN GIVE IT TO YOU WITH NATIONAL KNOW-HOW *plus* LOCAL SERVICE

BECAUSE ABC IS THE LARGEST

operator of indoor and outdoor theatre refreshment services in the nation, you get all the big-organization advantages of

- **A** • tried and tested merchandising techniques
- **B** • trained and supervised sales help
- **C** • established stock and cash controls

BECAUSE ABC HAS 31 BRANCH WAREHOUSES

. . . *your* dealings are strictly on a local level, with all the advantages of

- **A** • fast, on-the-spot service
- **B** • personal contact with a man who knows your market
- **C** • efficient local organization

ABC DELIVERS THE HIGHEST PER CAPITA SALES IN THE ENTIRE ENTERTAINMENT FIELD—MAKE IT WORK FOR YOU!

Write or call collect, now . . .
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ABC

BERLO Vending Co.
DIV. OF A.B.C. VENDING CORP.
333 S. BROAD ST., PHILA. 7, PA.

Address inquiries to: 333 South Broad St., Phila., Pa.

Offices and warehouses in following cities:

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CHICAGO, ILL.
DETROIT, MICH.
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ALTOONA, PA.
ATLANTIC CITY, N. J.
BALTIMORE, MD.
CHARLESTON, S. C.
CHARLOTTE, N. C.
CHATTANOOGA, TENN.
CINCINNATI, OHIO
CLEVELAND, OHIO
COLUMBUS, OHIO
CUMBERLAND, MD.
DAYTON, OHIO
FAIRMONT, W. VA.
FT. WAYNE, IND.
HAGERSTOWN, MD.
HARRISBURG, PA.
LIMA, OHIO
MIAMI, FLA.
NEW ORLEANS, LA.
NORFOLK, VA.
PHILADELPHIA, PA.
PITTSBURGH, PA.
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SCRANTON, PA.
TAMPA, FLA.
WASHINGTON, D. C.
YOUNGSTOWN, OHIO

Refreshment Equipment Suppliers

The Leading Companies in the Field Ever Ready to Boost Extra Profits

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 530—5th Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
DR. PEPPER COMPANY, 428 Second Street, Dallas, Tex.—Beverages
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"
Charles E. Hires Company, 206 South 24th Street, Philadelphia Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. and 5040 S. Alameda St., Los Angeles, Calif.—Beverages, Mission Orange
PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Ashbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbel Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, La.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y
Necco Sales Corporation, 245 Massachusetts Avenue Cambridge, Mass.
Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls. Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa
Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7,

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street. New York
Maryland Cup Co., Owings Mills, Maryland.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1270 Ave. of Americas, New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Bouleverd, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire. Inc, 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Continental-APCO, 1270 Ave. of Americas, N. Y., N. Y.—Beverage dispensers
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown O.—Beverage dispenser
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser
Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rowe AMI Mfg. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser
S and S Products Company, P O Box 1047, Lima, O.—Cold vendor, bottle

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
Superior Refrigerator Company, 907-917 North Broadway, St. Louis 2, Mo.
Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk
Victor Products Corporation, 901 Pope St., Hagerstown, Md.—Pre-mix beverage dispenser.
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
BALLANTYNE INSTRUMENT & ELECTRONIC CO., 1712 Jackson St., Omaha 2, Neb.—Pressure fryer
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.——Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y. Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar", hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment
U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden, N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa. Frozen foods
GOLDEN PALACE FOOD PRODUCTS, INC., 543 W. 59th St., New York 19, N. Y.—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls.
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—ice cream vendor
Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream
De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Oats Co., Cedar Rapids, Iowa
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 1270 Ave. of Americas, New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. CRETORS AND COMPANY, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, Tarrytown, New York.—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.
Server Sales, Inc., Main Street, Menomonee Falls, Wisc.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Food-Mobile, 240 S. Harison St., East Orange, N. J.—Portable vending cart
Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
GOLDEN PALACE FOOD PRODUCTS, INC., 543 W. 59th St., New York 19, N. Y.—Color trailers on shrimp rolls
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
PEPSI-COLA COMPANY, available from local distributors
ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.
Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3 Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.
DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
S. T. Echols, Inc., Box 612, Bismarck, Mo.—Snow cones
Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer.
Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.
Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines.
Sno-Master, 124 Hopkins Place, Baltimore 1, Md.—Snocone, snoball machine
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Theatre Equipment Manufacturers

Here Is a Complete Market Guide to Filling The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
Westinghouse Electric Corp., Sturtevant div., 306 6th. Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div. Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampex Corp., 934 Charter St., Redwood City, Calif.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58 St., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC 317 N. Broad St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N .Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N J.
Electro Carbons, 940 W. Belmont St., Chicago, Ill.
NATIONAL CARBON CO., INC., 270 Park Ave., N. Y. 17, N. Y.
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb.
Cali Products Corp, 3719 Marjorie Way, Sacramento, Cal.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard, Philadelphia 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave, New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American School and Desk Co., Temple, Tex.
American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
INTERNATIONAL SEAT CORP., Unon City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17. O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabric Co., 630 9th Ave., N. Y. 36. N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22. N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 143B N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

Apco, Inc., 1740 Broadway, N. Y., N. Y.
National Rejectors, 5100 San Francisco Ave., St. Louis, Mo.
Vendo Co., 7400 E. 12 St., Kansas City 26, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co. 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave, Syracuse 4, N Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 21B West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 630 9th Ave., New York 36, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY FRAMES

Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peopies Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

DRIVE-IN

(See SEPARATE CLASSIFICATION, PAGE 98.)

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St. Chicago, Ill.

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St, Baltimore 31, Md.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
West Disinfecting Co., 42-16 West Street, Long Island City, N Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co, Heiland div., Denver, Colo.
Hawthorne Mfg Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS (See LIGHTING)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co, Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co, Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St, Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave, Cleveland, O.

FOOTLIGHTS (See LIGHTING)

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 2B-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

(See MOTOR GENERATORS)

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd, Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co, Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div., (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 540 W. 58 St., New York 19, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave, Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co, 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Black, M., Mfg. Co. 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp. 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
WAGNER SIGN SERVICE INC., 218 S. Hoyne St., Chicago 12, Ill.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St. New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Bevelite, Inc., 3626—11th Ave., Los Angeles, Calif.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynnwood, L. I, N. Y.
Lawson, F. H. Co., Evans and Whateley Sts, Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St, Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Motiograph, Inc, 4431 W. Lake, Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill
Wenzel Projector, 2505 S. State, Chicago, Ill.

MARQUEES (See SIGNS & MARQUEES)

MARQUEE LETTERS

(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave, Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc, 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Robin, J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Motiograph, Inc, 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP. 87 City Park Ave., Toledo, O.
WESTREX CORP., 540 W. 58 St., New York 19, N. Y.

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp, 1710 N. LaBrea, Hollywood, Calif.

PROJECTORS PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58 St., New York 19, N. Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
CINEMECCANICA OF MILAN — Distributor: CINEMATOGRAPH INTERNATIONAL, 341 W. 44th St., New York 36, N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
North American Philips, Norelco Projectors, 100 E. 42 St., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Philips Projectors Co., Eindhoven, Netherlands.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo 3, O.
Mallory, P R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N.Y.
HEYER-SHULTZ, INC., Cedar Grove, New Jersey
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT (See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St., Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L., Co., 123 W. Canton St., Boston 18, Mass.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Beach Co., Coshocton, O.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford ,O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altex Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
EPRAD, 1206 Cherry St., Toledo, O.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
PHILIPS PROJECTOR COMPANY, Eidhoven Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Robin, J. E., Inc., 267 Rhode Island Ave., E. Orange, N. J.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 161 6th Ave., New York 13, N. Y.
RCA Service Co., Technical Prods. Div., Camden 8, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTLY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge, 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET BOXES

GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
GENERAL PRECISION LABS., 63 Bedford Rd., Pleasantville, N. J.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Ashbury Park, N. J.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
REVERSIBLE COLLAR CO., 111 Putnam Ave., Cambridge, Mass.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CORP., 745—5th Ave., New York 22, N. Y.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE INSTRUMENT & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Tiffin Art Metal Co., Tiffin, Ohio
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12 Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jefferson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
U.S. Steel Corp., Pittsburgh, Pa.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1. Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich
MASSEY SEATING CO., 100 Taylor St., Nashville 8, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 540 W. 58 St., New York

INSECTICIDES, REPELLENTS

C. B. Dolge Company, Westport, Conn.
Pic Corp., 481 Washington Ave., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio.
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

American Playground Device Co., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas.
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
MIRACLE EQUIP. CO., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
Pressweld INC., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St Louis 10, Mo.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.
CAREW STEEL COMPANY, York, Penna.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon.
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
Western Electronic Co., 3311 Houston Ave., Houston, Tex.

SWIMMING POOLS

(See POOLS and EQUIPMENT)

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3. Telephone: ALpine 1-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager: Mrs. Kathryn Butler. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

*J. M. BOYD COMPANY, 2032 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 2-0046. Products Sold: West Coast Distributor for Holmes Projector Company. AREA SERVED—Southern California.

*JOHN P. FILBERT COMPANY, I NC.,2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Secretary-Treasurer: John P. Filbert, Jr. Sales Manager: Spero L. Kontos. Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Al Schuyler, Sam Aspaas, Cal Tyler, S. Lay. Service Man: J. Denny. Shipper: W. Decuir. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) DUnkirk 8-6764, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

*GLENN E. KOROPP, 3600 San Ysidro Way, Sacramento 25. Telephone: IVanhoe 9-0941. PERSONNEL: Glenn E. Koropp, Virginia E. Koropp. Products Sold: In-Car Speakers. AREA SERVED: All Western States.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL—Manager: R. H. Woelfl. Salesmen: J. C. Dalk, John Riley. Shipper: Al Reinhart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNderhill 1-7571-2—(Emergency Night) JUniper 6-1038. PERSONNEL—Owners: Walter G. Preddey, Robert O. Bemis (Copartnership). Salesman: M. C. Brittan. AREA SERVED—California, Nevada, Oregon, Hawaii.

B. F SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PRospect 6-1251. PERSONNEL—General Manager: James R. Barry. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: TAbor 5-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, Merle Schwaninger, C. H. Lyman, R J Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

*SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: AL 5-1597—(Emergency-Night) HArrison 9-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2071 Boadway, Denver 5. Telephones: KEystone 4-1979—WEst 6-4360. PERSONNEL—President & Gen'l Mgr: R. K. Tankersley, Vice-President: Harry Vaupel. Sec-Treas: Susan Tankersley. Office Secretary: Elaine Horvath. Office Sales: Don R. Gallagher. Shipping Clerk: Jim Kelley. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

EDITOR'S COMMENT

While every effort has been made by repeated mailings and even by long distance telephone to achieve a high degree of accuracy and uniformity in the domestic, Canadian, and foreign theatre supply dealer entries which follow, it has been impossible to secure the 100 per cent cooperation of the dealers themselves in confirming, revising, or amplifying the information in these FREE listings.

With the assistance of most of the large concerns with branch offices in the U. S. and affiliates overseas, we have been able to supply up-to-the-minute information on such outlets. Other dealers who have not confirmed, revised, or amplified their listings as requcsted are indicated by an asterisk (*).

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden 14. Telephones: Alwater 8-2547—(Emergency Night) ATwater 8-8063. PERSONNEL—Manager: R. J. Mauro. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington I. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1013 New Jersey Ave., N.W., Washington I. Telephones: STerling 3-8938—(Emergency Night) WOodley 6-8128, EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S Wheeler. AREA SERVED— Virginia, Maryland. Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., Inc., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 273 W Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night) MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: O. G. Taylor, 2927 Lown Ave., Tampa. AREA SERVED—Southern States.

UNITED THEATRE SUPPLY CORPORATION, 2408 Grand Central Ave., Tampa I. Telephone: 8-5189. PERSONNEL—Secretary: Edna L. Worth. Counter Man: S. W. Smith. AREA SERVED—Florida, South Georgia, Cuba, the Bahamas.

GEORGIA

*DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager: J. O. McClung. Vice-President: L. W. McClung. Engineer: W C. McClung. Service: Buddy McClung. Sales. C. T Arn. AREA SERVED—Georgia, Alabama, Florida Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of Sales: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W. Atlanta 3. Telephone: JAckson 4-8486-87. PERSONNEL—Manager: J. G. Thigpen. Assistant Manager: R. L. McWilliams. Salesmen: Wm. Servies, C. F. Davis Jr. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

*WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N. W. Atlanta 3, Ga. Telephone: Jackson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(If no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

*CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 63571, Merchandise Department. PERSONNEL— T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 5-7351. PERSONNEL—President and General Manager: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—South Pacific.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott. Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

*AN-GAR, INC., 2831 N. Clark St., Chicago. PERSONNEL—G. C. Anders, R. W. Dassow.

MOVIE SUPPLY COMPANY, INC., 3507 North Pulaski Rd., Chicago. Telephone: COrnelia 7-3130. AREA SERVED—Entire U. S.

AN-LEE, INC., ELECTROCARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. Products Sold: All lines, parts, repair kits, etc.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—Manager: E. C. Novak. Salesman: J. L. West. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins. S. Goddard, R. Webster, F. Leas.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraght Salesman: W. S. Smith. Inside Salesman: Ronald Russell. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment, controlled reader.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9. Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita I. Telephone: AM-2-2153 PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED— Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUniper 4-7559, JUniper 3-3186. PERSONNEL—Owners: W E. Carrell, Sr., W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: John MacDonald. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2. Telephones: JUniper 4-0477—(Emergency Night) GLendale 2-2153 PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

*HODGES THEATRE SUPPLY CO, INC., 1309 Cleveland Ave., New Orleans 13. Telephones: 524-8356—(Emergency Night) 729-3441, FAirview 8902. PERSONNEL—Manager: J. P. Magendie. Salesman: Mel Gadel. Sound Engineer & Salesman: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 12. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 12. Telephone: Tulane 8661. PERSONNEL—Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth. Office Manager: Ruth Toubman Segal.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 422-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Ernest J. Comi. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi, Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England states.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchseter St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesmen: Lawrence Cooney, George Poore, Peter Hug. AREA SERVED—New England States, except Connecticut.

MICHIGAN

*AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) (MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: J. J. Kenny, F. Smith. Service Man: G. Studebaker. Shipping Clerk: R. Regan. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit. Telephone: WOodward 1-1122. (Emergency Night) Howie Forbes, VErmont 7-1227.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.

FROSCH THEATRE SUPPLY, 51 Glenwood Ave., Minneapolis 3. Telephone: FEderal 5-1166. PERSONNEL—Owner: M. E. Frosch. Manager: Henry Miller—JU 8-7889. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-3306—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273. PERSONNEL—Manager: V. J. Barrett. Salesmen: A. T. Crawmer, Ron Nelson, Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night) JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. A. Allison, W. R. Davis, Paul Fine. Store Sales: C. D. Whitney. Shipper: R. L. Saunders. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849. (Emergency Night) WIllow 2-1225.

*STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman John Mattler. Shipper. C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha 2. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Sales Engineer: Edward J. Nelson. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

QUALITY THEATRE SUPPLY, INC., 1515 Davenport St., Omaha 2. Telephone: 341-7253. (Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU-4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter, 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: HO 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McCaffery, John Bylancik, Ed Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: HObart 5-5724—(Emergency Night) West Lebanon 3-6322. PERSONNEL—Manager: Ralph J. Mauro. Counter Clerk: David E. Porter. Secretary: Doris B. McGrath. AREA SERVED—Central New York.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale. Salesmen: M. E. Dawson. Counter Man: John DePasquale. Products Sold: Everything For The Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: TL 4-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Salesmen: M. E. Pickrell, Jr., Al Becker, F. A. Ciemny. Office Manager: Bertha Kreink. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY COMPANY, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St. New York 36. Telephone: Circle 6-6285 (Emergency Night) ESplanade 6-5698. SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: Circle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, BOulevard 8-1811. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: Circle 5-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, J. L. Worten. Shipping Clerk: A. Haines. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 602 W. 52nd St., New York 19. President: Joseph A. Tanney. Vice-President: Wm. H. Allen. Treasurer: D. J. Capano. Sales Manager: D. J. Capano. Sales Promotion Manager: Lionel Habas. Comptroller: H. Spitzer. Secretary: Harriet Marks.

WESTREX CORPORATION, International Department, 540 W. 58th St. New York 19. Telephone: JUdson 2-3030.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte 1. Telephones: FR 5-1349—(Emergency Night) KE 7-5209. PERSONNEL: President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesmen: Mike Baldivid, J. K. Price. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd, Charlotte. Telephone: FRanklin 5-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: Henry Phillips. Shipping and Receiving: Bob Hawkins, Fred Massey. AREA SERVED: North and South Carolina, Southern Virginia.

*THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephone: EMerson 6-3557. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina

*THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: J. C. Tipton. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro, North Carolina. Telephones: 27-26165-27-26166 (Emergency Night) BR 2-7281, BR 3-2128. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Office Manager: Joe Humphries. Salesmen: Jim Barham, Jim Cox. Shipping & Receiving: Tommy Tench. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone WAlbridge 8-2480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

*MID-WEST THEATRE SUPPLY COMPANY, INC., 1639 Central Parkway, Cincinnati 10. Telephone: CHerry 1-7724. PERSONNEL—President: H. B. Snook, Vice President: T. M. Fisher. Installation Supervisor: E. N. Howe. AREA SERVED—Southern Ohio, Indiana, Kentucky, and West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 10. Telephones: MAin 1-6580-81. PERSONNEL—Manager: James A. Conn. Salesmen: E. N. Howe, T. M. Fisher. Office Manager: F. Pat Conn. Shipper: R. Hunt. AREA SERVED—Southern Ohio, Eastern Kentucky, Southern West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 2142 Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutcler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA-4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: Oxmore 0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: GReenwood 9-7795—(Emergency Night) GReenwood 4-6995. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED: Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4. Telephones: CHerry 3-8106. PERSONNEL—Orville C. Wells, Harry M. Sheroian, Joan Yagloski, Howie Forbs. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emergency Night) V 2-2466. PERSONNEL—Manager: Howard Nelson. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Grand Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Jess Bollman. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

*MOTION PICTURE ACCESSORIES COMPANY, Box 240, Dayton. Telephone: 6X13. PERSONNEL—Owner: James B. Dabney, Jr. AREA SERVED—Western and Coast States.

S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone. CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) BElmont 4-1406. PERSONNEL—Branch Manager: B. F. Shearer, Jr.. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

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phia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) MOhawk 4-4920 or 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumberg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—TRinity 7-1898), Irv Goldeberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL—Manager: T. F. McCleary. Assistant Manager: H. W. Russell. Salesman: R. C. Dickey. Office Manager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: MAnning 1-9052. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone: 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY, 316 S. Main Ave., Sioux Falls. Telephones: ED 4-8661, ED 2-4188. PERSONNEL—Owner and Manager: E. Robbins. AREA SERVED—South Dakota, Southwestern Minnesota, Northwestern Iowa.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2, Telephones: JAckson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066, FAirfax 7-2389. PERSONNEL—Vice President: R L. Bostick. Branch Manager: C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: O. D. Bland, G. C. Hale. Counter Salesman: J. R. Ferraris. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

*THEATRE AND EXHIBITORS SUPPLY COMPANY, 361 S. Second St., Memphis. Telephones: 5-8214—(Emergency Night) 34-1291. PERSONNEL—Kenneth E. Forster. AREA SERVED—Memphis Exchange Area.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL2-5269. PERSONNEL—Owner: Mrs. G. L. Mitchell. Manager: R. F. Blank. Products Sold: Century Projectors, and Complete Line of Theatre supplies. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesmen: R. W. Pinkston, Joe Joseph. AREA SERVED: Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-Presidents: C. C. Hoover and Charles McKinney. Sound Service Department Manager: J. C. Skinner AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1. Telephones: RIverside 8-2135-36. (Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: J. I. Watkins. Assistant Manager: E. H. Cernosek. Salesmen: H. A. Moore, Sam. M. Berry. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT COMPANY, 2804 Catnip Drive (P.O. Box 940), El Paso. Telephone: Lynwood 8-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1618 Austin Street, Houston 3. Telephone: CApitol 2-9906. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night)—PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone· EMpire 3-9974. PERSONNEL—Manager: Dale Blomquist. Salesman: L. Gerber. Products Sold: Century, RCA, and Strong equipment. Mohawk Carpets.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4805 Powhattan Ave., Norfolk, Va. Telephones: MA 5-3818. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. M. Rainey.

PERDUE CINEMA SERVICE, 220 Eugene Drive, P.O. Box 671, Roanoke. Telephone: DI 3-9940. PERSONNEL—Manager: Roscoe E. Perdue. Salesman: Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen Sales Manager: Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

S. F. BURNS & COMPANY, INC., 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, LAkeview 2-5956. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Theatre Sales: W. C. (Bill) Stahl. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21. Telephones: DI 44-413 (Emergency Night) 21-045. PERSONNEL—Owner and Manager: N. E. Merhie. Salesmen: Harold Moore, Ned Skaff. AREA SERVED—Southern W. Va., Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg. Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarkesburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019-10th St., Huntington. Telephones: Ph. JA 2-4043 or JA 3-6971. PERSONNEL—S. T. Gallimore, Mgr. Treasurer: P. J. Sheets. Sec.: Mrs. S. T. Gallimore. Service: Blain Gallimore. Products Sold: All types of theatre equipments, Spotlights—Stage curtains—35mm Sound Projectors—16mm Sound Projectors—Service shop for all types of 25mm and 16mm sound projectors.

WISCONSIN

VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave., Milwaukee 8. Telephones: DIvision 2-8344-45—(Emergency Night) Bluemond 8-4935, HIlltop 5-0415. PERSONNEL—President: Victor R. Manhardt. Salesman: Elmer J. Engel. AREA SERVED—Milwaukee Film Territory, Northern Wisconsin, Upper Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, DIvision 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. AREA SERVED—Milwaukee Exchange Territory. Upper Michigan.

THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 6-0579. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

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Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10939-82nd Ave., Edmonton. Telephone: HO 9-1588. PERSONNEL—Sales Service Representative: C. L. Johnson. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012 PERSONNEL: Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104 4th St. S. W., Calgary. Telephones: AM 2-4076, AM 2-7266. (Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D N. Rhodes. Products Sold: Complete theatre supplies, including Motiograph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton Telephones: GA 2-8502—(Emergency Night) GL 5-7390. PERSONNEL:—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. Products Sold: Complete 35mm and 16mm theatre equipment. National carbons. Strong arc lamps. Stage lighting equipment. New and used theatre chairs. Concession supplies. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

*DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver. Telephone: MU 5-6634.—(Emergency Night) RE 8-3211. PERSONNEL—President: D. V. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

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A DIVISION OF LITTON SYSTEMS, INC.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2158 West 12th Ave., Vancouver. Telephone: RE 6-5506. PERSONNEL— District Manager: Ray Townsend. Sales: Lou Sass. AREA SERVED—British Columbia.

LA SALLE RECREATIONS, LTD. (Theatre Chair Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929, PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzer. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO. New Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421. (Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 102, 313 Donald St., Winnipeg. Telephone: WHitehall 2-5795. PERSONNEL—District Manager: W. R. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED:Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie. AREA SERVED—Manitoba, Eastern Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 166 Hollis St., Halifax. Telephone: 422-4538. PERSONNEL—Branch Manager: G. J. Gilbert. Service and Sales: W. Orr. AREA SERVED—Maritime Provines.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: OXford 3-2819. PERSONNEL— District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 861 Bay St., Toronto 5. Telephone: WA 5-3871. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary: Angus MacCunn. Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reason. Ontario District Manager: W. Walterhouse. Sales and Service Inspectors: Eric A. Grant, London, Ont., Norman Smith, Hamilton, and Andrew Bridger, Timmons. AREA SERVED—Ontario except Ottawa Valley and Lakehead. Products sold in all branches: Simplex Sound & projection equipment, Century Sound & projection equipment, Gaumont-Kalee equipment, Altec Sound Systems, Dukane Sound Systems, Northern Electric Sound Systems.

THE ROBERT SIMPSON COMPANY LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager ,All Branches: L. E. Wicklum. Assistant General Manager: R. H. Dickson. Western Branch Manager: W. C. Clarkson: Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; M. Girard, Montreal; J. C. G. Hood, Winnipeg; R. Boechler, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton; D. Patrick, Calgary; W. C. Clarkson, Vancouver.

STRAND ELECTRIC & ENGINEERING COMPANY, LTD., 755 Yonge St., Toronto. Telephone: WAlnut 5-5108. Products Sold. Lighting Equipment and Dimmer Control Systems, Draperies and Rigging.

OTTAWA

GENERAL SOUND & THEATRE, LTD., 10 Bristol Ave., Ottawa 1. Telephone: CEntral 4-3571. PERSONNEL—Service and Sales: J. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 160 Bates Road, Montreal 26, P.Q. Telephones: REgent 9-6381. PERSONNEL—Eastern Division Manager: A. D. Turnbull. Sales: J. Bermingham, Victor Rich. Technicians: J. J. Kilcullen, P. Gaillard, J. G. Cote, L. Boulanger. Quebec Office, 3226 Milleret St., Quebec 10, P.Q. Telephone: 653-7333. Branch Manager: C. Goudreault. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice President, Consumer Products: G. L. Mansour. Vice-President, Technical Products; J. Sutherland. Products Sold: 16mm movie projectors, sound equipment, closed-circuit TV. AREA SERVED: Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Sons, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

SASKATCHEWAN

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 5-2614 Sixth Ave. Regina. Telephone: JOrdan 8-3800. PERSONNEL—Branch Manager: L. G. Kiefer. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

Supply Dealers of the Rest of the World

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carretour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 47 Rue Michelet, Algiers. Products Sold: Westrex Corporation line. AREA SERVED—Algeria and Morocco.

ARABIA

GHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 242/3. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

SALEH JAMEL AND COMPANY, LTD., Kuwait. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CIA COMERCIAL CONDOR, S.A., Sarmiento 2149, Buenos Aires, Argentina. Products Sold: National Theatre Supply Company Line.

CONSELEC S.A.I.C.I.Y., F. Hipolito Yrigoyen, 676, Buenos Aires. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS ARGENTINA, S.A., Cailla de Correo 3479, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR ARGENTINA, P. O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line

WESTREX ELECTRONICA, S.A., Uruguay 768, Buenos Aires. Products Sold: Westrex Corporation line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office ot Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: P. J. Buck. Products Sold: Westrex Corporation line. AREA SERVED—Australia.

WESTREX AUSTRALIA PTY., LTD., 86 Astor Terrace, Brisbane, Queensland. Products Sold: Westrex Corporation line. AREA SERVED—State of Queensland.

WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Corporation line. AREA SERVED—State of Queensland.

WESTREX AUSTRALIA PTY., LTD., 321 William St., Melbourne, Victoria. Products Sold: Westrex Corporation line. AREA SERVED—State of Victoria.

GAUMONT-KALEE THEATRE SUPPLIES, 1/8-A Flinders St., Melbourne C.I., Victoria. Telephones: MF 2935, MF 2936. Products Sold: Gaumont-Kalee, Raycophone and Cinemeccanica. AREA SERVED—Victoria.

WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Corporation line. AREA SERVED—State ot New South Wales.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephone: BF 2222-2322. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., Film House, 251A Pitt St., Sydney, New South Wales. Cable Address: Vitavox—Sydney. Telephone: BO663. PERSONNEL—General Manager: A. L. Graham. General Sales Manager: R. C. Smith. Products Sold: Gaumont-Kalee. AREA SERVED—Australia, Tasmania.

RAYMAC SUPPLIES PTY., LTD., 230 and 270 Elizabeth St., P. O. Box 3787, G. P. O. Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Austrailian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment.

STRAND ELECTRIC AUSTRALIA, PTY., LTD., 2112 Graham St., Port Melbourne, Victoria. Telephone: 64-1267. Products Sold: Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

LUDWIG PANI, Kandlgasse 23, Vienna VII/63. Telephone: B36.2.34. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna I. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. G., Pottendorterstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35 mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIAN CONGO

PHILIPS CONGO, S.C.R.L., Leopoldville. Products Sold: Philips Projection and Sound Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chaussée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems. AREA SERVED—Belgium, Belgium Congo, and Luxembourg.

BRITISH EQUIPMENT, S. A., 199 Rue Royale, Brussels. Telephones: 17.78.16, 17.39.17. PERSONNEL—Managing Director: Capt. R. H. Eliot, M.C. Technical Department: Pierre Koob. General Sales: Michael Cledes. 35mm. Sales. Maurice De Cuyper. Products Sold: Gaumont-Kalee, Bell and Howell, Ship Cinema Carbons. AREA SERVED—Belgium, Belgian Congo, Luxembourg.

BROCKLISS SIMPLEX, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SANS FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold. RCA Theatre and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, Place des 38, Rio de Janeiro. Products Sold: Westrex Corporation line. AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reir St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company line.

BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35 mm.

BOLIVIA

COMMERCIO INDUSTRIAL BOLIVIANA, S.A. Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

'INCATUR' S.A., Casilla Correo, 460. La Paz. Products Sold: Strand Company—Lighting Equipment and Dimmer Controls Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

CINE-TELEVISAO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIAIS Cinematograficos Simplex Ltda., Rua de Triunto 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recite. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Gaumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK, Import-Export, Rua Mexico 11/202, Rio de Janeiro. P.O. Box 5124. Telephones 52-1672, 52-1473. Telegrams: "Rioblack." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—Theatre Dept. Mgr.: J. Wasser. Products Sold: Theatre and Sound Equipment. Branches: S. Paulo, Recife, Porto Alegre, Belo Horizonte.

WESTREX COMPANY, BRAZIL, Rau Juan Pablo, Duarte 38, Dio de Janeiro. Products Sold: Westrex Corporation line. AREA SERVED—Brazil.

COMPANHIA BLACK, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY,, BRAZIL, Rua dos Guaianazes #153, Sao Paulo. Products Sold: Westrex Corporation line. AREA SERVED—Sao Paulo District.

EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

CHAS. W. NASCIMENTO, 308 Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

CARL VAN STERTIMA, Georgetown. Products Sold: Westrex Corporation line.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personel Engineer: Chas. W. Nascimento

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BRITISH NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

BURMA

CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

G. K. THEATRE SUPPLY COMPANY, LTD., 123 Sule Pagoda, Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units, Bell and Howell. AREA SERVED—Union of Burma.

TRADING COMPANY LATE HEGT AND COMPANY, LTD., 36, Barr St., P.O. Box 200, Rangoon. Products Sold: Philips Projection and Sound Equipment.

Y. M. JEE WA & COMPANY, 261 Mogul St., Rangoon. Telephone: MYona 86. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P. O. Box 89, Colombo. Products Sold: RCA Cinema Equipment, 16mm.

CEYLON THEATRES, LTD., 8 Parsons Road, Colombo.

PERSONNEL—Chairman: Sir Chittampalam A. Gardiner. Products Sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Corporation line. AREA SERVED—Ceylon

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ANDEAN, Edificio Sud America, Bandera Esquina Augustinas, Santiago. Products Sold: Westrex Corporation line. AREA SERVED—Chile.

CHINA (FORMOSA)

FAR EASTERN COMPANY, No. 6 Nanyang Street, Taipei, Taiwan. PERSONNEL—Manager: S. L. Woe. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

CHARLES S. JOE, International House, Section 3, Hsin Yee Road, Taipei. Products Sold: Westrex Corporation line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin. Products Sold: Gaumont-Kalee line.

J. GLOTTMANN, S.A., Carrera 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products Sold: RCA Theatre and Sound Equipment.
National Theatre Supply Co. de Colombia Ltda., Carrera 9A No. 2395, Bogota, D.E., Colombia. Products Sold: National Theatre Supply Company line.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Carrera 5A, No. 19-40, Bogota. Products Sold: Westrex Corporation line. AREA SERVED—Columbia.

WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018. San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment. JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

A. Y. TILBIAN & SONS (Fotokine, Ltd.), P. O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagan V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

NORDISK KINOTEKNIK A/S, Borgergade 10, Copenhagen K. Telephone: Central 8989. Products Sold: Gaumont-Kalee, Ship Carbons, Stage Lighting Equipment, Seats, Cinemeccanica.

WESTREX COMPANY, A/S, Vesterport 481, Copenhagen. Telephone: Central 5598. Products Sold: Westrex Corporation line. AREA SERVED—Denmark.

DOMINICAN REPUBLIC

CLAUDIO FERNANDEZ, Apartado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Emilio Bini. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S.A., Casilla 2367, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Quito. PERSONNEL—Owner and Director: Lugi Rota. Managers: Ing. Igilio Perotti, Lic. Fabián Bucheli. Products Sold: National Theatre Company Supply line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

EGYPT

(See UNITED ARAB REPUBLIC)

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FEDERATION OF MALAYA

(See SINGAPORE)

FINLAND

*G. W. BERG AND COMPANY, 14 Fabiansgatan, Helsinki.

PARVIS FILMI, P. O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FORMOSA

(See CHINA)

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

BROCKLISS SIMPLEX, S.A., 102 La Canebiere, Marseille. Manager: Henri Barody. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, FRANCE - BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Corporation line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

S. A. PHILIPS ECLAIRAGE ET RADIO, 162, Rue St. Charles, Paris 15. Products Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr: J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

SPECIALTIES TIRANTY, S.A., 106-108 Boulevard Hausman, Paris. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Corporation line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, "Wheatcroft," Purlwell Lane, Batley, Yorkshire. Telephones: Batley 431, Morley 902. Products Sold: Zippa and Branson Change-overs; exporter of new and used theatre equipment.

*AUTOMATICKET, LTD., 29-31 Ocean Buildings, Donegal Street East, Belfast. Telephone: Belfast 23936. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 46 Howard St., Belfast. Telephone 27065. PERSONNEL—Manager: A. Reynolds. Products Sold: Gaumont-Kalee Sound Equipment and Furnishing. AREA SERVED—Northern Ireland.

RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

*BTH SOUND EQUIPMENT, LTD., 108 Renfield Street, Glasgow. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. 1. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

G. B.-KALEE, Division of Rank Precision Industries, Ltd., 121 West Regent Street, Glasgow. PERSONNEL—Manager: Ferguson, J. Paterson. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Scotland.

*PATERSON (GLASGOW) LTD., 79 Howard St., Glasgow. Products Sold: Seating, curtains, floor coverings.

PATHE EQUIPMENT, LTD., 68 Bath St., Glasgow, Products Sold: Ross: Projection Equipment, Dawson's Seating, General Theatre Equipment and Supplies.

RCA GREAT BRITAIN, LTD., 58 W. Regent St., Glasgow. Telephone: Douglas 4712. PERSONNEL—District Manager: A. Lees. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

WESTREX COMPANY, LTD., 141 Bath St., Glasgow, C. 2. Products Sold: Westrex Corporation line.

*AUTOMATICKET, LTD., 2 Fraser Street, Liverpool. Telephone: North 2988/0844. Products Sold: Ticket Issuing and Recording Machines.

G. B. KALEE, Division of Rank Precision Industries, Ltd., 14 Tithebarn Street, Liverpool. Telephone: Central 8956. PERSONNEL—Manager: F. Jordan. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—North Wales and part of North West England.

*AUTOMATICKET, LTD., 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 25728. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yoemans. Prod—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346, Sauchiehall St., Glasgow, C.2. Telephone: Douglas 6431. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Scotland.

WESTREX COMPANY, LTD., 1 Charlotte Square, Newcastle-on-Tyne. Products Sold: Westrex Corporation line.

Midlands

*AUTOMATICKET, LTD., Fletcher Chambers, Fore Street, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*BTH SOUND EQUIPMENT, LTD., 10 Hospital Street, Birmingham. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 27 John Bright St., Birmingham. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: Philips Projection and Sound Equipment.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Joint Managers: A. L. Melson, H. E. Munslow. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—The Midlands.

RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

*THEATRE SEATS, LTD., 160 Cape Hill, Smethwick, Birmingham.

*N. W. TURNER & COMPANY, LTD., Station Road, Northfield, Birmingham 31. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., 2 Park Square, Leads. Telephone: Leeds 28066. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*BTH SOUND EQUIPMENT, LTD., 67 Britannia House, Leeds. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 67 Britannia House, Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 17 Wellington St., Leeds. PERSONNEL—Manager: Dennis V. Sumpter. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Yorkshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Products Sold: Philip's and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies, Manager—G. M. Preedy.

*FRED V. SEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment. AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

WESTREX COMPANY, LTD., Wellington Chambers, Wellington Street, Leeds 1. Products Sold: Westrex Corporation line.

ASSOCIATED ELECTRICAL INDUSTRIES, Electronic Apparatus Division (Sound Equipment Group), 4, Whitworth St., Manchester, 1. Telephone: Central 9977. PERSONNEL: North West Area Mgr., H. L. Johnston, Esq. Products Sold:—BTH Projectors and Sound Reproducers, Mazda Xenon Lamps and Lamphouses, 16mm Projectors, Public Address Systems, Stage Amplification Equipment, Hi Fi and Stereo Reproducers, General Theatre Supplies.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. Chilton. Products Sold: Philips Projection and Sound Equipment. and Philips Projection and Sound Equipment.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., Parsonage Buildings, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriars 1428. PERSONNEL—Branch Manager: Harry Mould, Divisional Engineer: Reg Folland, District Engineer: Eric Hallwood. Products Sold: Gaumont-Kalee Sound and Projection Equipment, Gaumont-Kalee Seating and all Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Manager: A. J. Bush. Products Sold: Theatre and Sound Equipment.

WESTREX COMPANY, LTD., 1 North Parade, Deansgate, Manchester 3. Products Sold: Westrex Corporation line.

*AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*FOSTER (DECORATIONS & CURTAINS) LTD., 375 Westdale Lane West, Nottingham. Product Sold: Specialists in Theatre Decoration, Draperies, Joinery.

W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

WESTREX COMPANY, LTD., Angel Row, Nottingham. Products Sold: Westrex Corporation line.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 313/7, Oldham Road, Manchester 10. Telephone: Collyhurst 2736. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester. AREA SERVED: North of England.

South (Incl. London and Wales)

*L. B. LOCKWOOD & COMPANY, LTD., Newall St., Bradford. Products Sold: Carpets, Seating, Curtains.

ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., Martins Bank Chambers, 4-6 The Horsefair, Bristol. Telephone Bristol 26683/5. Products Sold: Tickets, Ticket Issuing and Recording Machines and sales Registers.

AUTOMATICKET, LTD., 15 working St., Cardiff Telephone: Cardiff 23436. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 67 Queen St., Cardiff, Wales. Telephone: 20261/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place, Cardiff Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Phillips Projection Equip., and closed circuit TV.

RCA GREAT BRITIAN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, RCA Projectors.

WALTURDAW CINEMA SUPPLIES (1952) LTD., 22 High St., Kingston-on-Thames, Surrey. PERSONNEL—Directors H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London, W.1. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

BTH SOUND EQUIPMENT, LTD., Head Office: Great Newport St., London, W.C.2. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 167/169 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: Philips Projection Sound Equipment. AREA SERVED—All of Europe.

CHARLES H. CHAMPION & COMPANY, LTD., 60-66 Wardour Street, London, W.1. Telephone: Gerrard 9376. Products Sold: Carbons.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

*BTH SOUND EQUIPMENT, LTD., Head Office: Great G. B.—KALEE, Division of Rank Precision Industries, Ltd., Woodger Road, London, W12. Telephone: Shepherds Bush 2050. PERSONNEL—Manager: L. Dawson. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—London and South East England.

GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Charles Pickett. Products Sold: Complete Theatre Equipment and Supplies.

*THE KINEMATOGRAPH EQUIPMENT COMPANY, LTD., 76 Oxford St., London, W.1. Telephone: Gerrard 5102. Products Sold: Projection Room Equipment, Theatre Furnishings, Seating, Draperies.

H. LAZARUS & SON, LTD., 49-51 Curtain Road, London, E.C.2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

GEORGE PALMER, LTD., 89 Wardour Street, London, W.1. Proprietor: Frederick G. Palmer, Ltd. Products Sold: Projection and electrical equipment.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONELL—Managing Director: H. P. Dawson. Products Sold: Ross Projection Equipment, Dawsons' Seating, General Theatre Equipment and Furnishings.

RANK PRECISION INDUSTRIES, LTD., Woodger Road, London W 12. G. B.-KALEE DIVISION. Head Office: Cables: Rankalee, London. PERSONNEL—Home Sales Manager: M. W. Beer. Joint Export Managers: M. W. Beer, and T. E. Chilton. Products Sold: Gaumont-Kalee Projection and Sound Equipment, and Theatre Furnishings, "Ship" Carbons. AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold:

Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephones: Gerrard 7238. PERSONNEL—Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W. C. 2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, H. W. Myers, F. P. Bentham, H. O. Jordan. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto.

WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W. 2. Products Sold: Westrex Corporation line. AREA SERVED—Great Britain and Ireland.

W. W. Turner & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., 18a London Rd. Telephone: Southampton 28491. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E., E. Schuller. (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

HACKBRIDGE & HEWITTIC ELECTRIC COMPANY, LTD., Hersham, Walton-on-Thames, Surrey. Telephone: Walton-on-Thames 28833. Products Sold: Rectifiers, Transformers, Mercury Vapor Lamps, etc.

RANK PRECISION INDUSTRIES, LTD., G. B.—Kalee Division, Export Department, Woodger Road, London, W. 12. Cables: Rankalee, London. Export Manager: M. W. Beer, T. E. Chilton.

GREECE

CHARILAOS PETROPOULOS, 51 El. Venizelou Str., Athens. Products Sold: RCA Theatre and Sound Equipment.

HELEN D. CARRA, 12, 28th October Street, Athens. Products Sold: Gaumont-Kalee line.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P. O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

SPYROS D. SKOURAS, 5 Santarosa St., Athens. Telephone: 21-824. Products Sold: National Theatre Supply Company line. AREA SERVED—Greece.

GUAM

W. GEORGE BOURLAND CO. P.O. Box 124, Agana. Products Sold: Philips Projection and Sound Equipment.

GUATEMALA

INSTRUMENTOS MUSICALES S.A., Apartado Postal 345, Guatemala City Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P. O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

ADOLFO RIOS, 6A Avenida 15-36, Guatemala City. Products Sold: RCA Theatre and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

E. F. TOPPE, Avda LaReforma 13-60, Guatemala City. Products Sold: Westrex Corporation line. AREA SERVED—Guatemala, El Salvador, Honduras, and British Honduras.

HAITI

Mr. Lucian Th. LaFontant, P.O. Box 683, Port-au-Prince, Haiti.

HONDURAS

CINEMATOGRAFICA, S. de R. L., Apartado Postal 110, Tegucigalpa. Products Sold: RCA Theatre and Sound Equipment.

OSMOND MADURO, Apartado 213, Tegucigalpa. Products Sold: National Theatre Supply Company line.

HONG KONG

ELEPHANT RADIO AND ENGINEERING, 209 Bank of East Asia Bldg., Victoria. Products Sold: Custom made equipment, RCA Theatre and Sound Equipment, National Theatre Supply Company line.

*MAITLAND AND COMPANY, G.P.O. Box 22B7, 615-16 Marina House, Queen's Road, Central, Victoria. PERSONNEL—Robert Maitland. Products Sold: Theatre and Sound Equipment. AREA SERVED—Hong Kong.

PHILIPS HONG KONG, LTD., P. O. Box 210B, Victoria. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ASIA, Luk Hoi Tong Building, Room 1302, 31 Queen's Road Central, Hong Kong. Products Sold: Westrex Corporation line. AREA SERVED—Hong Kong, Macao, Taiwan.

*MANNERS ENGINEERING, LTD., Alexandra House, Victoria.

ICELAND

SNORRI P. B. ARNAR, P. O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 94, Sri Narasimharaja Road, Bangalore 2 Telephone: 3833. PERSONNEL— Branch Manager: K. R Rangaswamy, B.E.; C. K. Vasudeva Rao, B.Sc., D.M.I.T , P G. Narayanan, B.E. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*CINE SUPPLIES (PRIVATE), LTD., 306 Subedarchatram Road, Bangalore 9.

RAHBHAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

*THE CINE AGENCY (INDIA), 16 New Queen's Road Bombay 4. Products Sold: Zeiss Ikon, Stuttgart 35 and 16mm. Cinema and Sound Projectors and Accessories.

CINEFONES, 3, New Queen's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre equipment and Accessories. AREA SERVED—Bombay Presidency.

CINECITA PRIVATE, LTD., 6/3 Madan Street, Calcutta 13. PERSONNEL—Managing Director: S. N. Agarwal Products Sold: RCA theatre Eqeipment. AREA SERVED—Bengal, Bihar, Orissa, and Assam.

CINERAMA PRIVATE, LTD., 432 Sandhurst Bridge, Bombay 7. Telephone: 75411. PERSONNEL— Director: Shreeprakash Agarwal. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

*EASTERN ELECTRIC AND ENGINEERING COMPANY, 127 Mahatma Gandhi Road, Post Box 459, Bombay 1. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27553. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—All of India.

GAUMONT-KALEE PRIVATE, LTD., Forbes Building, Home St., Bombay. PERSONNEL— Director: L. S. H. Rock. Sales Manager: S. K. Sethna. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Fort House, 221 Dadabhoy Navroji Road, (P. O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS, LTD., 9 Marine Lines, Bombay 1. PERSONNEL—Managing Director: M. A. Fazalbhoy. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company Line, National Carbons. AREA SERVED—India, Pakistan, Burma, Ceylon, Afghanistan.

WESTREX COMPANY, INDIA, Head Office of Area: Metro House Esplanade Road. Bombay 1. PERSONNEL—Manager: C. L. Oscar. Products Sold: Westrex Corporation line. AREA SERVED—India, Burma, Ceylon.

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 25 Chowringhee. Calcutta 13. PERSONNEL—Engineers: S. D. Nag, B.Sc.; S. Bose, S. Das, B. Paul Products Sold: B.T.H. and Simon.

*EVERGREEN PICTURES CORPORATION, 11 Esplanada East, Calcutta. Telephone: 6179. PERSONNEL— Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy. Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED— Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE, LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Corporation line.

CINEFONES (DELHI) PRIVATE, LTD., Behind State Bank of India, Chandni Chowk, Delhi. PERSONNEL—Managing Director: S. N. Agarwal. AREA SERVED—Delhi, U. P., Punjab.

*EVERGREEN PICTURES, Chandni Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED— Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi. Products Sold: Westrex Corporation line. AREA SERVED— India, Ceylon.

THE CINE AGENCY (INDIA), "Airways House," 9 Mount Road, Madras 2. Telephone: B-6360. PERSONNEL—Manager Madras Branch: M. Venkataraman. Asst. Manager: V. K. Janakiraman. Sound Engineer: P. Seshan. Products Sold: Zeiss Ikan, Stuttgart 35mm equipment and accessories. AREA SERVED—Madras Presidency.

*EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah, Madras 14. PERSONNEL— Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Khaleeli Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Corporation line. AREA SERVED—India, Ceylon.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Ajemere Gate Extension, New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., New Delhi. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

*EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Hyderabad and Andhra States.

INDONESIA

WESTREX COMPANY, ASIA, Djalan Banda #2, Bandung. Products Sold: Westrex Corporation line.

N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segaral, Djakarta. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-3B Djalin Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Corporation line. AREA SERVED—Indonesia—Manager: E. G. Dwarte.

IRAN

FIROOZ TRADING COMPANY, P. O. 1015, Teheran. Products Sold: Philips 16mm. Sound Film and Projection Equipment.

PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO JAHAN, Kaftarian Building, Avenue Shah, Teheran. Products Sold: Gaumont-Kalee line.

RADIO SHAHAB COMPANY, Av. Naderi 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

IRAQ

THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P. O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED— Iraq.

IRELAND

C. NAPIER, ASSOCIATED CINEMA EQUIPMENTS, LTD., S. Jervis St., Dublin. Product Sold: Philips Projection and Sound Equipment. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN. LTD., 34 Lower Abbey St., Dublin. Telephone: 43B42. PERSONNEL—Area Supervisor: H. W. Neill. Products Sold: Theatre and Sound Equipment.

THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin C. 9. Telephone: 4707B. PERSONNEL—Irish Branch Manager: Kevin Bourke. Products Sold: Stage Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

WESTREX COMPANY, LTD., Veritas House, 7-B Lower Abbey St., Dublin. Products Sold: Westrex Corporation Line. AREA SERVED—Ireland.

ISRAEL

ISRAELECTRA, LTD., P. O. Box 160B, Haifa. Products Sold: Philips Projection and Sound Equipment.

AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

CARASSO BROTHERS, P. O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 6 Beth Hashoeva Lane, Tel-Aviv. Telephone: 4492. Products Sold: Rank Precision Industries Ltd., Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co. Ltd.

LANDSEAS EASTERN COMPANY, LTD., P. O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 81566. PERSONNEL—H. H. Aldor. Products Sold: Motiograph. COUNTRY SERVED—Israel.

MOSHE BASSIN ELECTRONIC ENGINEERING, 6 Feierberg St., Tel-Aviv. Products Sold: Westrex Corporation line. AREA SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philips Projection and Sound Equipment.

RCA ITALIANA, S.P.A., Via Giulio Caccini No. 1, Rome. Products Sold: RCA Theatre and Sound Equipment.

MOLE RICHARDSON (ITALIA) S.R.L., Via del Velodromo 6B-74, Rome. Products Sold: Gaumont-Kalee Studio Equipment.

WESTREX COMPANY, ITALY, Piazza Margana 19, Rome. Products Sold: Westrex Corporation line. AREA SERVED—Italy.

JAPAN

NIHON EIGA SHIZAI COMPANY, LTD., Chubo-Keizai—Kaikan Building, 3-1, Funieri—Cho, Nakamuraku Nagoya-Shi, Aichi.

NIPPON ONKYOSEKI COMPANY, LTD., 146, Oaza-Ushidate, Toyonaka-shi, Osaka-fu. Products Sold: National Theatre Supply Company line.

*NIHON EIGA SHIZAI COMPANY, LTD., 3-19, Hanazonocho, Otaru C.

CONSOLIDATED THEATRE AND TELEVISION SUPPLY CORPORATION, Nishi-2 chrome, Minami--1 jo Sapporo., Hokkaido.

NIHON EIGA SHIZAI COMPANY, LTD., 7, Minami-cho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg. 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL: President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Michrophones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED: Far East.

NIHON DENSHI TELEVI K. K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

NIHON EIGA SHIZAI COMPANY, LTD., Head Office: 8-10 W. Ginza, Chuo-ku, Tokyo. Telephones: 571-6111,-2,3,4. PERSONNEL— Masami Vamagata. Products Sold: Matsuda Theatre and Sound Equipment.

J. OSWA & COMPANY, 5 Ginza Nishi 2-chome, Chuoko, Tokyo. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ORIENT, Chiyoda Building, Room 305, 14 2-chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Corporation line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Mikkatsu International Building, Room 420, Yurakvcho, chiyoda—Ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

JORDAN

MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P.O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P. O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

KENYA

ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen

House, Coronation Ave., P. O. Box 65-40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering Line.

KOREA

FRINAT INTERNATIONAL, LTD., 632 Bando Building, Seoul. Products Sold: Westrex Corporation line. AREA SERVED—Korea.

KORCAD CORPORATION, P. O. Box 5, Kwang Wha Moon, Seoul. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

LEBANON

PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

WILLIAM MALLUK, P. O. Box 481, Beirut. Products Sold: National Theatre Supply Company line.

MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P. O Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

WESTREX COMPANY, EAST, Pan American Building, Place Riad Solh, Beirut. Products Sold: Westrex Corporation line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

LIBERIA

A. MANSOUR AND SONS, P. O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*OOST AFRIKAANSCHE COMPAGNIE, P. O. Box 281, Monrovia.

MALTA

P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Gaumont-Kalee line.

GENERAL SALES COMPANY, 148/2 Britannia St. Valletta. PERSONNEL—Managing Director: John Fleri. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED —Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Corporation Line. AREA SERVED: Malta.

CHARLES A. MICALIEF AND COMPANY, LTD., 282 Kingsway, Valletta. Products Sold: Philips Projection and Sound Equipment.

MAURITIUS

ADAM AND COMPANY, LTD., P. O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 12 Intendence St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

THE MAURITIUS ANGLO CHINESE COMPANY, P.O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line

MEXICO

DEKSA, S.A., Tabasco #165, Mexico 7, D.F. PERSONNEL —Managing Director: W. H. Zolle. Products Sold: Gaumont-Kalee line, Theatre, Studio and Laboratory equipment and accessories, and television supplies.

EQUIPOS PARA CINES, S.A., Av. Insurgentes Sur 600, Mexico 12, D.F. PERSONNEL—President: Manuel Ampudia. Manager: Manuel Ampudia Giron. Products Sold: National Theatre Supply Company line.

PHILIPS S.E.T., Apartado Postal 21420, Mexico 7, D.F Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR MEXICANA, S.A. de C.V., Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger.

General Sales Manager: W. S. ROLSTON. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

WESTREX COMPANY, MEXICO, Avenida Morelos 64, Mexico, D.F. Products Sold: Westrex Corporation line. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 124 Rue Du Jura, Casablanca. Products Sold: Westrex Corporation line. AREA SERVED—Morocco.

NETHERLANDS

BICKER AND VAN der ROER, Sarphatikade 4 Amsterdam. Products Sold: Lorraine Carbons.

WESTREX NEDERLAND N.V., Singel 127, Amsterdam. Products Sold: Westrex Corporation line. AREA SERVED—Netherlands.

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm. and 16mm. Sound Film and Projection Equipment. (Sole Agency).

GAUMONT-KALEE (N. Z.) LTD., St. James Building, Queen St., P.O. Box 2191, Auckland, C. I. Products Sold: Gaumont-Kalee, "Ship" Carbons, Theatre Supplies.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. Products Sold: Westrex Corporation line. AREA SERVED—New Zealand.

WESTREX COMPANY, NEW ZEALAND, LTD., 174 Queen ST., Auckland. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., 3 Ferry Road, Christchurch. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Corporation line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P.O. Box 5020, Civic Theatre Building, Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

*AUTOMOTIVE AND INDUSTRIAL EQUIPMENT COMPANY, Apartado 323, Managua.

EQUIPOS Y ACCESORIOS, Apartado 242, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Managua. Products Sold: RCA Theatre and Sound Equipment, RCA 16mm. Equipment.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'Iena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUTSEN AND COMPANY Kongensgt. 15, Oslo. Products Sold: Rank Precision Ind. Equip., Bell and Howell, Eugen Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Proiection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. Products Sold: Westrex Corporation line. AREA SERVED—Pakistan.

WESTREX COMPANY, EAST, Gulistan Cinema Building, Ramna, Dacca. Products Sold: Westrex Corporation line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: Arshad Hameed Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Rex Annexe, 27 Victoria Road, Karachi 2. Products Sold: Gaumont-Kalee line.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Corporation line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. PERSONNEL—President: A. Bletterman. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Republic of Panama, Canal Zone.

RODRIGUEZ Y COMPANIA, P. O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Avienda 5a Cuba, #32-14, Panama City. PERSONNEL—Products Sold: Westrex Corporation line. AREA SERVED—Panama and Canal Zone & Central America.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A.,Casilla de Correo 605, Asunción. Products Sold: Philips Projection and Sound Equipment.

PERU

J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A. Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

ERNESTO A. REID, S.A., Av. Wilson 1698, Lima. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Corporation line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. Products Sold: Westrex Corporation line. AREA SERVED—Philippines.

WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, EAST, Jalandoni Int., Iloilo City, Products Sold: Westrex Corporation line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Bela Bass. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

PORTUGAL

CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee line.

INSTITUTO PASTEUR de LISBOA, R. Nova do Almada 69, Lisbon. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benquela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, 1A Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

RADIO ELECTRICA, S. A., La Calle Poniente No. 2 San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

SAUDI ARABIA

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore 1. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

MESSRS. WILLIAM JACKS AND COMPANY, LTD., Ocean Building, P. O. Box 197, Singapore. Products Sold: Philips Projection and Sound Equipment.

SOCIETY ISLANDS

ESTABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

SOUTH AFRICA, UNION OF

PAN AFRICAN FILM SERVICES (PTY.), LTD., P. O. Box 3243 Capetown. Products Sold: RCA Cinema Equipment, 16mm.

AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St. Box 347. Durban——241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537 Nairobi—Corner Govt. Road and Queensway, Box 26B2. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

ALEXANDER FILMS, (S.A.) (PTY.), LTD., 12th Floor, Philadelphia Corner, Von Wiellich & Jeppe Sts., Johannesburg. Telephone: Nos: 22-9507. PERSONNEL—Managing Director:William Boxen, Consulting Engineer: E. Marshall, Sales Manager: J. A. Mole-Floyd. Transvaal Representative: S. L. Silven: Products Sold: Complete Theatre and Drive in Equipment.

H. POLLACK AND COMPANY, LTD., 124 President St., Johannesburg. Products Sold: RCA Cinema Equipment, 35mm.

SOUTH AFRICAN PHILIPS (PTY.) LTD., P. O. Box 7703, Johannesburg. Products Sold: Philips Projection and Sound Equipment.

D. POLLOCK PTY. LTD. 705, Safric House, 36 Plein Street, Johannesburg. PERSONNEL—Manager: D. Pollock. Products Sold: Westrex Corporation line. AREA SERVED —Union of South Africa.

SOUTHERN RHODESIA

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 8003, Belmont. Products Sold: Philips Projection and Sound Equipment.

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 994, Salisbury. Products Sold: Philips Projection and Sound Equipment.

SPAIN

WESTREX COMPANY, IBERICA. Head Office of Area: Avenida Jose Antonio 636, Barcelona. Products Sold: Westrex Corporation line. AREA SERVED—Spain.

RCA ESPANOLA, S. A., Avenida de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E. Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, IBERICA, Avenida Jose Antonio 66, Madrid. Products Sold: Westrex Corporation line.

SUDAN

G. & A. E. LICOS, LTD., P. O. Box 183, Khartoum. Products Sold: Gaumont-Kalee Theatre Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM. Odengatan 100, Stockholm. Products Sold: RCA Cinema Equipment, 16mm. Sound Film Studio Services.

SWITZERLAND

VICTOR FILM, LTD., Adlerstrasse 23, Bale. Telephone: 061, 41, 62, 40.

CINE SERVICE, BASEL, Steinengraben 77, Basel. Products Sold: Westrex Corporation Line.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nüschelerstrasse 31, Zürich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zürich 3/45. Products Sold: Philips Projection and Sound Equipment.

UTILITAS A. G., Im Schilf 6, Zürich. Products Sold: Philips Sound and Projection Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TANGIER

A. S. COHEN, Calle Mejico 78-A, Tangier. Products Sold: Gaumont-Kalee line.

U. S. PRODUCTS, INC., 5 Rue de Viques, Tangier. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THAILAND (SIAM)

BARROW, BROWN AND COMPANY (1948), LTD., Barrow, Brown Bldg., Bangkok. PERSONNEL—Manager: G. H. Y. Grant. Products Sold: RCA Theatre and Sound Equipment.

K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Products Sold: Theatre Supplies.

PHILIPS ELECTRICAL COMPANY OF THAILAND, LTD., 2B7 Silom Road, Bangkok. Products Sold: Philips Projection and Sound Equipment.

VICTORIOUS COMPANY, LTD., 620 Jakaphet Road, Bangkok. Products Sold: National Theatre Supply Company line.

TUNISIA

SOCIETE TUNISIENNE PHILLIPS, 32, Bis, Rue Lavigeria, Tunis. PERSONNEL—Manager: V. R. Bernard. Technical Assistant: L. Bouissou. Products Sold: Philips Projection and Sound Equipment.

PALAIS DE LA TELEVISION, 9 Ave. de Carthage, Tunis. Products Sold: Westrex Corporation line.

TURKEY

NEFAN LTD., Yeni Han 6, Beyoglu, Istanbul. Products Sold: Westrex Corporation Line. AREA SERVED: Turkey.

TEKNIKA, T.A.S., P. O. Box Galata 153, Istanbul. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Turkey.

TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

UNITED ARAB REPUBLIC

WESTREX COMPANY, EAST, 39 Sharia Soliman Pasha, Cairo, Egypt. (Egypt). Products Sold: Westrex Corporation line. AREA SERVED—Egypt.

THE GABRI COMPANY, 51 Ibrahim Pasha St., Cairo (Egypt). Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THE GENERAL COMPANY FOR PHARMACEUTICALS, P. O. Box 600, Cairo (Egypt). Products Sold: Gaumont-Kalee line.

PHILIPS ORIENT, S.A., 23, Sharia Youssef el-Guindi, Cairo (Egypt). Product Sold: Philips Projection and Sound Equipment.

*W. A. LANCASTER AND SON, Head Office: 11 Emad-el-Din St., Cairo. Sales: 50, Abdel-Khalek Saroit St., Cairo (Egypt).

ETS. PHOTO-CINE AZAD, P. O. Box 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

URUGUAY

CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED——Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34 Caracas. PERSONNEL—Manager: Augusto M. Matilla Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN, Edificio Karam, Oficina 210 Ibarras a Pelota, Caracas. Products Sold: Westrex Corporation line. AREA SERVED—Venezuela.

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

NATIONAL SUPPLY, S.A., Almendares #166, Filmcenter, Habana. Telephones: U-5237—(Emergency Night) F-3798. PERSONNEL—P. Saenz. Products Sold: National Theatre Supply Company line. AREA SERVED—Cuba.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. Products Sold: Westrex Corporation line. AREA SERVED—Cuba.

Curacao, Netherlands Antilles

EL LOUVRE, S.A., P. O. Box 13B, Curacao. Products Sold: RCA Theatre and Sound Equipment.

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N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O. Box 13. Curacao. PERSONNEL—Directors: Frank Brandao. Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILLANA N. V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

Haiti

SOCIETE HAITIENNE d'AUTOMOBILES, Mallenbranche, Gentil Bogat and Company, Port-au-Prince. Products Sold: RCA Theatre and Sound Equipment.

Jamaica

PALACE AMUSEMENT COMPANY (1921), LTD., P. O. Box 211, Kingston. PERSONNEL—Managing Director: J. Stuart Smeadon. Products Sold: Gaumont-Kalee, G. B., Bell and Howell.

RUEL SAMUELS, 34 Port Royal St., Kingston. Products Sold: Westrex Corporation line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P. O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

Puerto Rico

SAMBOLIN AND FIGUEROA, Santurce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

EDUARDO G. GONZALEZ, P. O. Box 3871, San Juan. PERSONNEL—Owner: Eduardo G. Gonzales. General Manager: Octavio A. Costas. Products Sold: National Theatre Supply Company line. AREA SERVED—Puerto Rico.

ALDEN Corporation, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Corporation line. AREA SERVED—Puerto Rico.

Trinidad

INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold.: Gaumont-Kalee seating.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, 9 Edward St., Port of Spain. PERSONNEL—Manager: E. F. Vanderhoek. Products Sold: Westrex Corporation line. AREA SERVED —Trinidad, Barbados, British, Dutch, and French Guianas; Leeward and Windward Islands.

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APRIL 11, 1962 | Volume 67 | Number 17

IN TWO SECTIONS • THIS IS SECTION ONE

New Toll-TV Plan Seeks Denver Test

(See Page 7)

Johnston Hails Win Over Censors

(See Page 14)

Leo Jaffe was promoted recently to the post of Columbia Pictures executive vice-president in a shift of duties that saw several other executives elevated as well (See story on page 8)

It's All A Question Of Price . . . see editorial—page 5

Hey, Mr. Exhibitor Meet Bugs Bun
got news for you (and he'd tell you h
kids know, all he says is Bee

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EVER PACKED A THEATRE

GIANT
NATIONAL AND LOCAL LEVEL
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ALL-OUT AREA SATURATION NEWSPAPER CAMPAIGN

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pal, "Road Runner." He's
lf except, as millions of
ep!) HE'S GETTING BEHIND
R-1 FAMILY SHOWS THAT
OR MEMORIAL DAY WB FROM WARNER BROS.!

AND
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ES!
"The Adventures of the Road Runner"
He's got a million fans and he'll make a million new ones!
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TECHNICOLOR®
ed by MAX J. ROSENBERG

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March 9, 1962

Dear Mr. Skouras:

When I first heard of it, I hated the idea of a re-make of CALIGARI. Re-makes usually lack the vitality of originals, and this particular old master seemed specially impossible to resurrect today! I don't think I have ever been so surprised in my life as I was at Monday's screening. Your CALIGARI is entirely true to the basic idea and spirit of the old picture, but it is in itself an independent work of art, and one of the most strikingly original uses of the medium that I have seen in a lifetime of looking at movies. In writing, direction, performance, and most especially in lighting and the use of the space provided by CinemaScope, it is as stunning and as stylish as can be imagined. Best of all, everything in it works, rings true, and contributed to the vast surprise of the ending. Not to go on and on, it is a brilliant job and one on which I heartily congratulate you and your associates.

I hope it makes you millions. I can't wait to see it a second time so as to examine in detail how artfully I was fooled and mystified. Vive le cinema.

With all good wishes,

Sincerely yours,

Richard Griffith

Richard Griffith
Curator

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Volume 67 • No. 17

APRIL 11, 1962

IT'S ALL A QUESTION OF PRICE

Distributors have complained for many years about the clearance system, which by law is their problem. It is evident that pictures today are rushed through theatre playoffs entirely too quickly.

Also, threats of law suits have shattered established clearance setups in many situations throughout the country. Before divorcement, a motion picture would still be showing in final playoff engagements three to four months after release. Today, the period consumed by all but the exceptional films is between 30 and 45 days.

Why has this happened?

In the past, pictures were sold to theatres on a staggered basis, and the patron chose his theatre to fit his pocketbook.

Now, first-run theatres are given no clearance to speak of. Due to the present reduction in clearance, the subsequent run has his trailer on the screen giving the playdate, plus posters and photos in the lobby, before the first-run engagement has cooled off.

Who is to blame for the situation? From where we sit, it is clear that the fault lies with distribution. The reason is plain and simple—price. Why should a subsequent run exhibitor be willing to pay the same price as prior runs? In a tight market, the exhibitor who receives no price incentive to wait for his playdate, naturally enough decides that he is entitled to an earlier run. So distribution gets its pound of flesh, and prior runs register lower grosses because the public can afford to wait a few days and see the film at lower prices. Just check current grosses. With the exception of a few blockbusters, they are lower than in the past.

In addition, the entire industry suffers because some theatres just can't pay the top dollar demanded, and so there are fewer playdates than there might have been. We have in the past suggested a revision of present selling policies to bolster a sick industry, and an important part of that revision would be a price differential for sub-run situations.

As it stands now, too many theatres are playing the same picture at the same time and the public is not encouraged to buy at high admission prices. When theatres in outlying areas play early engagements with no matinees, only two evening performances and double features in many cases, how can distribution expect the same results as heretofore?

Note also how many requests are made of exhibitors to bid for product, with distributors demanding certain information as to extended playing time, admission prices, terms offered extra advertising, no passes, etc. Of course, everyone will say that there is no collusion in the situation, but the fact remains that demands on the theatreman are uniform.

Yet so many persons say the idea of moveup on clearance is wrong. It's a ticklish subject and a vital problem, but it seems to be surrounded on all sides by a wall of indifference. Elimination of salesmen or other branch personnel is not the answer for larger boxoffice receipts.

There is an old saying that "Conquerors never win." A high handed attitude on the part of the seller can only alienate the buyer and carry us further away from the goal of industry cooperation and good-will which is the great hope of all thinking men who would see motion pictures rise again to a place in the sun.

APOLOGY FROM A "SHOEMAKER"

Joe Hyams, writing his syndicated column from Hollywood, recently interviewed actor Gregory Peck. The column was headed "Who Was Hurt by $2 Million Loss?"

Peck, certainly one of our better actors, is currently working in Universal's "To Kill a Mockingbird" after what Hyams refers to as *"a short and disastrous career as an actor and independent producer."* Two of his independent efforts, "The Big Country" and "Pork Chop Hill," wound up more than $2,000,000 in the red.

Peck then says, *"I don't know who to feel sorry for . . . I've been trying in vain to find someone who really was hurt by the loss."* Peck points out that United Artists, distributor of the films, was financed by a bank *"and it's hard to feel sorry for a bank."* He admits that he isn't indifferent to that money but adds, *"I would like to find just one person who I could tell I'm sorry. It would make the loss seem more real."*

May we respectfully suggest to Mr. Peck that a good place to look would be in the nation's theatres. To many exhibitors such a loss is a very real thing indeed. In these days of high percentage, no look deals, and insufficient product, a supposedly big picture that dies at the boxoffice is a crushing economic blow to theatremen everywhere. To them, such a loss is very real indeed.

In our issue of Jan. 24, we editorialized on the subject, "No Time for Glamor." we said then, and it's worth repeating: *"But when a performer also insists on having the final say in matters of selling the completed film, approving the advertising (in some cases creating it), the industry has embarked on a dangerous road indeed."*

Marlon Brando later realized his error in assuming far too much authority in the advertising and distribution of "One Eyed Jacks," and other performer-producers have suffered through similar experiences. Gregory Peck is a fine actor and a promotional asset to any film in which he appears. We suggest that he leave the producing and distributing to the film companies.

After all, Dave Lipton of Universal has been recognized through the years as an astute advertising expert—but Heaven protect the industry if he were to decide to play the lead in "To Kill a Mockingbird." Both Hollywood, New York, and the nation's theatres were much better off when the various industry "shoemakers" stuck to their lasts.

And Mr. Peck won't have to apologize to anyone.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Todd Joseph**, was born to **Mr. and Mrs. Stanley Schneider**, Port Chester, N. Y., at Doctors Hospital. Schneider is administrative assistant to the executive vice-president of Columbia Pictures. This is the Schneider's fourth child.

Diamond Rings

Carol Scafiddi and **Eugene Cella**, both of United Artists home office staff, announced their engagement. Miss Scafiddi was secretary to **Gabe Sumner**, UA executive assistant to **Fred Goldberg**, executive director of advertising, publicity, and exploitation. Cella is a member of **Al Fisher**'s exploitation department.

Obituaries

Clare J. Appel, 71, until recently executive director of the Canadian Motion Picture Distributors Association, died in St. Michael's Hospital, Toronto. He had been active in executive capacities for Famous Players, Odeon Theatres, and Loew's Theatres during his industry career, and was past president of the Motion Picture Theatres Association of Ontario. He was active in the Variety Club of Ontario and the Canadian Picture Pioneers.

Thomas J. Donaldson, 66, head, Academy Film Distributors of New England, died at Boston City Hospital of a cerebral hemorrhage. He was formerly sales manager for Universal International and for many years was a branch manager for Metro.

John U. Lemmon, II, 68, father of actor Jack Lemmon, died. He had lived in Santa Monica, Calif., in recent years, coming there from Boston. The body was flown to Baltimore, Md., where burial took place in a family plot at Cathedral Cemetery.

Jack Levy, 71, manager, Stanley Warner Kent, Philadelphia, died at St. Joseph's Hospital.

Bidding Deal Ends Suit

KNOXVILLE, TENN.—A settlement made out of court between Walter Morris, owner, Pike and Tower here, and the local exhibitors and major distributors has resulted in a bidding arrangement which is now in operation, it was learned recently.

"We are now bidding with a major distributing firm and booking their products," Morris said. A cash settlement and the bidding arrangement were made between Morris and the majors after the lawsuit was appealed to the Sixth Circuit U. S. Court of Appeal in Cincinnati.

New Amusement, Inc., headed by Morris, filed the initial lawsuit against Wilby-Kincey Service Corp., a Knoxville theatre company, and 11 distributing firms. Theatres sued with the majors were the Tennessee, Riviera, Bijou, and Park. The suit sought one million dollars in damages under the federal antitrust laws.

The local Federal District Court ruled in favor of Morris and his first-run suburban theatres, giving a judgment of $75,000 damages.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 9

Georgia Court Kayos Atlanta Censor Board

ATLANTA—The Georgia Supreme Court knocked out the City of Atlanta's movie censorship laws, declaring them to be in violation of the state constitution.

The high court's historic ruling had the effect of putting the Atlanta board of censorship out of business. "The charter and ordinance which provide for city permit as prerequisite to exhibiting any picture offends the constitution and are void," the court decided.

The six-one majority opinion was written by Chief Justice W. H. Duckworth, with all justices concurring except Justice Thomas S. Candler, who wrote a strong dissent.

Justices Carleton Mobley and Joseph Quillian concurred "specially," meaning that they may have more to say later on the subject.

The court held that the city's censorship provisions in its charter and ordinances violated the Georgia Constitution, but not the U. S. Constitution.

"The words of the Constitution, No law shall ever be passed to curtail or restrain, are irreconcilable with any law, including a city ordinance, that does curtail or restrain," the court decision said.

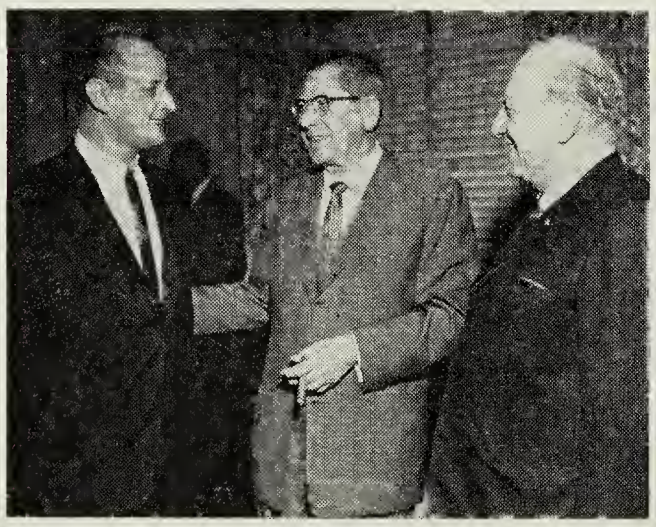
The attack on the censorship laws went to the Supreme Court last December on an appeal from Fulton Supreme Court. The plaintiff in the court action was K. Gordon Murray Productions, from Miami, Fla.

Atlanta has long been the subject of considerable censorship controversy due to some of the films that have been banned there.

Johnson Leaving MPEA

WASHINGTON—G. Griffith Johnson, vice-president of the MPEA, is leaving the film association.

An MPEA announcement confirmed the fact that Johnson is taking over as a top economic affairs chief for the government in the State Department.



Seen at a recent cocktail party at the Warwick Hotel, Philadelphia, Pa., are James H. Nicholson, president, American International Pictures; Frank Damis, Stanley Warner zone head; and Ed Heiber, right, eastern division sales manager for AIP. Nicholson, Samuel Z. Arkoff, and Leon Blender, AIP toppers, are currently on tour.

BROADWAY GROSSES

Disney Captures Music Hall

NEW YORK—Radio City Music Hall with Buena Vista's "Moon Pilot" helped by the Disneyland stage show opened strong in what was otherwise a week of holdovers. The Capitol held strong with MGM's "Sweet Bird Of Youth."

"MADISON AVENUE" (20th-Fox). Paramount reported $16,000 for the second, and last, week.

"MOON PILOT" (Buena Vista). Radio City Music Hall, with Disneyland stage show, opened to a very good $95,000 for Thursday through Sunday, with the opening week sure to hit $150,000.

"SWEET BIRD OF YOUTH" (MGM). Capitol claimed $40,000 for the second week.

"FOUR HORSEMEN OF THE APOCALYPSE" (MGM). Loew's State claimed $12,000 for the fifth and last week.

"EL CID" (Allied Artists). Warner garnered $25,000 for the 17th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the 11th week was $11,000.

"DAY THE EARTH CAUGHT FIRE" (Universal). Victoria had $12,000 on the fourth session.

"THE CHILDREN'S HOUR" (UA). Astor did $18,000 on the fourth week.

"WALK ON THE WILD SIDE" (Columbia). Criterion had $23,000 for the last nine days including the seventh week.

"WEST SIDE STORY" (UA). Rivoli did $44,000 on the 25th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated that the 16th week tallied $32,000.

Colo. Exhibs Fight Toll-TV

DENVER—Colorado exhibitors have organized themselves into a Colorado Committee Against Pay TV, to oppose both at the municipal level and before the Federal Communications Commission, the application of the Teleglobe system to institute pay tv over station KTVR on Channel 2 in Denver, it was disclosed by Philip F. Harling, chairman of the Joint Committee Against Toll-TV.

Harling said that Thomas F. Smiley, president, Wolfberg Circuit of Denver, was serving as temporary chairman to bring independent as well as circuit theatre owners into an active organization to raise funds and fight the Teleglobe efforts.

Harling said the Colorado Committee had retained Marcus Cohn, of the Washington law firm of Cohn and Marks, to file a protest with F.C.C. and request a hearing against the Teleglobe application for a three-year test.

The Colorado Committee will also move at the state and local level to oppose the authorization which Teleglobe must obtain to use telephone wires of the Mountain States Telephone and Telegraph Company, the local A.T.&T. subsidiary, to transmit the sound portion of its pay tv broadcast.

In other areas, the Connecticut Hartford Phonevision case is in the process of appeal to the United States Supreme Court. The Arkansas situation is being appealed also.

Pay-TV System Seeks Denver Test

Youngstein Notes Rise In Cinerama Earnings

NEW YORK—Max E. Youngstein, executive vice-president, Cinerama, Inc., told a New York Society of Security Analysts forum that company earnings were climbing and were "substantially two to one," comparing the 1961 total to 1960.

He cited the "impetus" given Cinerama to the "foresight" of its president and board chairman, Nicholas Reisini.

Youngstein foresaw Cinerama making a profit of $5,000 weekly from each theatre playing "How West Was Won" and "The Wonderful World Of The Brothers Grimm," first two story line pictures in the process. He added that company's objective is the signing of contracts for the showing of the two films in 110 to 120 theatres, 60 of them in the U.S. He enthusiastically predicted that the two pictures will prove themselves the highest grossing films in the history of the business.

Youngstein added that E. D. Martin, head, Martin Theatres in the south, will build 10 new houses at a cost of over $10,000,000 for the showing of Cinerama product.

According to Youngstein, it is Cinerama's intention to "make pictures that have content and technique aimed at a family audience, and to give them a "unique" presentation. He expressed the hope that Cinerama will be able to shoot its next production with a single lens instead of the three now required. He said "Grimm" will be released in July or August and "West" later in the year. The "Grimm" budget was $6,000,000, and that of "West" $12,000,000. Both films are MGM releases.

Drive Honors WB's Kumins

BOSTON—Exhibitors learned to their surprise that Bill Kumins, Warner Bros. branch manager, is currently celebrating his 25th year with Warners. The news came in the form of a letter from the Warner salesmen and bookers, announcing the Bill Kumins Silver Anniversary Drive, March 18—June 16.

Although an old timer in experience, the popular Warner Bros. branch manager is a comparatively young man and is highly regarded by the New England exhibitors. He is active in many industry activities and is presently president of Boston Cinema Lodge.

According to the bookers and salesmen in his office, the drive was initiated by them on a local basis and is not connected with any national company drive. As they put it, "There are no prizes to be won, only the satisfaction of a job well done for a most deserving guy."

House Passes Tax Bill

WASHINGTON — The House passed the Kennedy tax bill, already much changed, by a vote of 225 to 190. The Senate Finance Committee opens hearings on the bill this week.

As it left the House, the measure contained provisions for immediate taxation of overseas earnings unless quickly reinvested in an underdeveloped nation, and the "movie star" provision subjecting to tax all but the first $20,000 of earnings of Americans living overseas during the first three years of bona fide overseas residence, with a $35,000 exemption after three years.

Fox Bills $2,000,000 In Big Drive Week

NEW YORK—More than $2,000,000 in billings was amassed by the foreign division of 20th Fox for the week ending March 31, it was reported by Murray Silverstone, president of 20th-Fox International and Inter-America Corporations. It was one of the biggest weeks in the history of the company, Silvertone said.

This outstanding business coincided with the Spyros Skouras Birthday Week, the focal week of the Skouras 20th anniversary celebration drive.

Certificates signed by more than 16,000 exhibitors and theatre circuit owners throughout the world, in which they pledged their wholehearted support and good wishes to the celebration, were presented to Skouras by W. C. Michel, international chairman of the drive.

Nation's Exhibs Flock To Skouras Tribute

NEW YORK—Early ticket orders indicate that theatre owners from virtually all of the nation's 50 states will be present on Thursday evening, April 12, at the Waldorf Astoria Hotel here, when exhibition, under the joint sponsorship of the Allied States Association of Motion Picture Exhibitors and Theatre Owners of America, honors Spyros P. Skouras, president of 20th-Fox, with a testimonial dinner.

Marshall H. Fine and John H. Stembler, presidents, respectively, of TOA and Allied, said that dais acceptances to date also indicated a personality-studded head table for the event.

They said that the response of exhibitors and film companies to invitations to join in the testimonial had been excellent, and that circuits all over the country had already ordered tables, and scores of individual theatre owners had purchased tickets.

Presidents of virtually all the major film companies have already accepted invitations to sit at the head table. Dais acceptances have also been received from Dimitrios Bitsios, Greek Ambassador to the United Nations, and New York Greek Consul General and Mrs. Basil Vitsaxis.

20th-Fox Execs Meet

NEW YORK—Twentieth Century-Fox toppers and branch managers will hold a two-day sales meeting at the home office here today and tomorrow (April 11-12), with production, distribution, and promotion plans on forthcoming productions to be discussed.

General sales manager Glenn Norris will conduct the sessions which will be highlighted the first day by discussions of product to be released during the second and third quarters.

On the second day, vice-president in charge of production Peter Levathes will detail future production plans for the stuido including castings, story acquisitions, and starting dates. In addition, vice-president Charles Einfeld will outline the advertising and publicty campaigns his department has created for attractions to be released in the late spring and summer.

New Teleglobe Firm Asks FCC Approval; Video Portion To Use Air Waves, Audio Wires

NEW YORK—Teleglobe, a new pay-tv system, was given a public demonstration at the Savoy Hilton Hotel simultaneously with the filing with Federal Communications Commission for authorization to conduct a three-year test in Denver by Gotham Broadcasting Corporation, owners, Channel 2, KTVR, Denver, and the Macfadden-Bartell Corporation, and Teleglobe-Denver Corporation.

Gerald A. Bartell, president and chairman of Macfadden-Bartell, stated at the demonstration which was conducted by Ira Kamen, executive vice-president and technical director of Teleglobe Pay TV System, that "we plan to start the pay tv operation in Denver within six months after authorization has been received from the FCC."

It was revealed that Teleglobe calls for the use of the free air waves with the audio coming in over conventional wires installed by the AT&T subsidiary in Denver, the Mountain States Telephone and Telegraph Company. Kamen said that a subscriber would pay a fixed charge of $3.25 per month. Program prices would range from 25 cents to $3.50, with the average expected to be $1 to $2 per family per show. Subscribers would be burdened with no other cost, except a small telephone connection charge.

According to Bartell, "Viewers will continue to get everything that free tv is offering them today" and "first run movies" will be included in the programs, with plans calling for "quality not quantity."

Solomon Segall, president of Teleglobe Pay TV System, said, "If motion picture theatre men had good cause to fight tv it was a dozen years ago. It is too late now." He indicated that by resisting pay tv, exhibitors were sticking to a "horse and buggy era." He denied that pay tv will kill free tv.

It was explained that Teleglobe uses centralized metering and billing. The subscriber receives what was described as "an unscrambled and undistorted picture" without sound when he tunes in KTVR. The sound comes on when the subscriber switches on the Teleglobe speaker-amplifier. When the speaker is on it is recorded electronically at the Teleglobe-Denver Corporation data processing center. The billing is prepared monthly in much the same manner as a credit-card charge.

Some advantages claimed for the Teleglobe system are it differs fundamentally from all other pay-tv systems in that it does not introduce a so-called "home box-office into the subscriber's home with all the attendant complications"; it is the most practical and most economical system of pay-tv; it can be used with black and white or color tv sets; and it is a "foolproof security system."

D-I Unit Elects Brotman

..CHICAGO—Oscar A. Brotamn, operator, Oasis Drive-In, has been reelected president, Chicagoland Drive-In Theatre Association. New officers include Ralph Smitha, Essaness, vice-president, and Robert Jelinek, Skyhi and Dundale, secretary-treasurer.

Six Exhib Leaders Address First Meeting Of New Penna. TOA Group

PHILADELPHIA — Six exhibitor leaders will be among the speakers when the newly organized Theatre Owners of Pennsylvania holds its first general membership meeting at the Bellevue Stratford Hotel here Monday afternoon, April 16, David E. Milgram, unit president, announced.

Milgram said he had already received acceptances from John H. Stembler of Atlanta, president of Theatre Owners of America; Philip F. Harling of New York, chairman of the Joint Committee Against Pay TV; Walter Reade, Jr., of Oakhurst, N.J., president of Walter Reade, Inc., and past president of TOA; Herman M. Levy, general counsel of TOA; and John Broumas, president, Maryland Theatre Owners Association.

He said he also expected that S. H. Fabian, president of Stanley Warner Management Corporation, and former chairman of the American Congress of Exhibitors, would attend and speak.

Details for the meeting, which will start at 12:30 p.m. with a luncheon, were completed at a meeting of the officers and directors of the Association at the Bellevue Stratford Hotel.

Milgram said that all exhibitors in Pennsylvania, as well as those in south New Jersey and northern Delaware, which are served out of the Philadelphia exchanges, have been invited to attend.

The unit was organized last February, by representatives of nearly 200 Pennsylvania theatres, and immediately affiliated with TOA.

Milgram said that an 18-man board of directors was elected at Monday's meeting, including the following:

Morton Brodsky, Leahad Theatres, Lancaster; Harry Feinstein, division manager, Stanley Warner in Pittsburgh; Melvin Fox, Fox Enterprises, Philadelphia; Richard Fox, Fox Drive-In Theatres, Reading; Paul Klieman, Rio Amusement Company, Philadelphia; Harry Penneys, Fried Theatres, Philadelphia; Ben Rosenberg, Penn-Paramount Theatres, Wilkes Barre.

Also Frank Damas, Stanley Warner Theatres, Pennsylvania; Martin Ellis, A. M. Ellis Theatres, Philadelphia; Thomas F. Friday, Comerford Theatres, Scranton; Jack Greenberg, Greenberg Theatres, Philadelphia; Max Korr, Rialto, Allentown; Norman Silverman, Silverman Theatres, Philadelphia; Claude Schlanger, Schlanger Theatres, Doylestown; Morton Shapiro, Shapiro Theatres, Philadelphia; and Milgram.

Drive-In Site Sold

WILMINGTON, DEL. — Settlement in the sale of the old Wilmington Ball Park property on which A. M. Ellis Theatres' Kerry Drive-In is located was made March 29 for $425,000.

MOTION PICTURE EXHIBITOR, reporting that the Kerry D-I will disappear as a result of the sale of the 16-acre property, said the purchase price had not been announced but was assumed to exceed the $272,000 offered at auction last fall.

Later the sale price was announced by representatives of the Louis Trainman Auction Co. of Philadelphia, agents for Max Ambach of Annapolis, the new owner, and of Wilmington Park, Inc., the seller.

Ambach said construction of the Blue Rock Shopping Center on the site may be completed by the end of the year.

Top Level Para. Sessions Sell "Heroes" New Faces

ATLANTA—Top-level meetings with leading southern exhibitors were inaugurated here by Paramount in conjunction with the giant "new faces" program backing the forthcoming "Hell Is For Heroes."

The meetings were the fruition of promises made to exhibitors at the annual Theatre Owners of America convention by Martin Rackin, Paramount production chief, who stated that his studio would devote its fullest resources to the development of new talent to fill the increasing need for top boxoffice personalities.

Presenting Paramount's plans for close cooperation with exhibitors on both the national and local levels were Martin Davis, director of advertising, publicity and exploitation, and Howard Minsky, assistant general sales manager. W. Gordon Bradley, Paramount regional sales manager for the southern territory, was official host to exhibitors representing more than 400 theatres.

Defendants Win Suit Charging Conspiracy

ST. PAUL, MINN.—Judge Dennis Donovan in Federal District Court here has found Jim Fraser, operator, Auditorium, Red Wing, Minn., and all other defendants in the conspiracy lawsuit brought by John Wright and Associates, Minneapolis, not guilty of the charge. Wright at one time operated the opposition house, the Chief, in Red Wing.

Original defendants in the suit were members of the Auditorium board at Red Wing, the city of Red Wing and the City Council president, the editor of the Red Wing Daily Republican Eagle and the newspaper itself Jim Fraser, 20th-Fox, United Artists and Paramount.

As the trial progressed, Wright's counsel agreed to dismiss the film companies, the Council president, and two board members.

Filed in September, 1959, the suit went through at number of pretrial hearings and depositions before the trial actually began. Arguments and presentations continued through Oct. 25, 1961.

Judge Donovan said, "The evidence does not reveal any substantial basis from which to infer the existence at any time of a fraudulent or illegal agreement or conspiracy among any of the defendants or the existence of any intent on the part of the defendants to exercise monopoly power to the detriment of the plaintiff." He made it clear that he can find in the Sherman Anti-Trust Act no legal basis for the damages of $165.000 which Wright asked.

Sterling Names Troy

NEW YORK—William J. Troy has been named midwestern sales manager of Sterling Movies U.S.A., Inc., according to Charles F. Dolan, president of the national film distributing company.

Troy will be based in Chicago. His responsibilities will include regional sales supervision and 16mm film distribution planning for a 10-state area, Dolan says.

Technical, Honorary Oscar Winners Named

HOLLYWOOD—Wendell Corey, Academy president, announced the Scientific and Technical Achievement Awards presented annually by the Academy of Motion Picture Arts and Sciences.

The awards were to be presented at the 34th "Oscar" Presentation on April 9, and were made from recommendations of the scientific or technical awards committee.

Plaques signifying Class II Awards were to be presented to:

Sylvania Electric Products, Inc., for the development of a hand-held high-power photographic lighting unit known as the Sun Gun Professional; James Dale, S. Wilson, H. E. Rice, John Rude, Laurie Atkin, W. E. Pohl, H. Peasgood, and Technicolor for a process of automatic selective printing; 20th Century-Fox research department, under the direction of E. I. Sponable, and Herbert E. Bragg and DeLuxe Laboratories, Inc., with the assistance of F. D. Leslie, R. D. Whitmore, A. A. Alden, Endel Pool, and James B. Gordon, for a system of decompressing and recomposing CinemaScope pictures for conventional aspect ratios.

Certificates signifying honorable mention for Class III awards went to:

Electronics Systems, Inc., for an automatic light changing system for motion picture printers, and W. E. Pohl and Technicolor Corporation for an integrated sound and picture transfer process.

Previously, five leading motion picture industry figures were voted honorary awards by the Academy Board of Governors:

Stanley Kramer, president and executive producer, Stanley Kramer Pictures Corporation, was voted the Irving G. Thalberg Memorial Award, and George Seaton, writer-director, the Jean Hersholt Humanitarian Award. Three other honorary awards were voted to Fred L. Metzler, Jerome Robbins, and Bill L. Hendricks.

Metzler, executive administrator, 20th Fox Studios, was honored for "his dedication and outstanding service to the Academy of Motion Picture Arts and Sciences. Robbins received an honorary award for "his brilliant achievements in the art of choreography on film." Hendricks, director of public relations, Warner Brothers Pictures, was voted an honorary statuette for "his outstanding patriotic service in the conception, writing, and production of the Marine Corps film, "A Force In Readiness," which has brought so much honor to the Academy and the industry."

Reagan Heads Fund Drive

NEW YORK—Charles M. Reagan, longtime industry executive, has been named chairman of the motion picture industry sub-committee for the 1962 charity appeal of the Cardinal's Committee of the Laity.

Reagan succeeds John J. O'Connor, recently deceased.

Robert J. O'Brien, executive vice-president and treasurer of Metro-Goldwyn-Mayer, has been named vice-chairman of the sub-committee.

The annual chairty drive for the Archdiocese of New York is currently in progress.

Col. Declares Dividend

NEW YORK—The board of directors of Columbia Pictures declared the regular quarterly dividend of $1.60¼ per share on the $4.25 cumulative preferred stock payable May 15 to stockholders of record at the close of business May 1.

SWEET TALK
ABOUT
"SWEET BIRD"

★★★★"Excellent! An Exciting Experience! Seldom do we see a picture that can boast of so many electrifying performances, six gems of characterization, none outshining the others so much as to dim the general perfection! Geraldine Page is a great artist!"
—N.Y. DAILY NEWS

"Excellent script, sensitive direction and rare characterizations. There are Academy (next time) nominations here."
—CLEVELAND PLAIN DEALER

"Bristles with all the Williams dynamic power! This may have the widest audience of any of his long and unbroken string of movie hits."
—N.Y. WORLD-TELEGRAM

"Expertly handled drama! Top notch performances. Geraldine Page lights up the screen!"
—SATURDAY REVIEW

"While the camera is on Miss Page, you are seeing one of the most acute and unnerving performances put on film in a long, long time!"
—N.Y. HERALD TRIBUNE

"Forceful . . . Powerful . . . Full of rich performances!"
—NEWSWEEK

"'Sweet Bird' soars to greatness. Stars likely 'Oscar' contenders again."
—FORT WORTH STAR TELEGRAM

SWEET BIZ
FOR
"SWEET BIRD"

Metro-Goldwyn-Mayer's "SWEET BIRD OF YOUTH" is making Box-Office News for exhibitors as it starts its Blockbuster release across the nation.

NEW YORK (*Dual Opening*) Capitol business is the best of any M-G-M attraction since "Butterfield 8." Sutton sets opening day record and is continuing its exceptional business!

DALLAS (*Majestic*) opening tops such outstanding grossers as "Please Don't Eat The Daisies," "Where the Boys Are" and "Some Came Running"!

MIAMI (*Carib*) Opening week tops Easter Week business of "Gone With The Wind"!

WASHINGTON, D. C. (*Capitol*) and ST. LOUIS (*State*) Opening weeks top "Where The Boys Are" New Year's business!

BUFFALO (*Buffalo*) tops "Where The Boys Are" and "Some Came Running"!

DETROIT (*Mercury*) tops "Boys" business!

BALTIMORE, (*Hippodrome*) ATLANTA (*Grand*) and SAN ANTONIO (*Aztec*) top "Daisies" grosses!

. . . and "Sweet Bird" is just starting to soar! BOOK IT NOW!

etro-Goldwyn-Mayer presents

AUL NEWMAN
GERALDINE PAGE

CO-STARRING
SHIRLEY KNIGHT · ED BEGLEY · RIP TORN

in CINEMASCOPE and METROCOLOR

WRITTEN FOR THE SCREEN AND DIRECTED BY **RICHARD BROOKS**
writer-director of *'ELMER GANTRY'*

PRODUCED BY **PANDRO S. BERMAN**
producer of *'BUTTERFIELD 8'*

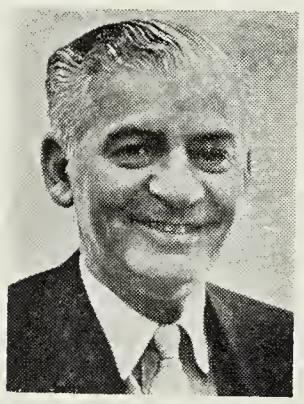
MGM Provocative Adult Entertainment

Jaffe Heads New Col. Appointments As Executive V-P; Frankovich Upped

NEW YORK—The board of directors of Columbia Pictures Corporation has announced five new appointments as a result of elections at the home office.

FRANKOVICH

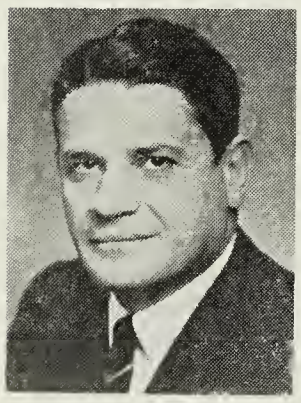
Leo Jaffe, formerly first vice-president and treasurer of Columbia, has been elevated to the post of executive vice-president. M. J. Frankovich, vice-president in charge of British and Continental production activities, has been elected to the post of first vice-president; Sol A. Schwartz has been named vice-president in charge of west coast operations; Seymour Malamed, formerly assistant treasurer of Columbia, has been elected treasurer of the company; and Jerome Hyams, newly-elected executive vice-president of Screen Gems, Columbia's television subsidiary, has been elected to the Columbia board of directors to fill the unexpired term of the late A. Montague.



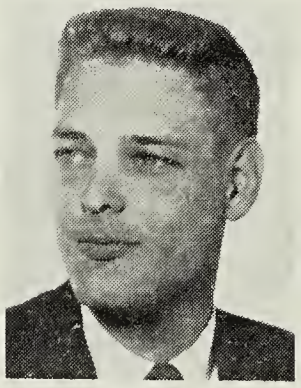
SCHWARTZ

MALAMED

Jaffe who had served as first vice-president and treasurer since 1959, has been with Columbia for 32 years. He joined the company in 1930 as a traveling auditor. Following this, he held various positions including sales accounting manager, assistant to the vice-president, assistant treasurer, and assistant secretary of Columbia. In January, 1954, he was named a vice-president of Columbia before becoming vice-president and treasurer of the company in 1958.



HYAMS



SCHNEIDER

Frankovich, who was active in the industry since childhood, joined Columbia in 1955 as managing director of its Great Britain operation. Later the same year, he was elected a vice-president of Columbia Pictures International before being named a vice-president of the parent company in September, 1959.

Schwartz, who joined Columbia as a vice-president in March, 1961, following more than 30 years with RKO Theatres, of which he was lastly president took over supervision of the company's studio operations in October, 1961, from Samuel J. Briskin, who remains with the company in a consultant capacity and will continue on its board.

Seen at a special preview of Columbia's "The Best Of Enemies" for over 1400 volunteers of the Easter Seal Society at the Criterion, New York City, are Israel Camacho, this year's Easter Seal Child, with Mrs. Alvin M. Donnenfeld, Easter Seal Society volunteer; Jonas Rosenfield, Jr., vice president in charge of advertising and publicity for Columbia Pictures; and Miss Rosemond E. Benedetti, assistant executive director, N.Y. State Easter Seal Society.

Seymour Malamed joined the Columbia Pictures organization in 1956 as an executive with Screen Gems, Inc., the television subsidiary. He moved to the parent company a year later as an assistant to Leo Jaffe, before being elected assistant treasurer of Columbia in November, 1960.

Hyams began his film career in 1924 with Guaranteed Pictures which four years later became Commonwealth Pictures. In 1947, he was elected vice-president of the 16mm film distribution film. In 1950, he formed his own company, Hygo Television Films, and four years later, took control of Unity Television, another major tv film distributor. In 1956, Screen Gems absorbed Hygo and Unity, along with their massive catalog. Hyams became Screen Gems' director of syndication sales. In 1959, Hyams was chosen Screen Gems first vice-president and general manager.

The board of Screen Gems, Inc., also announced three new appointments. Jaffe, formerly first vice-president and treasurer of Screen Gems, has been appointed first vice-president and chairman of the finance committee; Hyams, formerly vice-president and general manager, has been elected executive vice-president of the organization, and will continue as general manager; and Bert Schneider, formerly director of business affairs for Screen Gems, has been elected treasurer of the company.

Schneider joined Screen Gems in 1954 after serving as a production assistant for Columbia Pictures. He served in Screen Gems' business affairs department for four years before being named assistant to Jerome Hyams and later Screen Gems' director of business affairs.

MPAA Elects Slate Of Officers, Directors

NEW YORK—The following directors of the Motion Picture Association of America were reelected for 1962.

Eric Johnston; Barney Balaban, president, and George Weltner, world-wide sales manager, Paramount; Steve Broidy, president, and Edward Morey, vice-president, Allied Artists; Abe Schneider, president, Columbia; and Earle W. Hammons, president, Educational Films.

Also, Pandro S. Berman, producer for Metro-Goldwyn-Mayer; Roy O. Disney, president, Walt Disney Productions; Irving H. Ludwig, president, Buena Vista; Benjamin Kalmenson, executive vice-president, and Howard Levinson, assistant secretary, Warner Bros.; Arthur Krim, president, United Artists; Walter Mirisch, vice-president, the Mirisch Company; Milton R. Rackmil, president, Universal; William Perlberg, partner, Perlberg-Seaton Productions; Hal E. Roach, president, Hal Roach Studios; Herman Robbins, chairman of the board, National Screen Service; Spyros P. Skouras, president, and W. C. Michel, executive vice-president, 20th-Fox; C. B. Stratton, executive vice-president, Cosmopolitan Corporation; Joseph R. Vogel, president, and Benjamin Melniker, general counsel, Metro-Goldwyn-Mayer; Jerry Wald, president, Jerry Wald Productions.

Newly elected to the board to fill existing vacancies were Leo Jaffe, vice-president, Columbia; Joseph J. Laub, secretary and general counsel, Buena Vista; Adolph Schimel, vice-president and general counsel, Universal; and Eugene Picker, vice-president, United Artists.

The following were reelected as members of the executive committe of the board: Balaban, Broidy, Johnston (chairman), Kalmenson, Krim, Ludwig, Rackmil, Schneider, Skouras, and Vogel.

The board of directors of the Association unanimously reelected all incumbent officers.

Those reelected are Johnston, president; Kenneth Clark, Ralph Hetzel, Charles Boren, executive vice-presidents; Geoffrey Shurlock, William R. Fineschriber, Jr., Manning Clagott, and Edward Cooper, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; and Robert T. Watkins, assistant treasurer-assistant secretary.

N.Y. Allied Unit Meets

BUFFALO—Sidney J. Cohen, president, presided at a board meeting of the Allied Theatres of New York State, Inc., last week, at which time he reported on the National Board Meeting held in New Orleans recently.

Leonard H. Rosenthal, Albany, was elected as Albany regional vice-president of Allied Theatres of New York State. He will head a large group making a drive for new members in the Albany area. Cohen also announced the appointment of William Brett, general manager, Skyway Niagara and Lake Shore drive-ins, as regional coordinator for the Will Rogers Hospital fund drive. Al Wright, Aero Drive-In, was appointed to look into the possibility of bringing the Marcus-COMPO plan into the Buffalo area and to report on his findings at the next meeting.

Cohen shortly will announce the date of the Allied Spring Film Buyers Clinic which will be held in Buffalo. Exhibitors from the entire exchange area will be invited whether they are members of Allied or not. Lunch will be gratis. National film buyers will be present to answer questions.

"How I Would Sell . . .

SAFE AT HOME

Col.'s Family Yarn Of Little League, Mantle, And Maris

With each exhibitor doing the "pitching" and Columbia Pictures furnishing the "signals," there is no reason why "SAFE AT HOME," a great exploitation picture, cannot "slide home" with an easy victory at the box office.

It will be an "error" on the part of any exhibitor who does not "slam" this feature into a home run for a successful engagement.

With the advent of the very timely opening of the baseball season plus the recorded facts of the remarkable baseball standings set by both Mickey Mantle and Roger Maris, this makes for a "natural" exploitation campaign for any motion picture owner or manager to walk out of the "bull-pen" and ascend to the "mound" of showmanship.

Plans should include a screening of the film for the sports writers of the dailies, the sports announcers on radio, and any television personality who presents the scores or baseball information at any time of the day. In addition, in those situations where a little League team exists, contact should be made for the managers of these teams to see the film along with the aforementioned.

Throughout the entire campaign, a heavy stress should be "pitched" to the much loved Little Leaguers.

On Saturday of the opening day of the film—the Little Leaguers should parade in open cars to the participating theatre with banners reading *LITTLE LEAGUERS OF BLANKVILLE ON OUR WAY TO THE KEITH'S THEATRE TO SEE "SAFE AT HOME."*

At theatre, the Little Leaguers could take a bow from the stage and be presented with a Certificate of Merit or a Baseball plaque from the city fathers. These youngsters would naturally be guests of the theatre management. Needless to add that children's word-of-mouth can be more penetrating than newspaper ads on a picture of this type. And the schools (if they are in session at the time of the film's release) will be reminded very strongly of the film, and playdate.

In the event that a major league baseball team happens to be in the city at time of Saturday morning show, they should be asked to participate or send some players over to dress up the occasion.

"SAFE AT HOME" buttons should be made up and distributed to all of the Little Leaguers—schools and playgrounds.

All Woolworth type of stores (and sports shops) should salute the Little Leaguers with a window card (especially made up) and scenes of the film and playdate highlighted in the windows.

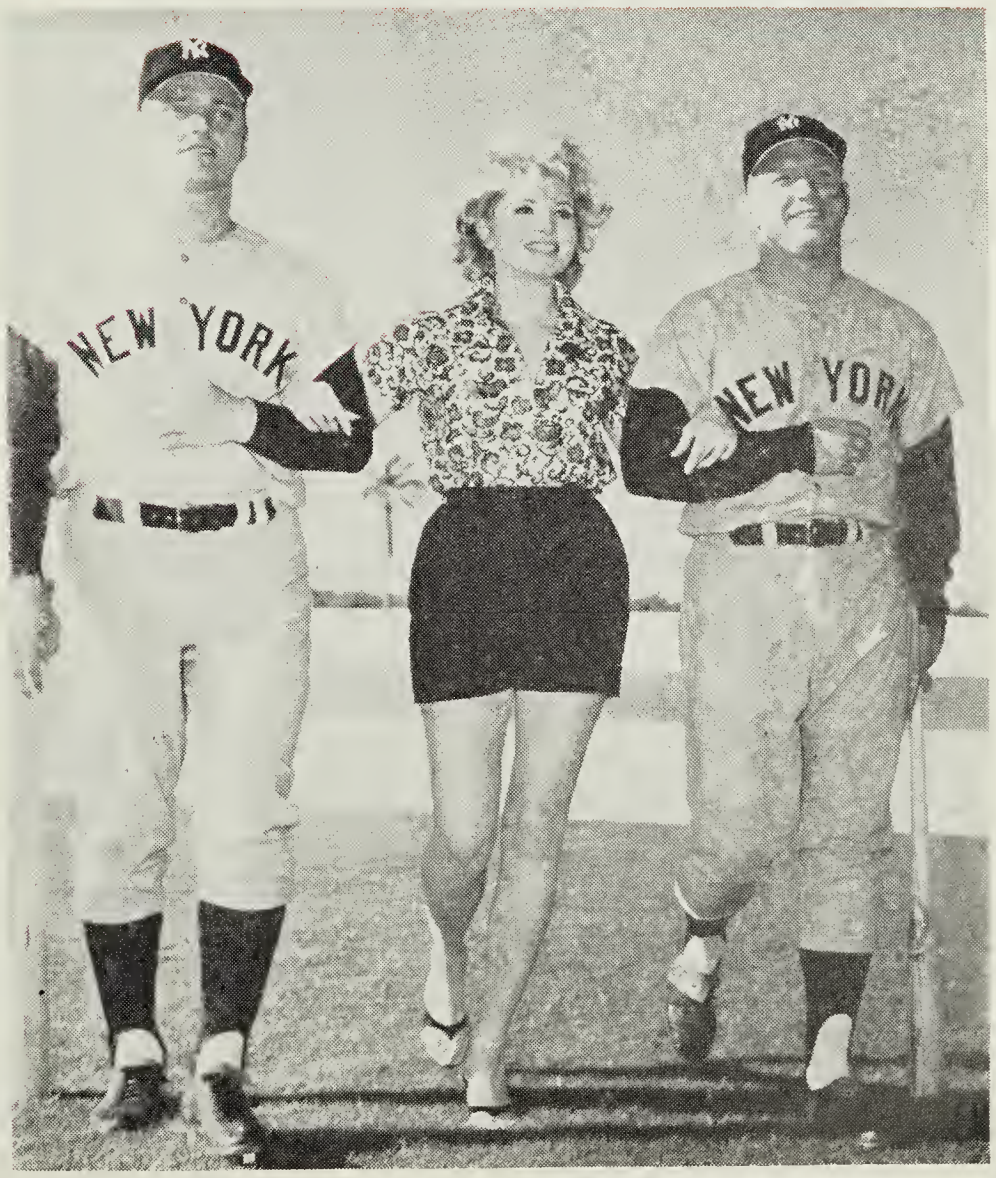
While on stage, the city fathers in the course of presenting the awards or cup or certificate should proclaim that day or week as *SALUTE TO THE TOWN'S LITTLE LEAGUERS,* with the local stores going along in slugging their ads, etc.

An Exclusive **SHOWMANALYSIS** Prepared by—

JERRY BAKER, Manager
RKO Keith's Theatre, Washington, D. C.

BAKER

ABOUT THE AUTHOR • Jerry Baker came directly from University of Minnesota to RKO Theatres in St. Paul, Minnesota. This was his first job of any kind and he has been with RKO Theatres for 25 years in Cincinnati; Westchester County, New York; New Jersey; New York City; and Rochester, New York. He is now secretary of Motion Picture Theatre Owners of Washington. He has served on all Presidential Inaugural Committees, Cherry Blossom Festival Committees, and is now for third consecutive year chairman of the Academy Awards Committee for Washington metropolitan area. He has won many national contests held by RKO Theatres for showmen.



MANTLE-MARIS team, much in the news as a new baseball season starts, are exploitable stars of the film, which also provides some glamor of the feminine variety, as can be seen here.

This would be along the line of salute that is given to the boy scouts and girl scouts.

Perhaps one of the town's leading larger restaurants might care to serve the Little Leaguers breakfast before they motor down to the theatre. Or another idea for this stunt is for the theatre management to serve them hot-dogs and drinks before show time (or after the screening). These refreshments might be promoted through a promotion minded restaurant.

Managers of the teams should be asked to make an announcement over their own p.a. systems at the ball parks to the effect, *"See SAFE AT HOME now at the Blank-Blank theatre."*

Several theatre passes should be given to the managers to be used as door prizes, which could be the lever to start the p.a. announcement.

If your playdate ties in with the second week of June, take the great opportunity of tie-ing up with President Kennedy's proclamation that recognizes the importance of the Little League competitions. It will be entitled National Little League Baseball Week. What higher recommendation could any exhibitor ask for?

Since the Yankees are considered the greatest team ever to don a uniform, a contest could be planned and executed with the newspaper, radio or television station whereby listeners or readers would write in and give the names of the players throughout the years. The highest legitimate amount of players (regardless of how long their length of service was with the team) would be declared the winners. Again baseball equipment could be the winning prizes and/or theatre tickets to see the film.

TEASER ads such as this one can be spotted on amusement and sport pages to alert the entire family that a heartwarming story of kids and baseball is on the way. Of course, the Yankee sluggers figure prominently in all advertising and exploitation for the film, which is fun for every member of the family.

A contest could be staged asking the readers or the listeners to name their idea of the greatest team that could ever be assembled on a playing field. This could be made up of current players and the inclusion of any old-timers. Players could be named from all teams. The judges for this type of contest could be the sports writers of the dailies. In other words name THE DREAM TEAM.

Book marks to be made up plus stills and proper credits for the various public libraries. Pitch to be made to the younger fry on sports activities.

Members of the various clergy—priests, rabbies, ministers, etc., should be approached and asked to render a sermon on behalf of the coming generation, fighting future juvenile delinquency, etc., and the introduction and mention of President Kennedy's program and his proclamation for the Little Leaguers calling attention to the manhood of such wonderful outstanding specimens of sportsmanship as Mickey Mantle and Roger Maris, and then lead quietly into the pitch for *SAFE AT HOME*, etc., as fine entertainment for the entire family.

Newspaper drama and sports departments should be approaehed weekly with a different type of teaser give-away. Such as first week—an umpire's home plate whisk broom with a small card attached explaining the film and theatre playdate. Next week—a baseball cap. And to be followed up with a real National or American league baseball.

A teaser campaign to start on sports pages of the dailies 10 days in advance of opening date. Suggested ad #101, 102, or 201.

Regular ads to start on the Sunday preceding the opening of the film. These ads to appear on the amusement pages—and suggested ads to be #206—301—302. (Reason for these particular ads—suggested catch-lines *"Wham—here comes the champs"* etc., are naturals. Regular ads to be highlighted in the Sunday papers since these editions are usually beefed-up in circulation. Needless to say that the size of the ads suggested depend entirely upon the budget of that local exhibitor in that particular city. The slogan or catch line *"ENTERTAINMENT FOR THE ENTIRE FAMILY"* should be heavily stressed throughout the entire campaign through any given media. Mom should be appealed to by the following *"MOM! BRING DAD AND THE KIDS."*

In situations where the purse "string" is not pulled, a radio campaign (spots) should be purchased in and around the sports round-up of the day. Also late in the evening where on some d.j. shows the scores of the day are announced. Television treatment should be similar.

Promotion is really wide-open. Many contests can be promoted with the prizes being a pair of tickets to see a forth-

THIS AD is one of the author's favorites for use on opening day of the playdate. Laughs and baseball are featured, of course.

coming game. In situations where there is not a home town big league game, then tickets can be issued to the theatre to see the film. This, too, can lead to a bigger and better stunt by having the winning prize consist of transportation, lodging for one day, plus a pair of tickets to the nearest big city to see a big league game. This type of contest could be adapted to either newspaper, radio, or television. Perhaps too, a prominent sports store would be interested in co-sponsorship by taking a co-op ad in the dailies plus window display, etc. Surrounding the display, of course, would be stills of the film and proper credits for the opening and theatre. Prizes additionally might be secured from the co-sponsor such as any type of baseball equipment.

Another type of contest could be one in which a person sends in the finest type of baseball candid shot they had ever taken personally while attending a game. This could be a tie-up with a large photographic store with prizes consisting of inexpensive cameras. Window displays would naturally follow. The camera store may also own a continuous projector which could show films in the store window of the "SAFE AT HOME" 16mm. trailer.

Still another type of contest could be writing in to the participating newspaper or radio or television station the name of the greatest baseball player that ever lived. This would possibly lead to great interest and controversy. This could be developed to a greater degree by having the crack sports writers of the dailies or radio baseball announcers sit in on a forum and panel discussion.

Another angle would be that of a write-in to either a newspaper, radio, or television station—guessing the amount of home runs hit in any given league on an established forthcoming day. This could possibly graduate to be a two week contest as the interest could prove to be tremendous. Big league regular baseballs could be given as prizes (plus theatre tickets). Here again, a sports store might agree to co-sponsor the event.

A myriad of merchandising items have been "batted in" by the Columbia Pictures great outfield in tie-ups with many authentic manufacturers. They are Maris and Mantle licensed

ANOTHER AD selected from the variety offered by the Columbia pressbook is this one. Mantle and Maris in action are enough to whet the appetites of any baseball fan, and that is stressed.

LITTLE LEAGUE baseball is another star of the film and a fine exploitation peg for showmen. Play up stills such as this action shot.

items such as canvas shoes by the Randolph Manufacturing Company of Randolph, Mass.; T-shirts, sweat shirts, and sweat jackets by the Norwich Knitting Mills, 350 Fifth Avenue, New York City; baseball caps by the Sportswear Industries, Inc., 588 Broadway, New York City; and a great deal of other top items that can be found in the Columbia Pictures comprehensive press-book.

Baseball caps (either purchased or promoted) with Yankees letters or that particular city where the stunt is pulled should be distributed to the downtown newsboys around the city. Also cheap change aprons with imprinted letters on playdate.

In addition, all theatre personnel (including cashier) should wear baseball caps in and around the theatre prior to the opening day.

The marquee should be decorated with pennants running from roof to marquee.

A coloring contest could be set up with a newspaper or a chain of supermarkets. Co-op ads with stores using line "HOME RUN VALUES."

A baseball pin ball machine game could be set up in lobby with passes as prizes.

Street ballyhoo of two ball players in uniform carrying bats and beautiful girl in center wearing shorts—baseball cap—with glove and ball.

Also use still for papers with Mantle, Maris, and girl in shorts.

Johnston Hails N.Y. Censor Victory; Calls For Intensive P.R. Campaign

NEW YORK—Eric Johnston, president, Motion Picture Association of America, issued the following statement on the death of the motion picture classification bill in the New York Legislature:

"The vigilant leadership of the New York State Senate assisted by an aroused industry has succeeded in defeating the bill to classify motion pictures.

"This latest defense of a free screen stands as a tribute to hundreds of persons in all branches of our industry who fought this onerous measure. In turn, it shows that the leaders of the New York Senate can not be stampeded into passing an ill-conceived bill backed only by those who seek to censor and control.

"So many have worked so hard in our industry that it is impossible to name them all. Nonetheless, I am certain that all of us recognize the invaluable service rendered in this cause by Charles McCarthy of COMPO and by Tim Clagett of our MPAA staff.

"This is an important victory for us. But we must remember that this is a continuing war. The fight against censorship will call for our untiring and unrelenting efforts.

"In my opinion, we need to do three specific things:

"1. We must pool our strengths and energies into a cohesive organization ever alert to any and all attacks on freedom of the screen.

"2. We must make every effort to show people that we are producing finer films today. Only by exposing more people to more of our pictures can we destroy the false notion fostered by our detractors that films have deteriorated in quality.

"3. We must make clear to the public that it has at its fingertips a wealth of advance information on motion pictures—reviews and ratings published by the scores by newspapers, magazines, religious, and educational groups across the nation.

"These, I believe, are the courses of action to follow on a continuing basis if we are to succeed in the battles ahead."

Pratt Rejoins U-I

HOLLYWOOD—James Pratt, veteran production executive, returned to Universal studio as executive production manager, the same post he previously held for 12 years, it was announced by Edward Muhl, vice-president in charge of production.

At the same time, Muhl announced that George Golitzin, present executive production manager, has been appointed to a producer's post. Golitzin was associate producer of Walt Disney's "Pollyanna" and "The Parent Trap."

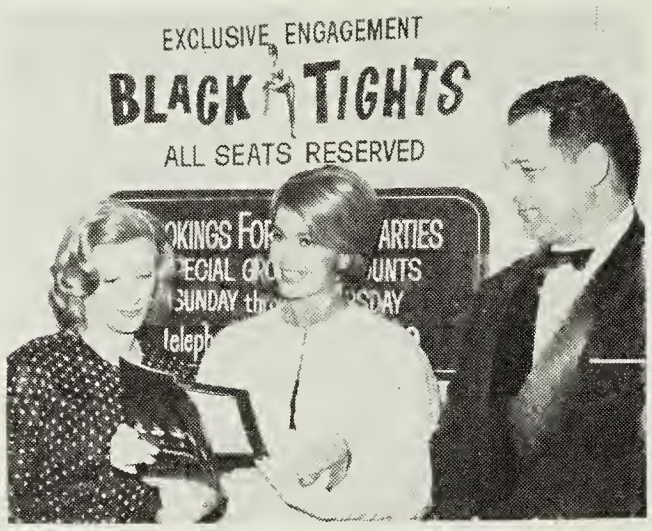
Pratt came to Universal as executive production manager at the time of the merger of Universal and International in 1946. He remained with the studio until his resignation in 1958.

Stein Acquires L.A. House

LOS ANGELES—Fred Stein announced that his Statewide Theatres Circuit has acquired the Leimert, Los Angeles.

Dave Bershon, former chief barker of the Southern California Variety Club, and once prominent in film distribution, built and operated the Leimert for many years.

Statewide has acquired the real estate as well as the theatre in the deal and assumes operation not later than May 1.



Mrs. David Lichine, former ballerina who now coaches ballet in Hollywood, and Cyd Charisse, star, Magna Pictures' "Black Tights", are seen with Salah Hassanein, president, Skouras Theatres and executive vice president, United Artists Theatres Circuit Corporation, at the recent West Coast premiere of the ballet film sponsored by the Los Angeles Ballet Theatre at the remodeled and redecorated Four Star Theatre.

General Release Set For U-I's "Spartacus"

NEW YORK—After 18 months in exhibition in the United States and Canada on both full and modified roadshow bases and at advanced admission prices, Universal-International's "Spartacus" will go into general release domestically starting April 5 on a staggered territorial basis, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures Company.

The general release engagements of "Spartacus" will start in the Charlotte territory on April 5, Martin noted, with other exchange areas launching the film during the next eight weeks. By the second week in June the film will be available for general release engagements throughout the U.S. and Canada.

Both 70mm and 35mm prints will be used in the general release play-off.

In the 18 months of its domestic roadshow exhibition, Martin disclosed that "Spartacus" played some 1,300 engagements, and has rolled up an impressive revenue of more than $8,000,000.

For the general release of the film, Martin revealed that Universal has prepared a new pressbook and new ads. In addition to the regular accessories, certain of the roadshow accessories which were especially effective will be available for use in the forthcoming engagements.

MGM Expands Lab Activity

CULVER CITY, CALIF.—Metro-Goldwyn-Mayer Laboratories, Inc., following modernization and development of its facilities at the MGM Studios, has announced immediate expanding of its operations to make its full services available to all motion picture, television, commercial, and industrial producers and producing companies.

Previously, MGM Laboratories had serviced only independent production at MGM as well as the studio's own motion picture and television production. In existence since 1924, the lab was incorporated as a wholly-owned subsidiary of MGM on Jan. 1, 1958.

Detroit Area Exhibs Meet AB-PT's Hyman

DETROIT—Showmen in the general area of Detroit and its environs met with Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., for a second of national sectional conferences on forthcoming product.

The meetings were held under the auspices of the AB-PT affiliate, United Detroit Theatres, with many representatives of opposition exhibitors on hand to learn first-hand of what the period of May, June, and beyond holds in store for them.

Hyman discussed the product line-up as set forth in his recent Report From Hollywood, a compilation of release schedules from all major film producers annually prepared by him for dissemination among the adherents to his program of Orderly Distribution of Quality Product Throughout The Year.

Hyman reports having received innumerable expressions of generous appreciation from recipients of the book and states the comments to date indicate a further growing need for the advance schedules. "In these troublesome times, the man booking the pictures must set his sights far ahead," says Hyman, "if he is going to stay in business and show a profit. These people report our Report From Hollywood is proving of considerable assistance to them and that is just why I and my organization go to all this effort and expense for we firmly are convinced that what is good for any one exhibitor is good for the industry as a whole.

"These sectional meetings in which I am participating are designed to reach right down to the local levels—to the men on 'the firing line'—where the boxoffice dollar is obtained. It is these men whose efforts I have committed to the major film producers," states Mr. Hyman. "It is only through these local theatre operators that the producers can get the co-operation of five-and-dimes, department stores, radio and television outlets, local newspaper tie-ups and all the other expressions of exploitation and publicity so completely closed to the film companies in New York or Hollywood."

"Pithole" To Theatres

PITTSBURGH—"Pithole, U.S.A.," a 13-minute film subject available without charge to theatres, was released for national distribution last week.

The unique short uses the still-life-in-motion technique to "bring alive" the roaring activity of oil history's first and wildest boom town.

New York Times critic A. H. Weiler, described "Pithole, U.S.A." as "A phase of Americana heretofore unheralded in films." Pithole was born, grew to bursting, and died within the short span of 500 days, just a few miles from the Drake well, the world's first oil well. Today, Pithole does not exist. It is gone from the map. Tall grass grows again in the old cellar holes, all that is left of the hectic days when Pithole was the boisterous oil capital of the world.

Produced for United States Steel's Oil Well Supply Division, "Pithole, U.S.A." is distributed by F & K Distributing Co., and can be booked through American International.

Va. Exhibs Map Meets

RICHMOND, VA.—The regular quarterly meeting of the Virginia Motion Picture Theatre Association will be held at the Holiday Inn, Richmond, on April 25. The annual convention will be held at the Chamberlin, Old Point Comfort, Va., July 16-18.

"Mouse" Roars In Alma Fight Over 16mm Show

ALMA, MICH.—"The Mouse That Roared" was certainly heard here. In all good faith, Clark Theatre Service of Detroit booked the film as the top half of a bill which included "Days of Thrills and Laughter," into the Strand.

Then, day and date, there appeared advertisements announcing the same attraction would be shown on 16mm for a student group at 75 cents admission.

Keith Musser, who recently became lessee, sent his marquee boy up the ladder to post an admission reduction from the customary 75 cents to 35 cents.

The next thing he knew, there appeared a student picket line. They solemnly carried signs with this switcheroo slogan: "Unfair competition with a non-profit educational institution."

While everyone was mouse-roaring, police appeared, and finally persuaded the pickets to knock it off.

The Strand is probably the best trade press publicized medium-sized house in the country. Two years ago it was destroyed in a spectacular blaze. Former owner Dolores Cassidy, Midland, disposed of the remains to exhibitor-contractor A. Carl Schmidt, Hillsdale. He undertook to restore the structure, on the condition the community purchased enough season tickets before he started to rebuild to warrant giving the inhabitants back their only movie house.

The Chamber of Commerce pitched in, and after an arduous campaign sold sufficient quantity of tickets to insure Schmidt's going ahead with a new Strand.

Then he was plagued with building problems. Labor Day opening was postponed to Thanksgiving, then to Christmas. Doors finally opened in February.

Two weeks ago, Musser leased the mussed up situation.

When the smoke cleared away from the latest 'Mouse' uproar, he said weakly, "This might be a good argument against 16mm films being shown in the schools and elsewhere around the country."

Following his temperate style, it seems quite possible exhibitors and trade press might concur.

The incident received wide newspaper coverage around the state.

Stoddard Heads N.E. Circuit As Sternberg Retires

BOSTON—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, announced the appointment of Chester L. Stoddard as president of the AB-PT affiliate, New England Theatres Corporation, succeeding Robert Sternberg, who retired last week.

Stoddard, who has been with the theatre chain for over 36 years, since 1933 in the Boston area, moves up from his post of division manager.

He entered the industry as an usher with Balaban and Katz in Chicago, moving to New York with the opening of the Broadway Paramount as an assistant manager. From there, Stoddard moved up to head the personnel training for the vast Public Circuit, installing the famed "Publix Service" in hundreds of the company's theatres. For a period of two years he was attached to the personal staff of Sam Katz, who headed the giant organization from the Paramount building.

ALL EXHIBITORS INVITED

TO THE FIRST MEETING OF

THEATRE OWNERS OF PENNSYLVANIA

AFFILIATED WITH THEATRE OWNERS OF AMERICA

TO BE HELD ON

MONDAY, APRIL 16TH

12:30 P.M.

BURGUNDY ROOM

BELLEVUE-STRATFORD HOTEL

PHILADELPHIA

LUNCH SERVED PROMPTLY AT 12:30

GUEST SPEAKERS

JOHN H. STEMBLER,
President, Theatre Owners of America

SI H. FABIAN,
President, Stanley-Warner Theatres

WALTER READE, JR.,
President, Walter Reade, Inc.

HERMAN M. LEVY,
General Council, TOA

PHILIP F. HARLING,
Chairman, Fight Against Toll TV

JOHN G. BROUMAS,
President, Maryland Theatre Owners

THE VITAL PROBLEM OF YOUR BUSINESS WILL BE DISCUSSED BY TOP INDUSTRY MEN

The NEW YORK Scene

By Mel Konecoff

SAMUEL BRONSTON, president of Samuel Bronston Productions, Inc., announced that Paul Lazarus, Jr., was joining his production company as executive vice-president on April 23. Lazarus' duties would embrace executive responsibilities in the areas of distribution and production, it was announced.

Lazarus was very happy with the new affiliation, since over his 30 years in the industry he has come to know and work with almost everyone in the Bronston organization. The future of the industry, he was convinced, was with the independent producer who has financial stability, and he included Bronston in that catagory. To be successful these days, the film maker must also have production taste, and operation of low overhead costs, and these qualities are also evident in in the Bronston set up, he opined.

Lazarus believed that the industry's distribution system needs revision, and Bronston has come up with the needed changes via his method of going directly into the market place with his films. This is possible because of the broad international appeal of his releases. The future program of the company will include a number of television films of an institutional type as well as a limited number of theatrical films of the non-spectacular variety to be made by other producers working within the overall Bronston structure.

The announcement was made at a "21" press luncheon, which was hosted by Bronston and attended by other executives of his organization in addition to press representatives. In expressing gratification at Lazarus' decision to join his company, the producer stated that this was further evidence of his organization's planning for the present and the future. Said he, the fact that we can attract an executive of Lazarus' stature and ability is demonstration that our company has already achieved considerable industry recognition and importance. The addition of such executive strength opens up new horizons for our growth and expansion.

Lazarus told the guests that he had visited with Bronston and his production group in Madrid and that he had been most impressed with the facilities, the personnel, and the spirit of dedication which pervaded the organization. He was particularly impressed with the next film on the Bronston schedule, "55 Days at Peking," which starts in May with Charlton Heston, and with "The Fall of the Roman Empire" which will get under way later in the year.

Lazarus, who recently resigned as vice-president of Columbia Pictures, reported that his contract calls for a three-year duration, and he would also have an equity in the Bronston firm.

Among the executives present were Leon Patlach, vice-president and treasurer; Ralph Wheelwright, vice-president in charge of advertising and publicity; Harold Roth, director of domestic distribution; William Schneider, creative advertising head; and Howard E. Kohn, national publicity coordinator for "El Cid."

PROMOTION DEPARTMENT: Press agent Jim Denton, who is currently touring the country with a mobile promotion unit for Harold Hecht's seven million dollar epic, "Taras Bulba," was in town to show off the large number of color and black and white fotos that were taken on location in Argentina, as well as a reel of film showing some of the production activities, actors, and the thousands of extras in action, etc.

Fred Goldberg, national advertising, publicity and exploitation director, reported that Denton was covering 18 key cities in the U.S. as well as some others in Canada, meeting with the press and exhibitors as well as radio and tv people. Field men of the company will cover other areas with some of the material so that the country will be well blanketed far in advance of the Christmas release of the picture. The field men have proven invaluable in introducing Denton to the proper people in each of the areas he visited. Newspapers have ordered many stills from the samples submitted, he reported.

Goldberg was particularly pleased that the newspapers will feature the stills in their colored and other sections, figuring that these are more valuable than the national magazines, as is television, which also has a greater circulation. Incidentally, he hoped to continue this type of coverage on future UA product appointing publicity directors for each project rather than unit men who provide routine coverage. He also announced that Denton will go to Europe in June to present his pitch in some of the principal cities on the Continent.

Goldberg praised the field force, under the supervision of exploitation director Al Fisher, for the part they played in making the tour a success. Without them, he stated, it couldn't have come off as successfully as it did. The exposure in the backyards of the theatremen should pay off come release time, he felt. The field of radio has not been neglected, he reported, with advance tapes being readied for advance playing. Incidentally, he hopes to have trailers ready for the theatre use in June.

Knoxville Censor-Free Due To Self-Control

KNOXVILLE, TENN.—Self-imposed ethical standards in booking and advertising of motion pictures are exercised by all major exhibitors in greater Knoxville, a survey conducted here indicates. The high standards and control of product have eliminated the danger of censorship, review boards, and public criticism which has developed in many other areas of the country. All circuits, independent, and drive-in theatres participate in this voluntary program. Yet W. J. Coury, local manager, Wilby-Kincey Theatres, says his houses are booking more adult pictures than had been the policy in the past. Coury manages the Tennessee, Bijou, and Park.

"We use strictest application of the industry code in advertising, with positive marking such as 'An Adult Entertainment' or 'Adults Only,' in our promotion," Coury said. He added that strict boxoffice control is maintained.

Hugh Rainey, manager, first run Riviera, books more of the "family-type" motion pictures. "When we have a picture to classify in our advertising, we say 'Not Recommended for Children' or 'OK for Young Adults.' "

Iowa Protest Shift Of "Fair" To Texas

DES MOINES—Iowa Governor Norman A. Erbe was described as "just about blowing a gasket" upon learning that the famed Iowa book "State Fair" had been newly filmed as a Texas story.

The governor dispatched a telegram to John Cory, Jr., Spencer, Ia., president of the Iowa State Fair Board, urging him to strongly protest this departure from "reality" to officials of 20th-Fox.

"Hollywood make-believe has gone too far," the governor said in his telegram. "Unless we protest this tampering, Hollywood's next excursion may be to film our Spirit Lake Massacre as a gay musical. State Fair is Iowa—in authorship, setting, and in tradition. It wears a straw hat, not a 10-gallon stetson."

The late Phil Stong, a native of Keosauqua Ia., wrote the book.

The "transfer" of "State Fair" to Texas was discussed last week on a tv show with Alice Faye, one of the stars in the film, mentioning the switch was made to enable her to sing a special Texas song.

Gov. Erbe said in his telegram that presenting "State Fair" in a Texas setting "is as unnatural as presenting "The Alamo" as an incident in Iowa history.

Erbe urged Cory to tell the movie people that "we will insist they next film an epic on the discovery of off-shore oil deposits in Iowa. It would make as much sense."

NG Promotes Conley

BEVERLY HILLS, CALIF.—Dick Conley has been named merchandising specialist of National General Corporation (formerly National Theatres) and will function directly under Robert W. Selig, the circuit's vice-president of theatre operations.

In the newly created position, Conley will explore new areas of merchandising and vending under the company's recently announced expansion program, it was stated.

Conley, who started with Fox Inter-Mountain Theatres in 1944, has managed theatres for the circuit in Colorado, New Mexico, Idaho, and Montana. Formerly city manager at the Fox, Billings, Mont., he assumed his new assignment at the Beverly Hills home offices.

In Salt Lake City, district manager Jack McGee announced that Conley's promotion also resulted in advancements for Ed Doty, city manager in Pocatello, Idaho, to Billings; Dale Kutterer, manager, Academy, Provo, Utah, to city manager in Pocatello; and Ronald F. Harman to manager, Academy, Provo.

Calif. Development Launched

LOS ANGELES—Sunset International Petroleum Corp., diversified oil producer and land development company, and National General Corp., formerly National Theatres and Television, Inc., have concluded the joint venture agreement for the development of the 2,000-acre Freitas "C" Ranch, 28 miles north of San Francisco, it was announced by Eugene V. Klein, president of National General, and Morton A. Sterling, Sunset president.

Preliminary studies call for construction of a planned community of about 4,000 dwellings, including single family homes, multiple units, and a senior citizens project. The first single family residences should be ready for sale in February 1963.

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

BLUE HAWAII (PAR.)
Michigan, Detroit ($20,300) 3 " 86%
St. Francis, San Francisco ($12,200) 4 " 114%
Fox, Philadelphia ($14,800) 3 " 74%
Paramount, Seattle ($12,300) 4 " 71%
St. Louis, St. Louis ($12,500) 2 " 94%
Kentucky, Louisville ($7,600) 3 " 112%
Metropolitan, Boston ($11,600) 4 " 121%

BREAKFAST AT TIFFANY'S (PAR.)
Capri, Boston ($8,100) 10 " 190%
Radio City, New York ($163,100) 5 " 98%
Coliseum, Seattle ($8,600) 2 " 95%
Madison, Detroit ($16,000) 9 " 99%
Ohio, Louisville (No Ave.) 2 "Ave.$7,000
Esquire, Chicago ($13,500) 10 " 102%
Fox, St. Louis ($14,300) 4 " 112%
Omaha, Omaha ($7,700) 3 " 98%
Alexandria, San Francisco ($12,500) 6 " 111%
Paramount, Seattle ($12,300) 2 " 67%
Arcadia, Philadelphia ($13,200) 10 " 103%
Esquire, San Francisco (No Ave.) 1 " Ave. $4,500

CHILDREN'S HOUR (UA)
Woods, Chicago ($25,100) 4 " ... 100%
Grand Circus, Detroit ($13,000) 2 " ... 123%
Randolph, Philadelphia ($13,000) 1 " ... 162%
Astor, New York ($25,900) 2 " .. 10'%
Esquire, San Francisco (No Ave.) 2 " Ave. $9,300

COLOSSUS OF RHODES (MGM)
Warfield, San Francisco ($10,000) 1 " 100%
Music Hall, Seattle ($7,100) 2 " 83%
Adams, Detroit ($9,800) 3 " 111%
Loew's, St. Louis ($13,000) 1 " 63%
Mary Anderson, Louisville ($6,100) 1 " 76%

DAY THE EARTH CAUGHT FIRE (U-I)
Victoria, New York ($19,000) 2 " 111%

EL CID (AA)
Warner, New York ($21,900) 15 " 147%
Astor, Boston ($10,500) 14 " .. 137%
Cine-Stage, Chicago (No Ave.) 14 "Ave.$15,100
Music Hall, Detroit ($18,400) 14 " 85%
Goldman, Philadelphia ($12,800) 14 " 101%
Alexandria, San Francisco ($12,500) 14 " 107%
Brown, Louisville ($8,700) 4 " 85%

FLOWER DRUM SONG (U-I)
Radio City, New York ($163,100) 5 " 92%
Memorial, Boston ($17,900) 8 " 101%
Michigan, Detroit ($20,300) 7 " 102%
Ambassador, St. Louis ($10,700) 5 " 127%
Kentucky, Louisville ($7,600) 6 " 92%
Music Hall, Seattle ($7,100) 7 " 112%
Chicago, Chicago ($28,100) 8 " 111%
Stanley, Philadelphia ($18,700) 8 " 86%
Golden Gate, San Francisco ($19,700) 7 " 95%
Orpheum, Omaha ($8,700) 3 " 104%

FOUR HORSEMEN OF THE APOCALYPSE (MGM)
Loew's, St. Louis ($13,000) 3 " 79%
Loew's State, New York (No Ave.) 3 "Ave.$29,400
Adams, Detroit ($9,800) 3 " 126%
Warfield, San Francisco ($10,000) 3 " 109%
Mary Anderson, Louisville ($6,100) 1 " 131%
Fox, Philadelphia ($14,800) 1 " 129%
State-Lake, Chicago ($25,000) 1 " 100%
Orpheum, Boston ($12,400) 2 " 113%

GEORGE RAFT STORY (AA)
United Artists, Chicago ($20,800) 4 " 100%
Palms, Detroit ($24,800) 1 " 61%
Paramount, Boston ($16,800) 1 " 91%
Coliseum, Seattle ($8,600) 1 " 66%
Golden Gate, San Francisco ($19,700) 1 " 61%
Admiral-Chief-Skyvue, Omaha (No. Ave.) 1"Ave.$6,500
United Artists, Louisville ($9,000) 1 " 60%
Stanton, Philadelphia ($13,400) 1 " 61%

HAPPY THIEVES (UA)
Woods, Chicago ($25,100) 3 " 60%
Orpheum, Boston ($12,400) 1 " 90%
Loew's Midcity, St. Louis ($11,300) 1 " 60%
Mary Anderson, Louisville ($6,100) 1 " 61%

HITLER (AA)
Paramount, Boston ($16,800) 1 " 81%

INNOCENTS (20TH-FOX)
Pageant, St. Louis ($4,100) 7 " 81%
Criterion, New York ($27,300) 5 " 80%
Trans-Lux, Philadelphia ($7,000) 4 " 100%
Woods, Chicago ($25,100) 3 " 71%
Mary Anderson, Louisville ($6,100) 1 " 106%
United Artists, Detroit ($19,700) 5 " 60%
Paramount, Boston ($16,800) 1 " 90%
Paramount, San Francisco ($15,200) 3 " 79%
Omaha, Omaha ($7,700) 1 " 66%

JUDGMENT AT NUREMBERG (UA)
Palace, New York ($22,500) 14 " 176%
Boyd, Philadelphia (No Ave.) 5 " 90%
United Artists, Detroit ($19,700) 5 " 80%
Saxon, Boston ($18,900) 5 " 102%
Coronet, San Francisco (No Ave.) 4 "Ave.$15,000

KING OF KINGS (MGM)
Loew's State, New York (No Ave.) 21 "Ave.$30,700
Boyd, Philadelphia ($21,700) 17 " 71%
United Artists, Detroit ($19,700) 11 " 68%
Saxon, Boston ($18,900) 16 " 84%
Todd, Chicago ($28,000) 18 " 68%
Coronet, San Francisco ($22,500) 15 " 70%
Blue Mouse, Seattle ($10,600) 8 " 86%
Esquire, St. Louis ($12,500) 8 " 136%
State, Omaha ($5,200) 4 " 102%
Brown, Louisville ($8,700) 5 " 88%
Fox, San Francisco ($12,300) 1 " 122%

LIGHT IN THE PIAZZA (MGM)
Victoria, New York ($19,000) 5 " 88%
Stagedoor, San Francisco ($5,000) 8 " 133%
Adams, Detroit ($9,800) 3 " 81%
Woods, Chicago ($25,100) 2 " 92%
Loew's Midcity, St. Louis ($11,300) 2 " 81%
Trans-Lux, Philadelphia ($7,000) 3 " 139%
State, Omaha ($5,200) 1 " 80%
Capri, Boston ($8,100) 1 " ... 185%

LOVER COME BACK (U-I)
Radio City, New York ($163,100) 5 " 99%
Fox, St. Louis ($14,300) 6 " ... 118%
Chicago, Chicago ($28,100) 6 " 102%
Michigan, Detroit ($20,300) 5 " 94%
Golden Gate, San Francisco ($19,700) 6 " 98%
Arcadia, Philadelphia ($13,200) 7 " 108%
Memorial, Boston ($17,900) 6 " 118%
Orpheum, Omaha ($8,700) 3 " 108%
Kentucky, Louisville ($7,600) 7 " 112%

MADISON AVENUE (20TH-FOX)
Viking, Philadelphia ($7,000) 3 " 92%
Orpheum, Omaha ($8,700) 1 " 72%
Mary Anderson, Louisville ($6,100) 1 " 83%

MAJORITY OF ONE (WB)
Radio City, New York ($163,100) 4 " 85%
Capri, Boston ($8,100) 7 " 129%
United Artists, Chicago ($20,800) 3 " 74%
Music Hall, Seattle ($7,100) 1 " 126%
Randolph, Philadelphia ($13,000) 4 " 79%
Orpheum, Omaha ($8,700) 1 " 63%
Mary Anderson, Louisville ($6,100) 2 " 74%
St. Francis, San Francisco ($12,200) 2 " 107%
Mercury, Detroit ($14,300) 3 " 70%
Esquire, St. Louis ($12,500) 4 " 85%

MURDER SHE SAID (MGM)
Exeter, Boston (No Ave.) 4 " Ave. $9,300
Dundee, Omaha (No Ave.) 1 "Ave.$2,000
T-L Krim, Detroit ($5,200) 2 " 69%

ONE, TWO, THREE (UA)
Astor, New York ($25,900) 12 " 101%
Fine Arts, New York ($9,900) 12 " 147%
Randolph, Philadelphia ($13,000) 8 " 91%
Beacon Hill, Boston ($8,300) 13 " 149%
Esquire, San Francisco (No Ave.) 7 "Ave. $9,600
United Artists, Chicago ($20,800) 6 " 91%
Mercury, Detroit ($14,300) 6 " 89%
Music Box, Seattle ($5,700) 3 " 99%
Loew's, St. Louis ($13,000) 3 " 90%
Ohio, Louisville (No Ave.) 3 " Ave. $7,800
Admiral-Chief-Skyvue, Omaha (No Av) 2 "Ave.$8,800

ONLY TWO CAN PLAY (COL.)
Fine Arts, New York ($9,900) 1 " 242%

OUTSIDER (U-1)
Stanley, Philadelphia ($18,700) 2 " 68%

PIT AND THE PENDULUM (A.I.P.)
Admiral-Chief-Skyvue,Omaha (No Ave.) 2 " Ave.$13,500
Roosevelt, Chicago ($21,000) 4 " 137%
Palace, New York ($22,500) 4 " 100%
Fox, St. Louis ($14,300) 2 " 118%
Palms, Detroit ($24,800) 3 " 79%
Stanton, Philadelphia ($13,400) 3 " 98%
Paramount, Boston ($16,800) 1 " 114%
Mary Anderson, Louisville ($6,100) 2 " 107%

POCKETFUL OF MIRACLES (UA)
Loew's Midcity, St. Louis ($11,300) 3 " 114%
Victoria, New York ($19,000) 6 " 97%
Fox, Philadelphia ($14,800) 7 " 89%
Orpheum, Boston ($12,400) 3 " 121%
Warfield, San Francisco ($10,000) 4 " 108%
Grand Circus, Detroit ($13,000) 6 " 116%
Fifth Ave, Seattle ($7,900) 3 " 81%
Oriental, Chicago ($27,000) 6 " 75%
Brown, Louisville ($8,700) 3 " .. 104%
Admiral-Chief-Skyvue, Omaha (No Ave.) 2 "Ave $7,300

PREMATURE BURIAL (AIP)
United Artists, Chicago ($20,800) 3 " 92%
Stanton, Philadelphia ($13,400) 1 " 100%

ROMAN SPRING OF MRS. STONE (WB)
Capitol, New York ($45,900) 6 " 64%
Viking, Philadelphia ($7,000) 4 " 114%
St. Francis, San Francisco ($12,200) 3 " 90%
Mary Anderson, Louisville ($6,100) 3 " ... 105%
Capri, Boston ($8,100) 6 " 117%
Music Box, Seattle ($5,700) 3 " 100%
Roosevelt, Chicago ($21,000) 3 " 79%
Madison, Detroit ($16,000) 3 " 64%
Ambassador, St. Louis ($10,700) 2 " 126%
Omaha, Omaha ($7,700) 1 " 91%
Pilgrim, Boston ($9,500) 1 " 77%

ROME ADVENTURE (WB)
Radio City, New York ($163,100) 2 " 85%

SATAN NEVER SLEEPS (20TH-FOX)
Paramount, New York ($32,700) 5 " 73%
Viking, Philadelphia ($7,000) 4 " 117%
Oriental, Chicago ($27,000) 3 " 70%
Omaha, Omaha ($7,700) 1 " 117%
Paramount, Boston ($16,800) 2 " 62%
Fox, Detroit ($12,600) 2 " 74%
Fox, San Francisco ($12,300) 1 " 69%
United Artists, Louisville ($9,000) 1 " 62%

SERGEANTS 3 (UA)
Capitol, New York ($45,900) 7 " 100%
Fox, Philadelphia ($14,800) 6 " 136%
Orpheum, Boston ($12,400) 5 " 144%
Warfield, San Francisco ($10,000) 4 " 170%
Palms, Detroit ($24,800) 3 " 95%
State-Lake, Chicago ($25,000) 6 " 118%
Ohio, Louisville (No Ave.) 6 " Ave. $8,000
Esquire, St. Louis ($12,500) 2 " 116%

3 STOOGES MEET HERCULES (COL.)
Pilgrim, Boston ($9,500) 1 " 201%
Paramount, San Francisco ($15,200) 2 " 115%
Fox, Detroit ($12,600) 1 " 83%
United Artists, Chicago ($20,800) 1 " 71%

SUMMER AND SMOKE (PAR.)
Sutton, New York ($9,200) 9 " 120%
De Mille, New York ($22,800) 9 " 98%
Esquire, Chicago ($13,500) 6 " 72%
Arcadia, Philadelphia ($13,200) 7 " 71%
Grand Circus, Detroit ($13,000) 3 " 99%
Ambassador, St. Louis ($10,700) 2 " 103%
Omaha, Omaha ($7,700) 1 " 63%
Metropolitan, Boston ($11,600) 3 " 92%
Paramount, San Francisco ($15,200) 1 " 87%

SWEET BIRD OF YOUTH (MGM)
Stanley, Philadelphia ($18,700) 1 " 107%
Mercury, Detroit ($14,300) 1 " 119%
Loew's, St. Louis ($13,000) 1 " 123%

TENDER IS THE NIGHT (20TH-FOX)
Paramount, New York ($32,700) 4 " 91%
Metropolitan, Boston ($11,600) 3 " 100%
St. Francis, San Francisco ($12,200) 3 " 76%
Mercury, Detroit ($14,300) 3 " 89%
Fifth Avenue, Seattle ($7,900) 1 " 101%
Oriental, Chicago ($27,000) 3 " 68%
Orpheum, Omaha ($8,700) 1 " 98%
United Artists, Louisville ($9,000) 1 " 78%
Stanley, Philadelphia ($18,700) 3 " 69%
Ambassador, St. Louis ($10,700) 2 " 100%

TOO LATE BLUES (PAR.)
Pilgrim, Boston ($9,500) 1 " .. 68%
Palms, Detroit ($24,800) 1 " ... 65%

VIEW FROM THE BRIDGE (CONT.)
Sutton, New York ($9,200) 9 " 154%
DeMille, New York ($22,800) 9 " 98%
Trans-Lux, Philadelphia ($7,000) 4 " 84%
Kenmore, Boston ($5,600) 7 " 178%
Esquire, Chicago ($13,500) 5 " 65%
Presidio, San Francisco (No Ave.) 5 " Ave. $4,000
Grand Circus, Detroit ($13,000) 1 " 61%

WALK ON THE WILD SIDE (COL.)
Criterion, New York ($27,300) 5 " 151%
Roosevelt, Chicago ($21,000) 5 " 109%
St. Francis, San Francisco ($12,200) 4 " 107%
Ambassador, St. Louis ($10,700) 1 " 140%

WEST SIDE STORY (UA)
Rivoli, New York ($24,800) 23 " 209%
Midtown, Philadelphia ($10,400) 21 " 171%
Gary, Boston ($10,900) 21 " 237%
United Artists, San Fran. ($13,500) 16 " 149%
Todd, Chicago ($28,000) 5 " 102%
Madison, Detroit ($16,000) 6 " 101%
Loew's Midcity, St. Louis ($11,300) 4 " 118%

Harvey Heads Variety Slate

CHICAGO—At a meeting of the nominating committee here the following were placed in nomination for offices of Variety Clubs International for the ensuing year: Rotus Harvey, San Francisco, international chief barker; James Carreras, London, England, first assistant chief barker; Ralph Pries, Philadelphia, second assistant chief barker; Jack Fitzgibbons, Toronto, Canada, international property master; and Joseph Podoloff, Minneapolis, international dough guy.

Each of these men have either served as an international officer or international representative, and have been singly honored for their long and dedicated services to their individual tents and to International Variety Clubs.

Also, an election was held for additional members of the committee, and Dan Brandon, Charles Alicoate, and Irving Shenker was elected to serve for three years; C. J. Latta and John Fulton, for two years; and M. J. E. McCarthy and Nat Nathanson, for one year.

Present chief barker Edward Emanuel will become chairman of the board.

The election of officers will take place in Dublin, Ireland, at the 35th annual convention on May 15-18 to be attended by over 1,000 registrants.

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LONDON Observations

by Jock MacGregor

TO THEIR COST, not all film types believed Nat Cohen's prediction that he was on another winner, but his horse, Kilmore, romped away with the Grand National at a very nice 28 to one, and the richest prize (nearly $60,000) in the history of the world's greatest steeplechase. Illness prevented him going to the race, and it was a real thrill watching Stuart Levy, his partner in Anglo Amalgamated, leading in the winner on tv. He was bubbling with delight as he sent his congratulations to Nat and told viewers about his flu. The result, I gather, effected an immediate cure—I imagine a win which with bets totalled some $150,000 is a tonic for most ails, and Nat was up and about again, but not before the Sunday papers got front page pictures of him looking anything but sick sitting up in bed. A few days before the race at the opening of Quents Club which has such film men as Peter Reynolds and Leslie Norman behind it, Nat was confidently telling us to double any bets we had made (Thank you, Nat). Pathe and Movietone had color coverages of the race out within 48 hours. Again "Stu" looked wonderful leading in the winner and got more plugs for Anglo's current releases, "Twice Around the Daffodils" and "Carry On Cruising." Now the call is "Carry On Racing, Nat and Stu."

BRITAIN MAY BE a small country, but I wonder if it is really unavoidable for producers to use some locations in so many films. I got a distinct "I've been here before" feeling watching some of the settings in "Waltz of the Toreadors." This may seem petty narking, but moviegoers do notice these things. This latest Peter Sellers comedy drama, beautifully shot in color, is decidedly adult and probably offers him his finest chance to act yet. Sophisticated, chucklesome, naughty, and colorful, it proves that it is not necessary for a movie to be drab to be sexy. Walter Reade has the American rights and should coin a fortune. Its potential should take it far beyond the art house field where it will be a "must" for the discerning. . . . David Kingsley had us to his office to announce that British Lion would handle the newly formed Magna Film Distributors' product through BLC and to meet the directors, Norman Williams, Bill Gell, and Phil Green. Another new satellite group, Garrick Film Distributors, will release through the same channel. . . . As good as a summer vacation in the Highlands was the Films of Scotland show at the Festival Hall. "The Heart of Scotland" and "Weave Me A Rainbow" are outstanding color shorts. Sir Alexander King and his director, H. Forsyth Hardy, are to be congratulated.

CANADIAN Highlights

By Harry Allen, Jr.

FILM PRODUCTION grabs the spotlight in Canada with news of operations by two new companies, Fermac Film Productions, Ltd., and Am-Can Productions, Ltd. A west coast firm, Commonwealth Films, Ltd., begun with a capital of $2,000,000, has begun to take shape. The National Film Board also plans its theatrical feature which should be completed by next summer. Commonwealth aims to make second-grade features costing an average of $250,000 each, where there is believed to be a market for between 50 and 60 such films. It also proposed to make half hour tv series, aimed at Canadian tv as well as at the international field. Fermac's first production, "The Blood Drinkers," a 30-minute subject from a Guy deMaupassant short story that can be joined to two more for a feature, was shot at Toronto International Film Studios, Ltd. Fermac also plans to shoot a tv series based on the King Features comic strip, "Johnny Hazard," in Canada. Am-Can is the project of Ed A. Gollin, New York, who has contracted Lee Garmes of Hollywood as cinematographer. It wants to make two features a year, and its first, scripted by Peter Farrow and to offer Ed Wynn as one of three stars, will be the first full length musical made in Canada. IFD will distribute it in this country and Universal elsewhere, Gollin claims. Productions are also promised by Contemporary Productions, Ltd., a project of Sir Tyrone Guthrie and Leonid Kipnis; Crawley Films of Ottawa plans to make its first feature, "Barometer Rising," by Hugh MacLennan, to be directed by Harry Horner; Walt Disney is to start "Big Red" in July; and Arch Oboler plans "Fly With a Cherub," Carroll Levis plans "The Eternal Seed" starring Anna Kashfi. The NFB's feature, "The Drylanders," directed by Don Haldane, is to run from 80 to 90 minutes in 35 mm. black-and-white Superscope ratio, most of which was shot last summer.

THE DEATH of Clare J. Appel at 71 following a long illness, removes from the industry a pioneer. Appel, who until recently was executive director of the Canadian Motion Picture Distributors Association, was active in executive capacities with Famous Players Canadian Corp., Odeon Theatres, and Loew's Theatres. Born in the United States, he came to Canada at an early age. He entered the theatre business as a singer and later conducted orchestras in northern Ontario. He subsequently became a theatre manager, an advertising and publicity chief, and a division general manager. He was active in the Variety Club and the Canadian Picture Pioneers. He leaves his wife and a daughter, Mrs. Hatton Taylor, of Boston. . . . Associate manager of the Royal Alexandra Theatre, Toronto, Edwin De Rocher, is winner of the annual Heart Award of the Variety Club of Ontario. Presentation of the onyx-and-copper plaque which symbolizes the award was made by Past Chief Barker John J. Fitzgibbons, first winner of the Heart Award and now the Big Boss of Tent 28. For many years, De Rocher has been in charge of the distribution of tickets for the annual Variety Baseball Game at the Maple Leaf Baseball Stadium.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

APRIL 11, 1962 SECTION TWO
VOL. 67, NO. 17

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film Introduces new star
6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6207 **BRIDGE, THE**—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles
6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler
6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry
6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May 6104 **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Gaunn
Apr. **BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
May **CONFESSIONS OF AN OPIUM EATER**—Vincent Price, Linda Ho
June **BILLY BUDD**—Robert Ryan, Peter Ustinov

COMING

BLOODY BROOD—Barbara Lord, Jack Bett
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
PAYROLL—Michael Craig, Francoise Prevost—England
RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing Import—English
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-65)—For the lower half

TO BE REVIEWED

BLACK DOOR—Herb Evers, Virginia Leith
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
MARCO POLO—(C; Scope)—Rory Calhoun, Yoko Tani
SURVIVAL—Ray Milland, Jean Hagan
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
•Advise And Consent		Col.
After Mein Kampf		Misc.
•Air Patrol		Fox
Alkazam, The Great	A1	A-I
All Fall Down	A3	MGM
All Hands On Deck	A1	Fox
Anatomist, The		For.
Angel Baby	B	AA
Armored Command	A3	AA
Arms And The Man		For.
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Loudres		For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The		Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
•Big Red		BV
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
•Bimbo The Great	B	WB
Bird Man Of Alcatraz, The		UA
•Black Door		A-I
Black Tights		For.
Blast Of Silence	A3	U-I
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
•Bon Voyage		BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out	A3	MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
•Broken Land		Fox
•Broken Lariat		Col.
Brushfire	A2	Par.
Buffalo Gun		Misc.
Burn Witch, Burn		A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

•Cabinet Of Caligari		Fox
Call Me Genius		For.
Cape Fear	A3	U-I
•Captain Sindbad		MGM
•Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
Couch, The	A3	WB
Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
•Critic's Choice		WB
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
•Diamond Head		Col.
Doctor In Love		For.
•Dr. No		UA
Dondi	A1	AA
•Don't Knock The Twist	A2	Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program
PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BIG RED—(TC)—Walter Pidgeon
BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman
CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England
601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program
603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad
HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program
538 **MEIN KAMPF**—DOC-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating
541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue
614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles
537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse
Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made
Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling
Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
Apr. **BELLE SOMMERS**—David Janssen, Polly Bergen
Apr. **DON'T KNOCK THE TWIST**—Chubby Checker, Marl Blanchard
Apr. **SAFE AT HOME**—Roger Maris, Micky Mantle, William Frawley, Patricia Barry
May **FIVE FINGER EXERCISE**—Rosalind Russell, Jack Hawkins, Maximilian Schell
June **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
June **MOTHRA**—(Tohoscope)—Japanese Cast
June **13 WEST STREET**—Alan Ladd, Dolores Dorn
July **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BROKEN LARIAT—(C)—James Philbrook, Nancy Kovack
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CASH ON DEMAND—Peter Cushing, Andre Morell
CONGO VIVO—Jean Sebastian, Bachir Toure
DAMNED, THE—Macdonald Carey, Shirley Ann Field
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
H. M. S. DEFIANT—Alec Guinness, Dirk Bogarde
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
INTERNS, THE—Suzy Parker, Cliff Robertson
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry
205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
SWEET BIRD OF YOUTH—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
WORLD IN MY POCKET—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Apr. **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
May **RIDE THE HIGH COUNTRY**—(CS; C)—Randolph Scott, Joel McCrea, Mariette Hartley
May **VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Mastroianni
June **BOYS' NIGHT OUT**—(CS; MC)—Kim Novak, Tony Randall, James Garner
June **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Coscima

COMING

CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
LOLITA—James Mason, Shelley Winters, Sue Lyon
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
SQUARE OF VIOLENCE—Broderick Crawford, Valentina Cortesa
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TARZAN GOES TO INDIA—(MC)—Jock Mahoney
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
COUNTERFEIT TRAITOR, THE—MD-147m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
MY GEISHA—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

Apr. **MAN WHO SHOT LIBERTY VALANCE, THE**—James Stewart, John Wayne, Vera Miles
May **HELL IS FOR HEROES**—Babby Darin, Steve McQueen
May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
May **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—Elvis Presley, Stella Stevens
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(C)—Debbie Reynolds, David Janssen
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off people
207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

F

Fabulous World Of Jules Verne	A1	WB
Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
Five Day Lover	C	For.
•Five Finger Exercise	A2	Col.
•Five Golden Hours	A3	UA
•Five Miles To Midnight		UA
•Five Weeks In A Balloon		Fox
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
Follow That Dream	A1	UA
Follow That Horse		For.
•Follow That Man	A2	UA
Force Of Impulse	B	Misc.
Forever My Love	A1	Par.
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gathering Of Eagles, A		U-I
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo	A2	UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
Gina		For.
•Girl Named Tamiko, A		Par.
Girl With A Suitcase	A3	For.
•Girls, Girls, Girls		Par.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
Goodbye Again	B	UA
•Grand Duke And Mr. Pimm, The		UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

•Hand, The	A2	A-I
Hand Of Death	A2	Fox
Hands Of A Stranger	A2	AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari	A1	Par.
•Hell Is For Heroes	A2	Par.
Helllons	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
•Heroe's Island		UA
Hey, Let's Twist	A1	Par.
Hitler	A3	AA
•H.M.S. Defiant		Col.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
Horizontal Lieutenant, The	A2	MGM
House Of Fright	B	A-I
•House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Thank A Fool		MGM
•I Love, You Love		Col.
Incident In An Alley		U-A
•I Like Money		Fox
•Information Received	A3	U-I
Innocents, The	A3	Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's Only Money		Par.
•It's Trad, Dad		Col.

J

•Jack The Giant Killer	A1	UA
•Jason And The Golden Fleece		Col.
Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.

L

La Belle Americaine		For.
•Lad: A Dog	A1	WB
Ladies' Man	A1	For.
La Dolce Vita	SP	Pa.
LaNotte (The Night)	C	For.
La Notte Brava		For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Year At Marienbad	A3	For.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
•Legionnaire, The		MGM
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
•Line Of Duty		UA
•Lion, The		Fox
•Lion Of Sparta		Fox
•Lisa		Fox
•Lolita		MGM
•Lonely Are The Brave	A2	U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Mad Dog Coll	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
•Magic Sword	A2	UA
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
•Man Who Shot Liberty Valance, The	A2	Par.
Man Who Wagged His Tail, The	A1	For.
•Marco Polo		A-I
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col.
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Miracle Worker, The		UA
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Mothra		Col.
•Music Man, The		WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
•Mutineers, The		Col.
My Geisha	A2	Par.
•My Six Loves		Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures		U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The		UA

O

On The Double	A1	Par.
One Plus One	A3	Misc.
Only Two Can Play		For.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
205 **SATAN NEVER SLEEPS**—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-61)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have
203 wide appeal, particularly for femmes
TRAPP FAMILY, THE—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German
117 made; dubbed in English
TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
143 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern
133 day science fiction should do okay
WILD IN THE COUNTRY—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Pres-
129 ley for draw
WOMANHUNT—MD-70m.—(CS)—Steven Piccaro, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half

COMING FEATURES IN ORDER OF RELEASE

Feb. **SWINGIN' ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall
Apr. **BROKEN LAND**—CS; DC)—Kent Taylor, Jody McCrea
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
May **LISA**—(CS; DC)—Stephen Boyd, Dolores Hart
May **CABINET OF CALIGARI**—(CS)—Glynis Johns, Dan O'Herlihy

COMING

AIR PATROL—Willard Parker, Merry Anders
FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—(DC)—Jackie Gleason
HEMINGWAY'S ADVENTURES OF A YOUNG MAN—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
I LIKE MONEY—(CS; DC)—Peter Sellers, Nadia Gray
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caraian
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WAR HUNT—MD—81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordon, Sylvia Simms
Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
Apr. BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
Apr. MAGIC SWORD—(C)—Basil Rathbone, Estelle Winwood
Apr. MIGHTY URSUS—Ed Fury, Christina Gajoni
May GERONIMO—(TC)—Chuck Connors

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
JACK THE GIANT KILLER—(C)—Kerwin Mathews
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
MIRACLE WORKER, THE—Anne Bancroft, Patti Duke, Victor Jory
NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TOWER OF LONDON, THE—Vincent Price—Admiral
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 BLAST OF SILENCE—MD-77m.—Allen Barron, Moly McCarthy—4810 (4-19-61) Better program entry
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6121 COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyabl comedy
6115 CURSE OF THE WEREWOLF, THE—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
6210 DAY THE EARTH CAUGHT FIRE, THE—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 LAST SUNSET, THE—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 LAWLESS BREED, THE—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 MIDNIGHT STORY, THE—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
6207 OUTSIDER, THE—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6113 PHARAOH'S WOMAN, THE—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6102 PRIVATE LIVES OF ADAM AND EVE, THE—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 RAWHIDE YEARS, THE—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 ROMANOFF AND JULIET—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6116 SHADOW OF THE CAT, THE—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 SHAKEDOWN, THE—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
SIX BLACK HORSES—W-80m.—(EC)—AudieMurphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
6119 TAMMY TELL ME TRUE—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 TO HELL AND BACK—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 TROUBLE IN THE SKY—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING FEATURES IN ORDER OF RELEASE

June NIGHT CREATURES—Peter Cushing, Yvonne Romain—(C)—English
June LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
INFORMATION RECEIVED—Sabina Sesselman, William Sylvester
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, —(C)—Herbert Lom, Heather Sears—English
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
TO KILL A MOCKING BIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 BIMBO THE GREAT—MD-93m—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 CLAUDELLE INGLISH—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 COUCH, THE—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
013 FABULOUS WORLD OF JULES VERNE, THE—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 FANNY—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 MIRACLE OF OUR LADY OF FATIMA, THE—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 SINGER NOT THE SONG, THE—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 SPLENDOR IN THE GRASS—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 STEEL CLAW, THE—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 WORLD BY NIGHT—NOV-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show fer the program

COMING FEATURES IN ORDER OF RELEASE

May HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
May SAMAR—(TC)—George Montgomery, Ziva Rodann
158 June LAD: A DOG—(TC)—Peggy McCay, Peter Breck
July MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin

P

•Panic Button		WB
Parent Trap, The	A1	BV
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Pionic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Postman's Knock		MGM
Premature Burial	A2	A-I
•Pressure Point		UA
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country	A3	MGM
•Rider On A Dead Horse		AA
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Rome Adventure	A3	WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
•Safe At Home		Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Salammbo		Fox
•Samar	A2	WB
Sand Castle, The	A1	Misc.
Satan Never Sleeps	A3	Fox
Satan In High Heels		Misc.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Some Like It Cool		For.
Something Wild	A3	UA
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Square Of Violence		MGM
•Star Creatures		A-I
State Fair	A2	Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
•Story Of The Count Of Monte Cristo, The		WB
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
•Survival		A-I
•Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
•Swinging Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
•Tarzan Goes To India		MGM
Teen-Age Millionaire, The	A1	UA
•Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
•Term Of Trial		WB
•That Touch Of Mink	B	U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
•13 West Street	A2	Col.
•Third Dimension, The		UA
Three On A Spree	A3	UA
3 Stooges Meet Hercules, The	A1	Col.
Throne Of Blood	A2	For.
Through A Glass Darkly	A3	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
Tomorrow Is My Turn	B	For.
•Too Hot To Handle		AA
Too Late Blues	B	Par.
•Tower Of London, The		UA
Town Without Pity	A3	UA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge	A3	Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
Wild Harvest	C	Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A1	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzi		Col.

June STORY OF THE COUNT OF MONTE CRISTO, THE—(TC)—Louis Jourdan

COMING

ACT OF MERCY—Leslie Caron, David Niven
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimballst, Jr.
CRITIC'S CHOICE—(TC)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(C)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-17-61)—Spectacle programmer for action spot—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy Import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—Kingsley-Int.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly Interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed In English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed In Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair Import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890(12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aime, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depiciting dissolute life of modern Roman upper crust—English titles—Astor
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6101	Look In Any Window	Jan.
6102	Dondi	Mar.
6103	Operation Eichmann	Mar.
6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Jan.
6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
6201	The Bashful Elephant	Feb.
	Hands Of A Stranger	Mar.
6203	Hitler	Mar.
6205	Reprieve	April
6207	The Bridge	June
	The Big Wave	April
	Confessions Of An Opium Eater	May
	Day Of The Triffids	July
	Billy Budd	June

American-International

601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.
604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	Jan.
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
	Black Door	April
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	May
	Marco Polo	June

Buena Vista

	Babes In Toyland	Dec.
	Pinocchio—RE	Feb.
	Moon Pilot	April

Columbia

520	Pepe	Mar.
521	The Wackiest Ship In The Army	Jan.
522	Sword Of Sherwood Forest	Jan.
523	Hand In Hand	Feb.
524	The Warrior Empress	May
525	Underworld U. S. A.	Mar.
527	Passport To China	Feb.
528	Carthage In Flames	
529	Cry For Happiness	Mar.
530	The Terror Of The Tonga	Mar.
531	Born Yesterday—RE	Mar.
532	The Solid Gold Cadillac—RE	Mar.
533	A Raisin In The Sun	April
534	Mad Dog Coll	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
537	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardoinicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
616	Twist Around The Clock	Jan.
	Hellions	April
615	Scream Of Fear	Sept.
	Advise And Consent	Jan.
	Underwater City	Jan.
	Walk On The Wild Side	Feb.
	Only Two Can Play	Feb.
	3 Stooges Meet Hercules	Feb.
	Five Finger Exercise	May
	Best Of Enemies	Mar.
	The Notorious Landlady	Mar.
	Experiment in Terror	April
	Belle Sommers	April
	Maris-Mantle Story	April

MGM

105	George	Jan.
107	Magic Boy	
109	The Village Of The Damned	Jan.
111	Go Naked In The World	Feb.
113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
116	The Green Helmet	April
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
	The Four Horsemen Of The Apocalypse	Feb.
207	The Light In The Piazza	Feb.
	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	Mar.
	The Horizontal Lieutenant	April
	Damon and Pythias	April
249	Don Quixote	
	Sweet Bird Of Youth	Mar.
60	Ben Hur	

Paramount

6004	The Savage Innocents	Feb.
6008	The World Of Suzie Wong	Feb.
6009	Blueprint For Robbery	Jan.
6010	All In A Night's Work	April
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
	Brush Fire	Mar.
	Hell Is For Heroes	Mar.
	Counterfeit Traitor	April

20th-Fox

050	Tess Of The Storm Country	Feb.
056	Flaming Star	Jan.
101	Marriage-Go-Around	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
104	The Millionairess	Mar.
105	The Canadians	Feb.
106R	House Of Bamboo—RE	
107R	Stopover Tokyo—RE	
108R	The Enemy Below—RE	
109R	Between Heaven And Hell—RE	
110	Ferry To Hong Kong	
111	Circle Of Deception	Mar.
112	All Hands On Deck	Mar.
113	The Long Rope	Feb.
114	Days Of Thrills And Laughter	Mar.
115	Sanctuary	Mar.
116	Sniper's Ridge	Feb.
117	The Trapp Family	Mar.
119	The Silent Call	May
120	The Fierest Heart	April
122R	The Frogman—RE	
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
	Swingin' Along	Feb.
203	Tender Is The Night	Feb.
205	Satan Never Sleeps	Mar.
207	The Innocents	Mar.
	Woman Hunt	Mar.
	State Fair	April
	The Broken Land	April

United Artists

6102	Five Guns To Tombstone	Jan.
6104	The Facts Of Life	Jan.
6105	The Misfits	Feb.
6106	Operation Bottleneck	Feb.
6107	Hoodlum Priest	Mar.
6108	A Matter Of Morals	Mar.
6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	May
6115	The Minotaur	April
6116	When The Clock Strikes	June
6117	Revolt Of The Slaves	May
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	Yoy Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	
6130	Secret Of Deep Harbor	Oct.
6131	Paris Blues	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	Nov.
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg (Road Show)	Dec.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
	Follow That Dream	April
	Magic Sword	April
	Beauty And The Beast	April
	Birdman Of Alcatraz	April
	Jessica	April
	Line Of Duty	April
	Mighty Ursus	April
	Incident In An Alley	April

Universal

6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	Feb.
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	Day The Earth Caught Fire, The	

Warners

003	The Sins Of Rachel Cade	April
006R	Miracle Of Our Lady Of Fatima, The—RE	
008	Fever In The Blood	Jan.
009	Gold Of The Seven Saints	Feb.
010	The White Warrior	Mar.
011	Portrait Of A Mobster	April
012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
	Lovers Must Learn	April
163	House Of Women	May
164	Samar	May
165	Merrill's Mauraders	July
167	Story Of Monte Cristo	June

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COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

CLOSED U. S. ARMY BOOTH EQUIPMENTS—Projection and sound, from $895.00. S.O.S., 602 W. 52nd, New York 19.

COMPLETE BOOTH EQUIPMENTS from closed U.S. Army Theatres, projection and sound, from $895.00. S.O.S., 602 W. 52nd, New York 19.

RCA MI-9030 soundheads, rebuilt, $495.00 pair; new Holmes amplifiers $165.00; Imperial 65/130 generator, reconditioned, $425.00; Lenses and screens at rock bottom. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and adress. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER WANTED for leading independent drive-in. Located in ideal size deep South city. Excellent community for family man. Present employees know of opening. **BOX D411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGERS, join fast growing organization. Paid hospitalization, profit-sharing, commissions. Drifters stay away. Write **ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, N. Y. Phone: SU 5-7607.** (411)

MANAGER-TOP FLIGHT PROMOTION-Advertising-Maintenance-Concession man needed for large year-round drive-in operation St. Louis area. Mid-westerner preferred. Fast growing organization. Good salary plus company benefits. Give full resume first letter. **BOX A411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: EXPERIENCED MANAGER for new Philadelphia area drive-in. Exceptional opportunity for hard working man who can handle exploitation and M & R for delux drive-in operation. Write to **CLAUDE SCHLANGER, P.O. Box 146, Doylestown, Pa. Phila. Phone: WA 7-5850.** (44)

YOUNG MAN, 19, looking for training as projectionist. Part-time now, but after 6/30/63 will be able to stay full time or will relocate. **DAVID N. ALT, R.R. 2, Box 40, Owings Mills, Maryland.** (411)

MANAGER, 38 years old, 18 years experience. Tops in advertising, promotion, publicity and theatre maintenance. Available for best offer New York or New Jersey area. **BOX A328, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

DRIVE-IN MANAGER, southern California area, wishes to locate in Nevada. Understands theatre, clubs and bowling. **BOX C411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTION SUPERVISOR wanted by small circuit in South. Must be thoroughly experienced all equipment, make repairs etc. Good salary and expenses to right man. **BOX B411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

YOUNG ENGLISH HOUSE MANAGER and assistant manager at present key situation of major British circuit desirous of obtaining similar positions in U.S.A. Wide road show experience. **BOX B328, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to — **The A-MAN Corner** { Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

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every week!

☐ $2.00 FOR ONE YEAR

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317 N. Broad St.

Phila. 7, Pa.

the message that's **HEARD!**

when there's nothing to **SEE!**

MAKING A "*HIT*" WITH
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**NATIONAL SCREEN'S NEW
EXPLOITATION SERVICE!**

Film **BULLETIN** *says:*

As an exhibitor enthused upon hearing of the new advertising service: **"It's a terrific idea. Think of all that wasted time during 'breaks' filled up with plain background music. Now we can use it to sell our coming attractions."**

"PREVIEW RECORDS"

✓ Sells your Attraction!
✓ Sells your Refreshments!
✓ Great LOBBY PROMOTION!

Ask your NSS Salesman
about this high-powered,
LOW COST Exploitation Service!

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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

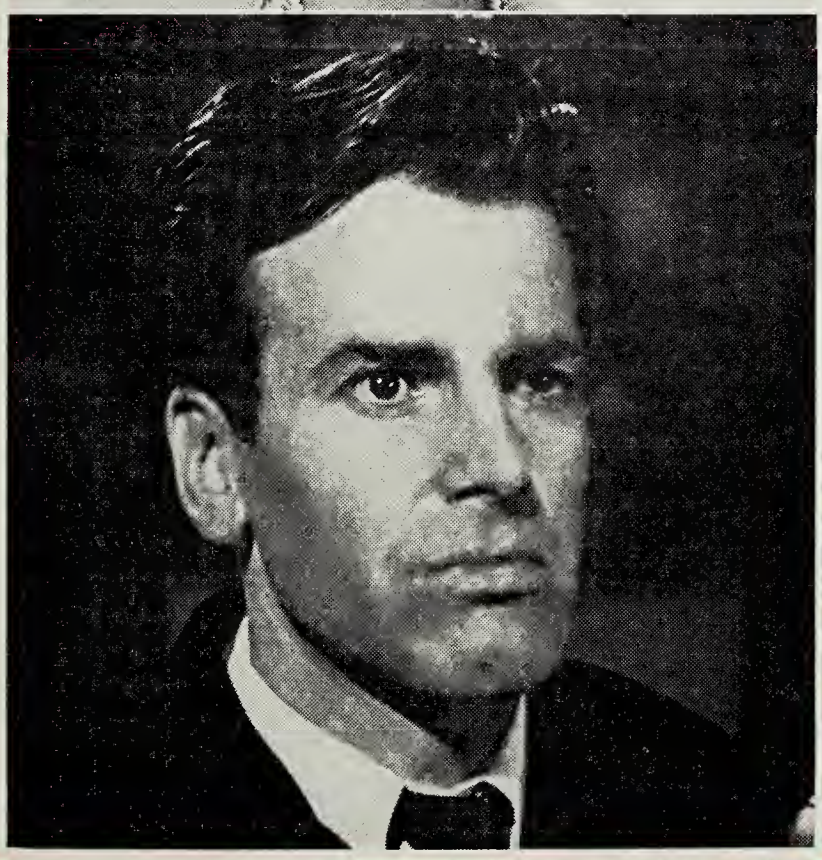
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 18, 1962 | Volume 67 | Number 18

IN THREE SECTIONS • THIS IS SECTION ONE



Decca-MCA Merger Near, Rackmil Says

(See Page 10)

Physical Theatre—Extra Profits Dept.

Best actress for "Two Women," Sophia Loren shared the Academy Awards spotlight with Maximilian Schell, voted best actor for "Judgment At Nuremberg," as "West Side Story" ran away from all competition. For story see page 6.

NO BATTLESHIPS NAMED AFTER HIM . . . see editorial—page 3

MAXIMILIAN SCHELL'S FIRST PICTURE SINCE WINNING THE ACADEMY AWARD IS READY NOW FROM COLUMBIA!!!!!!

THERE ARE MANY KINDS OF LOVE...
BUT IS THERE ANY WITHOUT GUILT?

COLUMBIA PICTURES presents

ROSALIND RUSSELL
JACK HAWKINS
MAXIMILIAN SCHELL
RICHARD BEYMER

The FREDERICK BRISSON Production

Five Finger Exercise

From the Broadway Critics' Prize-winning Hit Play!

Maximilian Schell of "Judgment at Nuremberg" fame... as the young stranger.

Screenplay by FRANCES GOODRICH and ALBERT HACKETT • Based on the stage play by PETER SHAFFE
Produced on Broadway by FREDERICK BRISSON and THE PLAYWRIGHTS' COMPANY • Directed by DANIEL MAN
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WATCH FOR DUAL OPENING AT FORUM AND PLAZA, NEW YORK!...TRANS-LUX, WASHINGTON...ESQUIRE, CHICAG... VIKING, PHILADELPHIA...BEACON HILL, BOSTON...WARNER BEVERLY HILLS, LOS ANGELES...ST. FRANCIS, SAN FRANCISCO...MIAMI, CA..., 163RD and MIRACLE in MIAMI...AMBASSADOR, ST. LOUIS...KEITH INDIANAPOLIS...BROWN, LOUISVILLE...LOEW'S AKRON, AKRON... ORPHEUM, OMAHA...ORPHEUM, DENVER...UNITED ARTISTS, DETROIT...HIPPODROME, CLEVELAND...CENTURY, BUFFALO...PALMS, PHOE...X ...ORPHEUM, NEW ORLEANS...CENTURY, MINNEAPOLIS!

The Trade Paper Read by Choice—Not by Chance

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Member Audit Bureau of Circulations

MOTION PICTURE EXHIBITOR Plus SHOWMEN'S TRADE REVIEW

Volume 67 • No. 18 APRIL 18, 1962

NO BATTLESHIP NAMED AFTER HIM

John Cassavetes is an actor of limited fame and a producer of practically no fame at all. Last year, after the moderate art house success of a little film he produced and directed called "Shadows," which was received far better abroad than it was in this country, he was signed by Paramount to direct a series of low-budget, high-quality films.

The first and only effort from Mr. Cassavetes was "Too Late Blues," which laid a large boxoffice egg. Recently, Cassavetes announced that the deal with Paramount had been called off. It seems he thought he was making films for art houses and Paramount thought he was turning them out for general release.

Instead of taking the time to perfect his craft, Cassavetes headed for the nearest reporter and issued a blast against the major studios that made a few headlines and very little sense.

About the Paramount fiasco, the self-styled actor-producer-director said, *"The scheme fell apart like most dreams. The major Hollywood studios are not geared to selling movies for art houses. They are used to selling for the big theatres and the double feature houses. The sales department dictates the policy of the studio. The sales department is not interested in the quality of movies. The sales department wants big names for the marquees of theatres with 3,000 seats."*

Cassavetes then lashes out at the studio for skimping on his ad budget because his was a low-cost film. Conversely, he charged, big films always get big ad budgets. *"It's wonderful to have good word-of-mouth about pictures," he said. "And in the long run that is the best publicity. But until people know where your movie is, it's tough to do any business."*

Cassavetes seems to suggest that Paramount deliberately went out to create a boxoffice failure with "Too Late Blues." May we suggest to Cassavetes that it would have pleased Paramount greatly if he had turned out a boxoffice success instead of a lemon. We might add that the ad men he reviles so and the sales department whose methods he deplores have forgotten far more about this business than he will ever know. There is no film sales executive alive who would not rather sell a good film than a bad one and to suggest that these men are not interested in a film's quality is the prattling of a spoiled child, not the remarks of a mature and responsible person.

This genius of headline hunting winds up with the statement that he has learned that it is foolish to be honorable in dealing with a major studio. Paramount would probably add that it is even more foolish to deal at all with an immature, irresponsible film-maker.

Cassavetes is currently shooting "A Child Is Waiting" for Stanley Kramer. We wish him good luck and hope that his future will include making better pictures and fewer stupid headlines. He just doesn't know enough yet to keep his foot out of his mouth.

As one astute exhibitor of our acquaintance remarked, "John Cassavetes? There's no battleship named after him."

ADULT FILMS AND ADULT BEHAVIOR

The public can not be lured into a theatre under false pretenses. They must know what they are going to see and must be interested in it. There may have been a time when moviegoing was such an ingrained habit that what was playing was not really important, but that time is past.

The increase of adult films was an essential development of film making. As the audience grew up, so did their entertainment tastes. This has resulted in problems, both social and moral, but these problems can be solved with good taste and common sense.

One thing is certain, we shouldn't sell films we know will hurt the industry. Certainly, censorship is no answer. It has been tried and found wanting. In every case, it becomes simply a means of providing political jobs for those in no way suited by education or experience to handle such a position. It happens every time.

But one can not dismiss the protests of religious groups, organizations, and parents lightly. Each theatreman has a very real responsibility to the people that make up his audience. Not every piece of trash on film is fit to show, and that applies for adult audiences as well as for family audiences. Parents must be aware of the nature of films their children are seeing. The information is available through their churches, organizations, press, etc. They must take the time and trouble to learn. It is their job and not that of self-appointed do-gooders and publicity seekers.

Censorship has lost more than its share of court decisions. It has proven in many local instances to be silly and preposterous. Of course, this does not keep many groups from agitating for it. It bothers them not at all that censorship of movies prior to release can only be followed by censorship of every other medium of communication and education, whittling away at the very foundation of our free society.

We are faced with a two-fold responsibility—that of the industry to keep to the limits of good taste and that of the public to realize that "adult" and "filth" are not necessarily synonymous. Obscene films are no different from obscene books. The laws exist to protect us from both, and the industry must stand at the forefront in the enforcing of such laws and the exposure of violators.

That is the way "adults" should behave.

THE HEART OF THE MATTER

An exhibitor writes in saying: "An infant's heart beats twice as fast as an adult's . . . Human hearts weigh one-half pound . . . Human hearts beat 70 to 72 times a minute . . . A mouse's heart beats 1,000 times a minute . . . An elephant's heart beats 35 to 40 times a minute . . . The heart of a one-ton whale beats 15 times a minute . . . A distributor's heart—sometimes you wonder if it beats at all.

Smile!

The Cabinet of CALIGARI

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NO ONE
PERMITTED
OUT
—OR IN—
DURING THE LAST 15 MINUTES

FROM
20th
CENTURY-FOX

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

George M. Cole, 62, died in a Provo, Utah, hospital. He was manager of the Paramount since 1922. He was an IATSE projectionist. He is survived by his wife, a son, a daughter, grandchildren, and a brother. He was a native of England.

Michael Curtiz, 72, veteran film director, died in Hollywood, Cal. He is survived by his wife, **Bess Meredyth**, former top screen writer. Born in Hungary, he was a famous European director before coming to Warners in 1927. He worked for Warners for 20 years, directing 74 pictures. He also recently was with 20th-Fox.

Robert N. Demming, 71, former manager of theatres in western New York and organ soloist in many of them, and in recent years advertising manager of newspapers in Lackawanna, N. Y., died of a heart attack. During the era of the silent films, he was an organist in the Shea Theatres. At one time he was manager of Shea's Elmwood, a Buffalo community house, and the Riviera, North Tonawanda. He is survived by his wife.

James Greenleaf, 48, head of the tax department, Paramount Pictures Corporation, died following a prolonged illness. He is survived by his wife and two daughters.

Arrivals

Mr. and Mrs. Daniel Haller are parents of a six pound, one ounce boy, **Evan**, born at Valley Doctors Hospital, Los Angeles. Haller is art director and Mrs. Haller (Kinta Zertuche) is general assistant to producer **Roger Corman.**

Youth Award To Willson

WASHINGTON—Meredith Willson, author-composer of Warners' "The Music Man," was presented with the 1961 Big Brother of The Year Award by President John F. Kennedy at ceremonies in the White House.

Willson was selected for the award by Big Brother leaders in the United States and Canada in recognition of his "deep and abiding interest in the welfare of youth."

Former President Dwight D. Eisenhower was the 1960 recipient of the Big Brother of the Year Award and, the year before, General Eisenhower presented the award to His Eminence, Francis Cardinal Spellman, Archbishop of New York.

Willson was formally introduced to President Kennedy by Charles G. Berwind, president of Big Brothers of America.

Nathanson Joins Beck

NEW YORK—Mort Nathanson, formerly publicity director of United Artists Corporation and Embassy Pictures, will join the Myer P. Beck organization to head up the recently developed international operations department.

Headquartering in New York, Nathanson will be responsible for the sales, advertising and publicity activities of the firm for both its motion picture and recently acquired technical accounts.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 16

MGM Earnings Down; Bright Future Forecast

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, Inc., reported to stockholders that the company earned $2,553,000 or $1.00 per share for the 28 weeks ended March 15, 1962, based on the 2,554,229 shares outstanding.

Vogel pointed to the company's confidence in a favorable earnings trend for balance of the fiscal year and for next year although the figures announced showed a decrease from the $6,684,000 or $2.65 per share for the corresponding period last year.

"We feel confident that the pictures to be placed in release for the balance of the fiscal year and the availability of big pictures for release in fiscal 1962-63 will re-establish the favorable trend of film rentals and earnings. It is our firm judgment that our earnings this year will amply support our $2.00 annual dividend rate."

Vogel said the fall-off in second quarter earnings was due primarily to two factors: first, the write-off of the anticipated loss on "The Four Horsemen Of The Apocalypse," and second, the late completion and postponement of the receipt of income from the release of "Mutiny On The Bounty."

Vogel also announced that other company operations, including production for tv, handling of the post-1948 film library, and the MGM Records Division were performing satisfactorily. A new crop of post-1948 features are currently being sent to tv at better prices than the older films, Vogel reported.

BROADWAY GROSSES

Newcomers Spark Grosses

NEW YORK—Radio City Music Hall, with a Walt Disney show on both stage and screen, and Columbia's "Experiment In Terror," which opened big at the Criterion, led the Broadway first-run parade last week.

"STATE FAIR" (20th-Fox). Paramount claimed $46,000 for the opening week.

"MOON PILOT" (Buena Vista). Radio City Music Hall, with Disneyland stage show, had $107,500 for Thursday through Sunday, and $165,000 for the second week.

"SWEET BIRD OF YOUTH" (MGM). Capitol claimed $30,000 for the third week.

"ALL FALL DOWN" (MGM). Loew's State reported $26,000 on the first week.

"EL CID" (Allied Artists). Warner garnered $17,000 on the 18th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the 12th and last week was $9,000.

"DAY THE EARTH CAUGHT FIRE" (Universal). Victoria had $10,000 for the fifth and last week.

"THE CHILDREN'S HOUR" (United Artists). Astor did $12,000 on the fifth and last week.

"EXPERIMENT IN TERROR" (Columbia). Criterion opened to $37,000 on the first week.

"WEST SIDE STORY" (United Artists). Rivoli did $44,000 on the 26th week with Academy Awards winner.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated that the 17th week was $33,000.

Paramount recently announced long term deals with John Wayne and producer-director Howard Hawks; and seen, left to right, are Jack Karp, Paramount studio head; star John Wayne; Paramount board chairman Adolph Zukor; Hawks; and Martin Rackin, Paramount production chief.

"West Side Story" Cops 10 Oscars

Schell, Loren Also Win; Moreno, Chakiris Honored As Musical Takes Second In All-Time Oscar Race

SANTA MONICA, CALIF.—It was all "West Side Story" as the Mirisch-United Artists musical danced away from a star-studded field to capture 10 Academy Awards. It also turned out to be a big day for the international set as European stars Maximilian Schell ("Judgment At Nuremberg") and Sophia Loren ("Two Women") picked up Oscars for 1961's best performances.

For "West Side Story," which was topped only by "Ben-Hur" with 11 Oscars the previous year, it was a near sweep as the stage-screen hit cashed in on all but one of its nominations. The musical, first tune-show to take top honors since "An American in Paris" in 1951 was honored for Supporting Actor, Supporting Actress, Direction, Music Scoring, Cinematography, Art Direction, Editing, Costume Design, and Sound, as well as Best Picture.

George Chakiris and Rita Moreno took home Oscars in the supporting categories, and Robert Wise and Jerome Robbins were honored for direction.

The Academy Awards show was seen and heard by an estimated 100,000,000 persons over the combined facilities of the American and Canadian Broadcasting Company networks.

Bob Hope again served as master of ceremonies for the affair, produced by Arthur Freed.

It was a gala affair, drawing the most glamorous names in the business as participants or in the audience, with the exception of that sizeable portion of the film colony's population toiling in other lands.

The Academy show is never without its share of offbeat incidents and this one was no exception. A gentleman named Stan Berman, who announced himself as the world's greatest gate-crasher, did just that, busting in on a presentation to make his own award to Bob Hope.

It was a great day for the winners, a great day for the losers, and a great day for the industry, which proved again on television that films are the nation's most exciting entertainment medium.

A complete list of Oscar winners follows:

BEST PICTURE—"West Side Story," Mirisch Pictures, Inc., and B. and P. Enterprises, Inc., United Artists, Robert Wise, producer.

ACTOR—Maximilian Schell, "Judgment At Nuremberg."

ACTRESS—Sophia Loren, "Two Women," Champion-Les Films Marceau-Cocmor and Societe Generale de Cinematographie Production, Embassy Pictures Corp. (Italo-French).

SUPPORTING ACTOR—George Chakiris, "West Side Story."

SUPPORTING ACTRESS—Rita Moreno, "West Side Story."

DIRECTING—"West Side Story," Robert Wise and Jerome Robbins.

FILM EDITING—"West Side Story," Thomas Stanford.

ART DIRECTION (Black and white)—"The Hustler," Harry Horner—Set Decoration, Gene Callahan.

(*Continued on page 18*)

Fox Operations Loss Soars To $22,000,000

NEW YORK—For the 52 weeks ended Dec. 30, Twentieth Century-Fox Film Corporation reported a loss from operations of $22,000,000 by reason of special write-offs and reserves in connection with theatrical and television inventories.

Additionally, sale of certain of the studio properties brought the company a gain of $25,477,917.

These figures compare with operations loss of $2,868,113 for 1960. During that year the gain from special items amounted to $9,081,214.

Moss House Remodeled

NEW YORK—Plans were announced for the reconstruction of the Central, Cedarhurst, Long Island, by Larry Morris, vice-president of B. S. Moss Enterprises, owners and operators of the property. Under the direction of noted theatrical architect Maurice Sornick, the entire interior of the building is currently being demolished to make way for a completely new 1500 seat auditorium.

The present balcony, now being removed, will be replaced by a novel flat loge with widely spaced rocking chair seats, luxuriously wider than average. Picture projection will be on a level with the new "wall to wall" screen.

New foam rubber cushioned push-back seats will be installed with more than three feet between rows. No chair will be directly behind another, thereby allowing for an unobliterated view regardless of location.

New lobbies, lounges and rest-rooms will bring the cost of the project to the $500,000 mark.

Reagan Heads Fund Drive

NEW YORK—Charles M. Reagan was named chairman of the motion picture subcommittee for the 1962 charity appeal of the Cardinal's Committee of the Laity, replacing the late John J. O'Connor.

The Roman Catholics' annual charity drive for the archdiocese of New York is now in progress.

Nation's Exhibs Honor Fox's Spyros Skouras

NEW YORK—More than a thousand members of the motion picture industry from all of the states in the union paid a stirring tribute to 20th-Fox president Spyros P. Skouras, as TOA and Allied joined in celebrating his 20 years as head of 20th-Fox, at New York's Waldorf-Astoria.

The vetern leader of 20th-Fox stirred the testimonial dinner audience by expressing his gratitude for the fraternal spirit shown him by the exhibs at a time of crisis. Though he said he had never been in such great need of friendship and understanding as he is now that his company is facing such difficulties, Skouras spoke of a great revitalization for the industry.

Skouras told the exhibitors that he hoped soon to announce a development of major importance to the industry. Skouras did not say exactly what kind of development would be unveiled, but confined himself to optimistic prophesies.

Predicting that the public would soon be flocking back to the movies as a result of this new development touched off some speculation as to what Skouras was placing so much faith in.

Skouras told exhibitors "it would be disastrous for them if they failed to take these new innovations seriously."

Co-chairmen of the dinner Marshall H. Fine, president of Allied States, and John H. Stembler, president of TOA, said the large turnout of exhibitors to the Skouras testimonial was a great demonstration of the esteem in which the head of 20th-Fox is held by all. Among those present were Senator Jacob K. Javits; S. H. Fabian, Stanley Warner; Ben Marcus, Allied States; and Harry Brandt, head of the ITOA.

Skouras was presented with a silver tray in appreciation for his past contributions to the industry. The proceeds of the testimonial dinner will go to the Will Rogers Memorial Hospital.

Film Sale Based On Ability To Pay Sought By Reorganized Allied Unit

MINNEAPOLIS—At the first annual convention held by the reorganized North Central Allied Independent Theatre Owners a resolution was passed committing the unit to an all-out effort, with resort to litigation, if need be, to have all product sold theatres according to "ability to pay" without exception.

North Central by convention vote reaffiliated with Allied States. The unit had been inactive in National Allied for a number of years.

Principal speaker at the meeting was Lee Loevinger, Assistant Attorney General in charge of the antitrust division of the Department of Justice, who voiced the belief that the consent decrees were made for a different day and who said, "There are no over-all answers to the problems of the industry relating to the decrees."

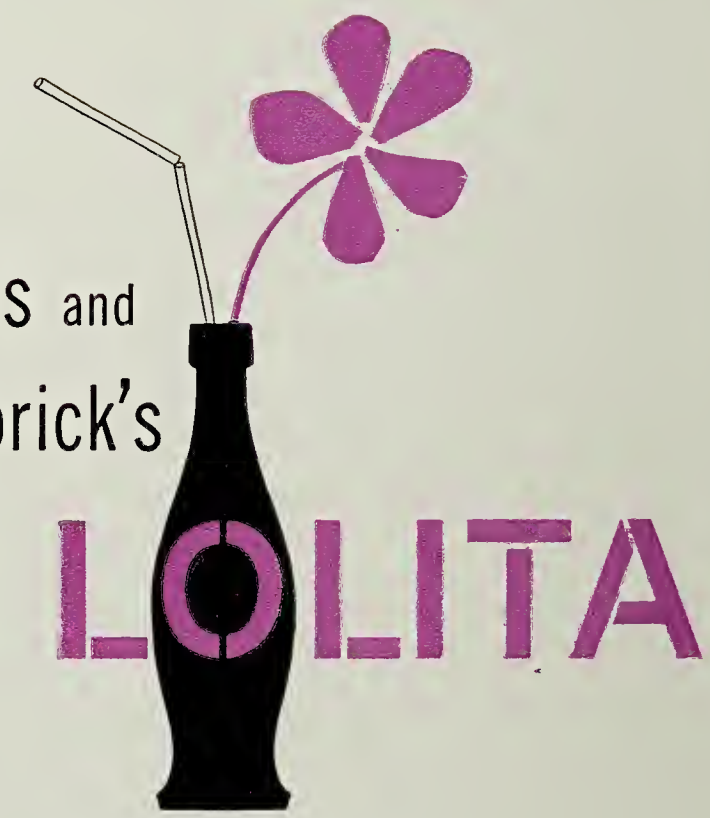
The officers named when the unit was reactivated were all continued in office with the exception of treasurer Sol Fisher. They include Martin Lebedoff, president; Benjamin Berger, board chairman; Lowell Smoots, first vice-president; Ray Von de Haar, second vice-president; Ward Nichols, secretary. Paul Mans is the new treasurer. Stanley Kane, general counsel, was elected to the new post of executive vice-president as well.

A board was elected comprising Al Bergmann, John Brandenhoff, Don Buckley, Ed Fredine, Al Fritz, Sim Heller, Gay Hower, Jake Musich, E. O. Olson, Ernest Peaslee, James Randgaard, John Rohr, Jack Wright, Otis Engen, Howard Gould, John Frazer, and Jim Glaser.

How did they ever make a movie of

?

Metro-Goldwyn-Mayer
in association with
Seven Arts Productions
will present in June
the long awaited
James B. Harris and
Stanley Kubrick's



METRO-GOLDWYN-MAYER presents in association with SEVEN ARTS PRODUCTIONS JAMES B. HARRIS and S

PETER SELLERS as "Quilty" And Introducing SUE LYON as "Lolita" Directed by STANLEY KUBRICK Screenplay by VL

FOR PERSONS OVER 18 YEARS OF AG

ICK's **LOLITA** Starring JAMES MASON · SHELLEY WINTERS

OKOV JAMES B. HARRIS

Original Soundtrack Recording
on MGM Records

Approved by the Production

MGM AND JOSEPH E. LEVINE PRESENT

KIM NOVAK JAMES GARNER TONY RANDAL

IN A MARTIN RANSOHOFF PRODUCTION

BOYS' NIGHT OUT

he shooting is over...the shouting begins!

WORLD PREMIERE JUNE 20th

ORIENTAL THEATRE, CHICAGO

O-STARRING

ANET BLAIR PATTI PAGE

ESSIE ROYCE LANDIS OSCAR HOMOLKA

OWARD MORRIS ANNE JEFFREYS

ND

HOWARD DUFF

CREENPLAY BY IRA WALLACH ADAPTATION BY MARION HARGROVE

ASED ON A STORY BY ARNE SULTAN AND MARVIN WORTH DIRECTED BY MICHAEL GORDON

A KIMCO-FILMWAYS PICTURE

N MGM RELEASE CINEMASCOPE & METROCOLOR

GUEST STARS: **ZSA ZSA GABOR WILLIAM BENDIX FRED CLARK JIM BACKUS RUTH McDEVITT LARRY KEATING**

BOOK IT NOW THROUGH MGM

Schulte Wyoming Theatres Leased To Orear's Commonwealth Circuit

CASPER, WYO.—A lease agreement involving the Casper, Wyo., theatres and others at Douglas, Wheatland, and Gillette, Wyo., was announced jointly by Russell W. Schulte, president of Rialto Theatres, Inc., and Richard H. Orear, president of Commonwealth Theatres, Inc.

The Rialto organization has leased the following properties to Commonwealth: Rialto, America, and Terrace Drive-In, all of Casper; Mesa, Douglas; Ramona, Wheatland; and Fiesta, Gillette.

The lease agreement was completed between the presidents of the two companies, Schulte for Rialto Theatres, Inc., and Orear for Commonwealth Theatres, Inc., and E. C. Rhoden, chairman of the board for Commonwealth.

Schulte, in making the announcement, said the decision to lease had been reached because of other business interests which require more and more of his time. In addition to the theatre enterprises which he has operated many years, his interests also involve numerous real estate holdings and he also is a director of the First National Bank of Casper.

Speaking for the new management, Orear said, "We have a great respect for Russell W. Schulte and the tradition of his history in show business and we shall seek to carry on in that tradition. We are very much impressed with Casper and the unusually fine theatre properties here."

It was announced that there will be no drastic change in personnel.

Rialto Theatres, Inc., which entered into the business in the early twenties, has had a long and distinguished record of theatre operation in Casper and other communities of the Rocky Mountain region. It has other theatre interests which are not involved in the recent deal with Commonwealth.

Commonwealth Theatres, Inc., operates 111 theatres in seven states, the latest being Wyoming with the currently announced transaction. Other states in which Commonwealth operates are Iowa, Nebraska, Kansas, Missouri, Arkansas, and South Dakota. The company was created in 1930.

Approximately 50 per cent of Commonwealth's holdings are drive-in units.

"Wally" Kemp, district manager for Commonwealth, with headquarters in Grand Island, Nebr., will supervise the Wyoming operations of the company.

Everett Allen, who has been with Rialto Theatres, Inc., for many years, will become city manager of the Commonwealth operations in Casper. Jerry Parker, who comes from Sedalia, Mo., reported here to assist Allen and to manage the America. He has been manager of the 50 Highway Drive-In at Sedalia. Jack Bass, also a long-time employee of Rialto, will manage the Terrace Drive-In.

NG Ups Friedman

BEVERLY HILLS, CALIF.—Fred Friedman has been promoted to Southern California-Arizona head booker for Fox West Coast Theatres, it was announced by Dan Polier, chief film buyer for National General.

Other new booking department assignments include Chuck Doty, suburban district; Emmett Shane, San Diego-Arizona district; Ben Ohr, Los Angeles first-run district; and Bob Simonton, Orange Belt-Long Beach district.

Federation Of Councils Attends Mich. Convention

GRAND RAPIDS, MICH.—The Federation of Motion Picture Councils met here last week at the Pantlind Hotel for its annual convention.

Federation president Myra Nelson, Upper Darby, Pa., announced that among the highlights were to be talks by Taylor M. Mills, director of public relations of the Motion Picture Association of America, on "Motion Picture Advertising and the Advertising Code"; and at the dinner meeting, Margaret G. Twyman, director of community relations of the MPAA, on "The Film Industry in Focus."

Delegates from some 30 motion picture councils around the nation were to exchange information on their respective activities during the past year and lay out plans for coming year.

Exhibitor leaders to address the two-day conference were Alden Smith, Cooperative Theatres of Michigan and Milton London, executive director, Allied States Association of Motion Picture Exhibitors.

Clark Heads Ill. Allied

CHICAGO—Allied Theatres of Illinois at their annual meeting at the Blackstone Hotel reelected Jack Clark as president.

He told members that with quality films giving the public real entertainment, and full cooperation and advertising from the film producers, business will improve this year. He also said that the fight against censorship and heavier taxes should have the full support of both producers and theatremen.

Mayer Stern and Richard Balaban were named vice-presidents. Howard Lubliner is secretary and Ronald Kuhlman is treasurer.

"Grimm" Release Set; First Cinerama "Story"

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, and Nicolas Reisini, president of Cinerama, announced that the George Pal Production of "The Wonderful World of the Brothers Grimm" will be released world-wide this summer as the first story-telling film to be presented in the Cinerama process.

In making this announcement, it was stated that the release culminates the greatest single coordinated investment in time, effort, and dollars by separate production, technical, and exhibition interests in the history of entertainment.

Contributing to the multi-million dollar program are the costs of producing the two MGM-Cinerama attractions, "The Wonderful World of the Brothers Grimm" and "How the West Was Won," the major investment in a two-year schedule of intensive technical improvement on the revolutionary Cinerama process, and the $17,500,000 being expended by exhibitors on the construction of 10 new theatres, plus their wall-to-wall remodeling program in over 100 other theatres.

With the completion of this latter program there will be 120 Cinerama theatres world-wide.

Producer Pal is a six-time Academy Award winner. "The Wonderful World of the Brothers Grimm" was filmed to appeal to people of all ages through combination of real actors with the world-famed puppets of George Pal. The story combines the real world of the famous brothers with the wonderful, fairytale world which made them immortal.

Laurence Harvey and Karl Boehm portray the brothers, with the "real life" cast also including Claire Bloom and others.

Three of their most famous fairytales are brought to the screen through a combination of puppets and players. "The Dancing Princess" is headed by Yvette Mimieux, Russ Tamblyn, Jim Backus, Beulah Bondi and Clinton Sundberg. "The Singing Bone" features British comedian Terry-Thomas and American comedian Buddy Hackett. Laurence Harvey joins Pal's Puppetoons in "The Cobbler and the Elves."

Discussing plans for the release of the MGM-Cinerama production, "The Wonderful World Of The Brothers Grimm," are Nicholas Reisini, president, Cinerama, and Benjamin Thau, vice-president, MGM.

an experiment in terror... a classic in suspense!

A BLAKE EDWARDS PRODUCTION

GLENN LEE FORD · REMICK

Experiment in Terror

WITH
STEFANIE POWERS
SCREENPLAY BY
THE GORDONS
BASED ON THEIR NOVEL
"OPERATION TERROR"
PRODUCED & DIRECTED BY
BLAKE EDWARDS
MUSIC BY HENRY MANCINI

om Columbia!

The NEW YORK Scene

By Mel Konecoff

ELY LANDAU, former chairman of the board of National Telefilm Associates and creator of television's "The Play of the Week," launched his new motion picture company with an adaptation of a Eugene O'Neill play, "Long Day's Journey Into Night," which was filmed in its entirety in New York on a 37-day shooting schedule and a $400,000 budget, only possible because such people as Katherine Hepburn, Sir Ralph Richardson, Jason Robards, Jr., and others are on a percentage deal.

What makes this event particularly noteworthy is that this, his first production, was named as the official U.S. entry in the annual Cannes Film Festival to be staged in May. This film is the first in a program of 10 features he hopes to make on his own over the next three years, which will be, he opined, "'provocative adult attractions." Convinced that there are important audiences hungry for mental stimulation and intellectual satisfaction through the medium of good motion pictures, he expected to follow the same entertainment concept established by "The Play of the Week."

Landau will headquarter in the east but will make his future films on locations called for by the story and script. Incidentally, "Long Day's Journey Into Night" will probably be released in October and runs close to three hours. Actual distribution plans were not set and he wasn't certain whether or not his company would get it out to theatres or whether it would go through a regular distributor.

QUESTION: Is one of the smaller distributors on the verge of going into receivership? It's a dangerous situation, we are told.

SPORTS NOTE: The other day we stopped in at Columbia to get a rundown on the campaign that the company is preparing to execute on behalf of "Safe at Home," the baseball drama starring Mickey Mantle and Roger Maris, and one of the things we saw was a trailer featuring general sales manager Rube Jackter and the two players. We were left with the impression that Rube would have made a fine umpire if he weren't a film salesman. Jackter reported that 400 prints of the feature have been ordered and each has been spoken for during the months of April and May. Of course, they expected that highly successful bookings would be in order throughout the summer and fall months as well.

The packaging of the promotional aspects started when the film started rolling, and there are filmed interviews, recorded interviews, stills, lots of merchandise tie-ups. Jackter stated that he could have dated a thousand prints of the picture if it were feasible to make same, as exhibitors are anxious to see and book the attraction.

Jonas Roswnfield, Jr., vice-president in charge of advertising and publicity, and national director of same Bob Ferguson were enthused about American Airlines contests, tie-ins with over five million Little Leaguers, 15,000 retail outlets, etc., etc., etc.

We left the conference with the cry of "Play Ball" ringing in our ears and with Rube Jackter yelling "Safe At Home."

THE METROPOLITAN SCENE: Columbia's "Safe At Home" had a premiere performance last week at the RKO 86th Street prior to its regular RKO Circuit engagement. The special single showing was attended by a number of sports figures as well as by the whole Yankee ball club after they won their first game of the season earlier, with Mantle and Maris each smacking their first home run of the season. Mel Allen introduced the players from the theatre stage. . . . Dell Publishing has distributed 400,000 copies of "The Magic Sword" comic book throughout the country. . . . The theme song from "Rome Adventure" has been recorded by Della Reese on an RCA Victor 45 rpm record. Incidentally, the film which has Suzanne Pleshette in a starring role, opened at the Brooklyn Paramount, which is efficently directed by a gentleman named Eugene Pleshette, her father.

Fox Outlines Product For Sales Executives

NEW YORK—Twentieth Century-Fox held a two-day sales meeting at the home office highlighted by presentations and addresses made by president Spyros P. Skouras and Peter Levathes, vice-president in charge of production.

Skouras told the assembled sales executives and local branch managers that the company "was sparing nothing" in bringing to the exhibitors and to the public the kind of motion picture that brings credit to the company and its employees. He pointed out that the "most gigantic plans ever afforded any movie" are currently in preparation for the release of the Todd-AO production of "Cleopatra," now in its final stages of filming in Rome.

Levathes spelled out to the group the minimum number of productions definitely scheduled to begin production through the end of this year and emphasized that he was "not going to meet release dates by compromising the product"; that each attraction would be treated as "a very special one" and that production would not begin until the proper script, casting, and direction could be obtained to meet the requirements of these standards.

Projected pictures are "Something's Got To Give," starring Marilyn Monroe, Dean Martin, and Cyd Charisse; Jerry Wald's "Celebration"; Wald's "The Enemy Within"; Pat Boone in "Evil Come, Evil Go"; "The Battle of Leyte Gulf"; James Joyce's "Ulysses"; Ingrid Bergman in "Promise at Dawn"; James Stewart in "Take Her, She's Mine"; Rodgers and Hammerstein's "The Sound Of Music"; and many more.

General sales manager Glenn Norris conducted the sessions and outlined the release schedule for the second and third quarters A new sales drive was announced for the current quarter.

A total of 15 pictures, all in CinemaScope, will be placed in release between now and September. The drive, which will have the overall title of "The Challenge Drive," is totally independent from the preceding one.

Charles Einfeld, vice-president, discussed advertising and publicity plans.

Dallas Tent Honors Walthall, Mr. Variety

DALLAS—Friends and barkers turned out to honor Wallace Walthall, who, as chairman of the ceremonial committee, has inducted into membership practically every member of the Dallas Variety Club since its inception in 1935.

Walthall, who for years was head of the Dallas National Screen Service office and a charter member of the Dallas Variety Club, was the recipient of many accolades from exhibitors, distributors, and a host of friends who gathered at the Variety Club to fete him on his 81st birthday.

Born in Alabama in 1881, Walthall began his career in the motion picture business with the old Vitagraph Corporation. From there he went to General Film Company as branch manager in New Orleans before affiliating with National Screen Service.

Barkers in the Dallas area as well as many on the national scene are quick to remember Walthall as the real symbol of Variety in his top hat and Barker costume. Too, they remember his trade mark of cordiality—passing out a stick of chewing gum to everyone he meets.

In opening the tribute, Chief Barker Gordon McLendon, after an appropriate resume of Walthall's activities and efforts in behalf of the Club, presented him with a handsome calendar clock as a token of appreciation for his outstanding work.

In extolling the virtues of the honored guest, Paul Short, southwestern divisional manager for National Screen Service, said, "This club has been blessed with some really great men. The late beloved Bob O'Donnell was known as Mr. Show Business; Julius Schepps is Mr. Dallas; Chill Wills is Mr. Texas; Sol Sachs is Mr. Film Row; Gordon McLendon's Mr. Radio; and henceforth, Wallace Walthall will be known as Mr. Variety."

Raymond Willie, vice-president and general manager of Interstate Theatres, expressed the admiration of theatre exhibitors when he said, "Wallace Walthall represents an irreplaceable era of spiritual greatness and fellowship."

Phil Isley, president of the Phil Isley Theatres and past chief barker, said of Walthall, "You are indeed one of the pillars of strength of the Variety Club now, in the past, and in the future."

Sol Sachs, southwest district representative for Continental Distributing Company, lauded Walthall as "one of the great men of Variety and one who will always remain in the hearts of the men who know him."

As a special feature of the celebration Walthall not only inducted new members, but reaffirmed all the old members present. This prompted the suggestion that this procedure be repeated every year.

British Film Awards

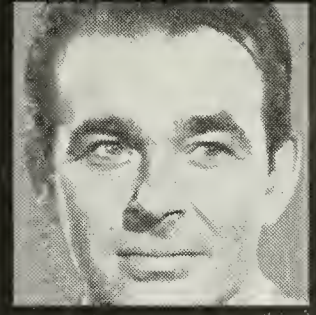
LONDON—The British Film Academy announced its annual awards. "Ballad Of A Soldier" and "The Hustler" tied for best picture. Best British picture was "Taste Of Honey."

Best British actor was Peter Finch, "No Love For Johnnie"; best British actress, Dora Bryan, "Taste Of Honey"; best foreign actor, Paul Newman, "The Hustler"; and best foreign actress, Sophia Loren, "Two Women."

"Best British screenplay found another tie between "Tast Of Honey" and "The Day The Earth Caught Fire."

Walt Disney's "101 Dalmations" won in the animated cartoon field.

BEN
GAZZARA
as JOHN RESKO
who lived this true, tense story



STUART
WHITMAN
as PRINCIPAL KEEPER

RAY
WALSTON
as IGGY

and GUEST STARS
VINCENT
PRICE
as CARL CARMER

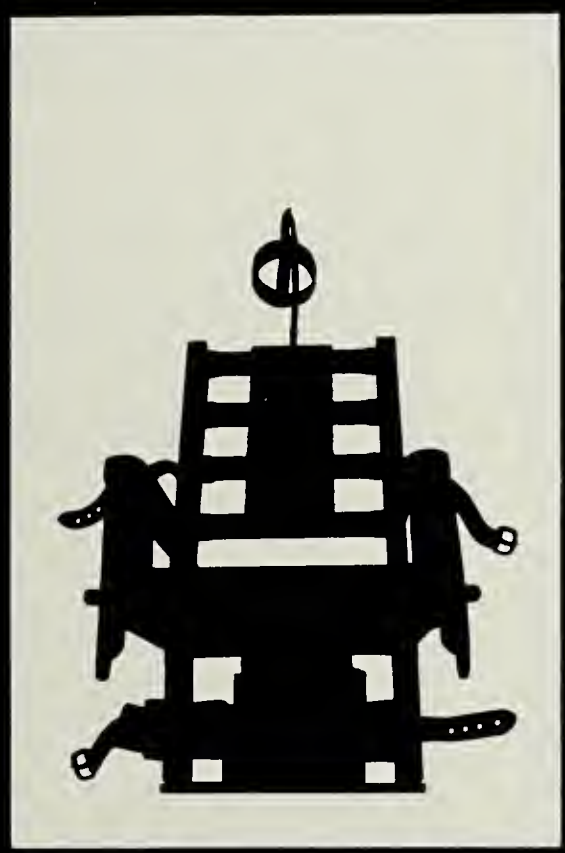
ROD
STEIGER
as TIPTOES

BRODERICK
CRAWFORD
as THE WARDEN

DODIE
STEVENS
as SIS

ALSO STARRING
JACK
KRUSCHEN
as PAPA RESKO

and GUEST STAR
SAMMY
DAVIS, Jr.
as WINO



THE BIG JOLT IS...

REPRIEVE

Written for the screen and Directed by
MILLARD KAUFMAN

Produced by
A. RONALD LUBIN

Based on 'Reprieve' the Autobiography of JOHN RESKO

A Kaufman-Lubin Production

from ALLIED ARTISTS

LONDON Observations

by Jock MacGregor

THERE WERE RAISED EYEBROWS when John Davis made trade-paperman Fred Thomas head of Rank Film Distributors, but what a happy choice it has proved. There is no more respected or successful chief in Wardour Street. A showman to his fingertips he is acutely aware that every picture must be sold for what it is and that the enthusiasm of the exhibitor is all important.

For long, he has queried the value of London premieres and has felt that out of town openings are as important for stimulating exhibitors as for getting publicity. He world premiered his latest comedy hit, "A Pair of Briefs", at the Odeon, Glasgow, and the esteem in which he is held is reflected in the fact that the top independent bookers, Dick Chuter (Essoldo), Vic Chapman and Frank Kemp (Granada), and Peter King (Shipman and King) and their wives joined the party which included producer Betty Box, director Ralph Thomas, stars Roland Culver and Liz Fraser, and the press.

What a trip it was—the BEA Vanguard took less time to do the 400 miles from London than it took to get to the airport! The boys did not miss a trick. In Glasgow all was excitement with tv and press covering the arrival and the junketing, and needless to add, among the souvenirs in our hotel rooms were a pair of briefs—some may regard this as corny, but the showmen present were tickled pink.

Before the screening, Fred hosted a reception for the cream of Scottish society headed by Sir Alexander King, the Singletons, Greens, Maguires, Pooles, Frutins, Palmers, and Priest, who were determined to insure the success of the evening, realising just how much the whole industry in Scotland would benefit from this enterprise.

Two personal notes. It was a nostalgic night for Rank's top publicist, Charles Young. He managed the Odeon when it opened. Betty Box had quite a laugh. Unknowingly, husband Peter Rogers chose the same day to preview his "Carry On Cruising" in London, only to find the top bookers and trade press had gone with her to Scotland.

MAN OF THE MOMENT is Nat Cohen. Following his Grand National victory came a nice win with "Carry On"—the horse not the film! Now with partner Stuart Levy, he has sold 50 per cent of the flourishing Anglo Amalgmated Film Distributors to Associated British for an undisclosed sum without any planned changes of operation. Currently "Carry On Cruising" and "A Kind of Loving" are being world premiered. . . . There is a big change in the VCI Dublin convention. The day trip to Belfast is off. I am assured the popular Dublin gag about the contest for which the first prize was one week in Belfast and the second two in Belfast, such is the "love" between the two cities, has no bearing on this decision. Instead the Curragh will be visited for two of Ireland greatest races—the Thousand and Two Thousand Guineas. Presumably a Nat Cohen horse will win.

UNIVERSAL *(Continued from page 10)*

the television rights to its post-1948 films "because no one has offered us enough money."

He also stated, in answer to a question from Walter Reade, Jr., that the Department of Justice, so far, had not expressed any opinion on a merger of MCA and Decca.

Later, all officers of Universal Pictures Company were reelected at the organization meeting of the newly reelected board of directors. Officers are Rackmil, president; Adolph Schimel, vice-president, secretary, and general counsel; Edward Muhl, David A. Lipton, and H. H. Martin, vice-presidents; Felix M. Sommer, treasurer and assistant secretary; R. M. Miles, controller and assistant treasurer; and Morris Davis and Anthony Petti, assistant secretaries.

The board declared a quarterly dividend of $1.0625 per share on the 4½ percent cumulative preferred stock, payable June 1 to stockholders of record on May 15.

Rackmil told Decca stockholders at their annual meeting that the "first quarter of this year, ending March 30, 1962, was the greatest quarter for earnings in the history of Decca Records." He said the first quarter earnings were $2,137,000 representing $1.65 per share, as against earnings for the corresponding period last year of $963,815, or 75 cents per share. Prospects for the year, he said, indicate that "it should be the biggest year in Decca's history" with the picture company, Universal, and the record company indicating important upward trends.

In connection with a Universal and Decca merger, Rackmil pointed out that this would have to go through proper SEC channels.

Six members of the board of directors were reelected for the ensuing year. They are Rackmil, Leonard W. Schneider, Martin P. Salkin, Albert A. Garthwaite, Harold I. Thorp, and Samuel H. Vallance.

The stockholders also voted for the reappointment of Peat, Marwick, Mitchell and Company as auditors for the company for the ensuing year.

A proposal concerning cumulative voting was defeated.

Following the stockholders meeting the board of directors met and reelected as officers Rackmil, president; Schneider, executive vice-president; Louis A. Buchner, vice-president and treasurer; Milton Gabler, vice-president; Salkin, vice-president; Isabelle Marks, assistant secretary; and Irving E. Wiener, assistant treasurer.

U.J.A. Fetes Rackmil

NEW YORK—It was announced by Laurence A. Tisch, board chairman of Loew's Theatres and chairman of the United Jewish Appeal's Motion Picture and Amusement Division, that Milton R.; Rackmil, president, Universal Pictures and Decca Records, will be guest of honor at a luncheon at Essex House on May 24, highlighting the UJA fund-raising drive in Greater New York.

Tisch said Rackmil was chosen as guest of honor unanimously "in recognition of the significant impact he has made on the entire industry through his forcefulness and dynamism" and also for his "vital concern with the UJA institutions."

ACADEMY AWARDS

(Continued from page 6)

ART DIRECTION (Color)—"West Side Story," Boris Leven—Set Decoration, Victor Gangelin.

CINEMATOGRAPHY (Black and white)—"The Hustler," photographed by Gene Shutton.

CINEMATOGRAPHY (Color)—"West Side Story," photographed by Daniel L. Fapp.

COSTUME DESIGN (Black and white)—"La Dolce Vita," Piero Gherardi.

COSTUME DESIGN (Color)—"West Side Story," Irene Sharaff.

SCORING OF A MUSICAL PICTURE—"West Side Story," Saul Chaplin, Johnny Green, Sid Ramin, and Irwin Kostal.

MUSICAL SCORE OF A DRAMATIC OR COMEDY PICTURE — "Breakfast At Tiffany's," Henry Mancini.

BEST SONG—"Moon River," from "Breakfast At Tiffany's," music by Henry Mancini, lyrics by Johnny Mercer.

SOUND—"West Side Story," Todd-A-O Sound Department, Fred Hynes, sound director, and Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, sound director.

SPECIAL EFFECTS—"The Guns Of Navarone," Bill Warrington, Visual Effects, and John Cox, Audio Effects.

SCREENPLAY BASED ON MATERIAL FROM ANOTHER MEDIUM—"Judgment At Nuremberg," screenplay by Abby Mann.

STORY AND SCREENPLAY WRITTEN DIRECTLY FOR THE SCREEN—"Splendor In The Grass," story and screenplay by William Inge.

DOCUMENTARY FILM (Short Subjects)—"Project Hope," MacManus, John and Adams, Inc., Ex-Cell-O-Corporation, Frank P. Bibas, producer.

SHORT SUBJECTS (Cartoons)—"Ersatz" ("The Substitute"), Zagreb Film, Herts-Lion International Corp.

SHORT SUBJECTS (Live Action)—"Seaward The Great Ships," Templar Film Studios, Lester A. Schoenfield Films.

DOCUMENTARY FILMS (Features)—"Le Ciel Et La Boue" ("Sky Above and Mud Beneath")—Ardennes Films and Michael Arthur Film Productions, Rank Film Distributors, Ltd., French, Arthur Cohn and Rene Lafuite, producers.

FOREIGN LANGUAGE FILMS—"Through A Glass Darkly," A. B. Svensky Filmindustri, Sweden.

Honorary and technical awards were reported in last week's issue.

Harling Addresses Pa. Unit

PHILADELPHIA—Philip F. Harling, assistant to the president of TOA, told the first general membership meeting of the Theatre Owners of Pennsylvania here that "our only protection (against pay tv) is legislation that will ban all forms of toll tv."

The address to the newly formed TOA unit was made to members at a meeting held at the Bellevue Stratford Hotel by Harling, who is also chairman of the Joint Committee Against Pay TV, of the TOA. He said that he could not believe that producers and distributors would by-pass exhibitors in favor of pay television.

Trescony Heads MGM Casting

CULVER CITY, CALIF.—Al Trescony has been placed in charge of Metro-Goldwyn-Mayer's casting department at the studio.

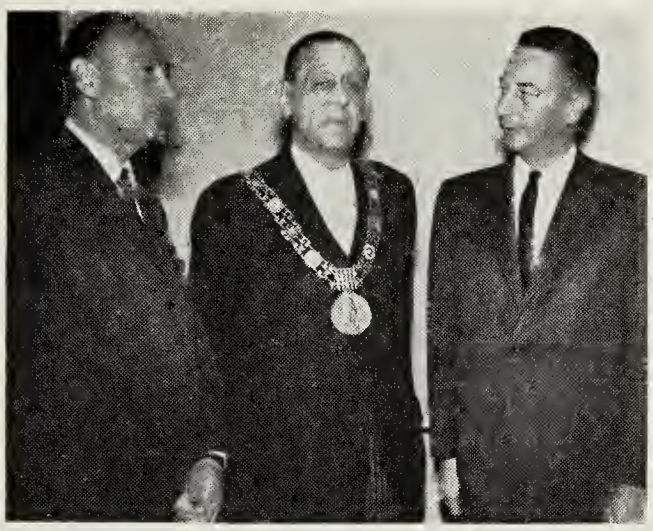
Trescony, who has been with MGM for 25 years, formerly was head of tv casting for the studio. Under the new organization setup, both feature motion picture and television casting will be consolidated in one.

ATLANTA

Billy Charles Williams, missing manager, Hilan, has been charged with the Fulton County Grand Jury for larceny after trust in connection with $534 missing from the theatre. . . . Victor A. Lambert, motion picture photographer, for Strickland Films, and also newsreels, died at his home following a long illness. . . . James V. Frew, southern district manager, Continental Distributing, was in New Orleans for a sales meeting. . . . H. J. (Hap) Barnes, president, ABC Theatrical Enterprises, was back at his office after visiting his theatres in Knoxville, Tenn. . . . Capital Releasing Corporation, Charlie Simpson, president, announced that Capital has taken over the Variety Film Exchange here. Bill Simpson, of Charlotte, N. C., was manager of Variety. . . . Charlie Karr is celebrating his 24th year with Martin Theatres as manager of their Atlanta office. . . . Betty Ready, United Artists, became a grandmother. . . . Dottie Southerland, United Artists, returned to her desk after a severe virus attack. . . . Jean Mullis, Theatre Services secretary, was also back at work after a siege of illness. . . . W. T. Yarbrought, theatre owner in Hartwell, Ga., is hospitalized there with a heart attack. . . . B. A. Nix is the new owner of the Princess, Cleveland, Ga. . . . Local WOMPI's are busy selling candy bars in an effort to defray expenses they expect to incur in connection with a breakfast they will sponsor at the "K. S. Jamboree" Convention to be held in Kansas City, Sept. 7-9. Many Atlanta Wompi's plan to attend this 1962 convention.

BUFFALO

Plans to change the Madison building, Rochester, to 60 apartments, two retail stores, and four offices are being considered by the Kodak Town Zoning Board of Appeal. Jack Grossman, Rochester, and Munmad Corp., a Schine Theatres subsidiary, asked the board for variances to convert the theatre building, which includes, in addition to the motion picture theatre, two retail stores and four offices. . . . Buffalo exhibitors are going all out in a campaign to promote the 34th annual Academy Award presentation. At a meeting in the office of Arthur Krolick, district manager, AB-PT, Buffalo and Rochester, plans were outlined for the western New York promotion. Attending this conference were, in addition to Krolick, who acted as chairman, Maurice Druker, city manager, Loew-Shea Buffalo Theatres; George H. Mackenna, managing director, Basil's Lafayette; Charles B. Taylor, director, advertising and publicity, Buffalo Paramount Corp.; Charles Funk, managing director, Century; James J. Hayes, manager, Cinema; and Edward Meade, local radio-tv agency head. . . . News writers talked to images on a screen and the images replied in a press conference that took place the other day in the Auditorium, Rochester, to pretest an entertainment medium called "Theatrevision." The closed-circuit television system by which Rochester and New York City will simultaneously watch the play, "Gideon," was inaugurated at the Auditorium. In New York the play was presented in the course of its current run in the Plymouth. In Rochester, audiences saw it on a 15x20 foot screen. At the trial-run ceremony, Mayor Henry E. Gillette said "hello" and a few words to Douglas Campbell, who plays the title role in "Gideon"; to playwright Paddy Chayefsky; to Nathan Zucker, head of Dynamic Theatre Network, Inc., owner and operator of Theatrevision; and to Arthur Cantor, vice-president. All were seated on the New York stage which was set for a performance. The camera showed



At the Variety Club of New England, Boston, Mass., recently Dublin's Lord Mayor Robert Briscoe said that all of Ireland is waiting to greet 1,000 members of show business when the Variety Clubs International convene on May 14th in Dublin for a four-day convention. Leading the New England delegation will be International Charity Chairman William S. Koster, left, and Philip L. Lowe, Chief Barker, Variety Club of New England, right.

the full stage and moved in for medium shots and closeups. The figures in full stage setting were life-size and larger in close-ups. Questions directed to each of the four elicited comments on the play itself, on the possible future of Theatrevision, and on technical aspects of the experiment. What was said was eclipsed by the technical impact of the whole operation. Those present concurred that the images were of the quality of clearly projected television images, though larger, and that the sound was satisfactory. Mayor Gillette proclaimed Wednesday, March 28, the opening day, as Theatrevision Day, extending a welcome to New York critics and theatre personalities who went to Kodak Town for the event.

CINCINNATI

Tri-State Theatre Services and Continental Distributing moved their offices during the weekend to new quarters at 1634 Central Parkway, which houses a majority of the exchanges and service companies. Tri-State has shared office space with Screen Classics for some years, but both needed more room, and Continental, formerly at 1716 Logan Street, wanted to be more centrally located and also required more space. . . . Donald Duff, manager, American—International Pictures of Cincinnati, was host to a number of exhibitors at a cocktail party after a preview of A-I's "Burn, Witch, Burn" at the art Esquire. . . . Variety Tent Three held open house in its club rooms in Hotel Metropole for all the workers who participated in the successful fund-raising Telephon campaign. . . . E. B. Radcliffe, Enquirer movie critic and an insistent advocate of good theatre, is to be the honored guest at a testimonial dinner in late April, sponsored by Tent Three in recognization of his 35 years as a news reporter. . . . Cincinnati Chapter of the Japanese American Citizen League is sponsoring two non-commercial films at the neighborhood Nordland to help in raising funds in an effort to repeal the State of Washington's out-moded law prohibiting Americans of Japanese descent to own land. . . . Chakeres Circuit gave young people in Springfield and Xenia, O., something different for their Saturday matinee last week. A live puppet show, "St. George and the Dragon," was quite a treat. The circuit has been very successful during the winter with the Mickey Mouse birthday films shown in its various theatres. . . . Two MGM publicists were in this week, Roger Bauer, working on promotion for the sub-run of "King of Kings," which starts in mid-April, and Karl Bruss, promoting "Horizontal Lieutenant," which has an area saturation in 60 situations beginning April 20.

Joe Alexander, Albee manager, at a hearing conducted by the City Council's Finance Committee, said that his company was forced to pay on balcony seats that are repeatedly inoperative because of lack of business. The Finance Committee has proposed an increase in license fees for bowling alleys, auto-for-hire, and theatres. Alexander pointed out that the seeming increase in business was due to increased admission prices for spectaculars and road shows and not the general types of movies, which are down 35 per cent. . . . Bruce Harrison, who was scheduled to become Realart booker, has changed his mind and will continue with National Screen Service. Jay Goldberg, co-manager for Realart, has announced, however, the appointments of Marguerite Powell as assistant booker, and Alma Hoffman as cashier. . . . Wally Allen, publicity director and Dick Dickerson, booker, Chakeres Circuit, Springfield, O., appeared in the Junior Service League's annual "Follies" for the city milk fund. Allen played the piano for the show and Dickerson frolicked in the chorus line. . . . Michael Chakeres, vice-president and general manager, Chakeres Theatres, Springfield, O., attended the board of director's meeting of TOA in Washington, D.C.

COLUMBUS, O., NEWS—Loew's Ohio and RKO Grand are across State street from the entrances and exits planned for the new U-shaped multi-million dollar underground parking garage in the State House yard. Broad street entrances and exits will be within a half-block of RKO Palace. William E. Knepper, chairman of the state's underground parking commission, said Labor Day is the target date for ground-breaking ceremonies. The garage will have a capacity of from 1000 to 1500 cars, depending on hom many levels are built. . . . James McCann, assistant in the Citizen-Journal theatre department, has joined the U. S. Army for a two-year period.

CHARLOTTE

Residents of three communities in two states have expressed concern over the showing of "for adults only" films at a drive-in theatre in Caswell County, N. C. The Parent-Teacher Associations at both Yanceyville and Pelham have adopted resolutions deploring the films, the Pelham group stating it feels "they are detrimental to our young people" because no proof of age is required for admission. Since the drive-in is just inside the North Carolina line and only a mile from the city limits of Danville, Va., the Danville Decent Literature Committee also has expressed concern, but has stated it does not know what kind of action it can take because the drive-in is in another state.

DALLAS

Lee Marvin, who plays a top role in "The Man Who Shot Libert Valence," was here on a promotion tour in behalf of the film. The picture is dated for April 18 at the Palace. . . . A voluntary program for theatre owners to keep children from attending "adult" movies is underway in Dallas. No censorship of films is intended, but an appeal to the theatre owner to bar youngsters from unsuitable films is the aim, the sponsoring group agreed. Members include lawyers, football players, housewives, and others. Cochairmen are Herschel Forrester former Southern Methodist University football star, and H. Thomas Byrne, real estate man. "We are not looking

for censorship—that's out," said Byrne. "We would like a voluntary classification system within the movie industry. We realize there are adult movies—but we would like adults only to attend them." . . . Tom Bridge, recently promoted to assistant sales manager for Paramount, was here for a weekend stop on a tour of Paramount exchanges with Jerry Pickman, general sales manager. They were honored by the local Variety Club at a luncheon where Bridge was presented a pair of cuff links and Pickman a Texas hat. They were also honored by Interstate Theatres and Paramount exchange members. . . . Elm Street in front of the Palace will be blocked off from Ervay to Stone and converted into a bit of the State Fair of Texas for the premiere of the film "State Fair". Present for the premiere, which Dallas will share with 10 other Texas cities plus Oklahoma City, will be three stars from the film, Alice Faye, Pamela Tiffin, and AnnMargret. Official State Fair decorations will be draped from building fronts and lamp posts. A stage will be put in front of the Palace for the introduction of stars and other celebrities as they arrive. The Exotics, a five piece combo band, will play for a twist contest held on Elm Street, and Raymond Smith will be the caller for a square dance session by six groups of dancers. Negotiations are under way to invite Richard Rodgers here. Inside the theatre, Weldon Flanagan will play medleys from Rodgers and Hammerstein shows on the Palace organ. There will be one performance of the film on premiere night. Tickets for this showing as well as for the regular engagement will be $1.25.

DES MOINES

John Schloss, Strawberry Point, Ia., purchased the Orpheum from Bob Thomas. . . . Dick Nizzi, former assistant manager, 76 Dodge Drive-In, Omaha, has moved over to the Strand, Fort Dodge Ia. for Central States. . . . Wally Stolfus, manager, Majestic, Centerville, has been in the hospital with a leg infection. . . . The theatre at Oakland, Ia., operated for several years by business men of the community, has finally closed. . . . M. E. Lee, head booker, Central States, is in Younker hospital. . . . Patty Crouse, who has been filling in temporarily as booker at Columbia, is resigning. . . . Bill Dippert has been named office manager at Columbia, and Jerry Baumann of Independent films has taken over as the new booker.

JACKSONVILLE

Thomas P. Tidwell, 20th-Fox branch manager, is going full tilt to enliven 20th-Fox's 20th anniversary celebration in honor of Spyros P. Skouras. He is receiving full cooperation from Florida State Theatres in advance exploitation for "State Fair," including the providing of advance screenings and record albums for disc jockeys of each Florida area and the saturation use of advance screen teaser trailers. . . . Jim Carey, manager, Loew's Normandy Twin Outdoorer, Florida's largest drive-in with accommodations for 1477 cars, stated that the Normandy's west theatre will not be closed as previously reported in error. . . . Florida State Theatres district supervisors Harry Botwick, Miami, Bob Harris, Tampa, and Mark DuPree, this city, gathered with FST home office officials to discuss advance sales plans to the end of 1962. A second FST planning conference for local theatre managers was conducted by DuPree, Robert Heekin, local city manager, and Joanne Starr, advertising director. Also at

Among the notables taking part recently in the pre-opening festivities of MGM's "Sweet Bird Of Youth," Capitol, New York City, were, left to right, John Murphy, executive vice-president, Loew's Theatres; Shirley Knight and Madeleine Sherwood, two stars of the film; and Preston R. Tisch, president, Loew's Theatres.

the gathering were W. E. "Ed" Roberts, Gainesville, and H. A. "Red" Tedder, St. Augustine, out-of-town managers. Local managers present included Joe Charles, Capitol; Walt Meier, Florida; Art Castner, Imperial; Marty Shearn, Center; Al Hildreth, San Marco; and Mrs. Iva Lowe, Empress. . . . Joe Fink has leased his Palmetto Drive-In, Palmetto, to Charles Blews. . . . Edith Smith has shuttered her Negro-patronage Washington, DeLand. . . . W. G. Sobel has acquired the Beach Drive-In, Riviera Beach, from Preston Henn, with United Theatres of Miami continuing to buy and book. . . . Wometco's Center, Miami, was reported to have shifted from white to Negro patronage. . . . W. A. "Bill" McClure, Universal manager, and his staff held firmly to their first-place lead over all other American branches of the company for the 12th straight week in the Jan. 1-June 30 anniversary sales drive in honor of Milton R. Rackmil, Universal president. . . . Scores of local friends of Bob Anderson, 47, former manager, Main Street Drive-In, were saddened to learn of his untimely recent death as a result of a heart attack at his home in St. Petersburg. Long active in Motion Picture Exhibitors of Florida affairs, Anderson left the industry a few years ago for work with a plumbing contractor. . . . Florida State Theatres' Bill Duggan took charge of the Howell, Palatka, when manager Jim Yeager journeyed to Virginia to attend his mother's funeral. . . . John Lawson, owner, New, Palatka, called after a period of hospitalization. He said that his Martin, Wildwood, is now being operated by Walter Anson. . . . Thomas L. "Tommy" Hyde, Vero Beach, general manager, Kent Theatres, and president of the Motion Picture Exhibitors of Florida, announced that the MPEOF annual convention this year will take place at the Hotel Langford in Winter Park. The selection of Winter Park was made, Hyde stated, because it is close to the geographical center of Florida. The MPEOF gathering has been scheduled for Sunday-Tuesday, April 29, 30 and May 1. A well-rounded convention program is now being planned, he averred, with emphasis on securing outstanding industry speakers and with the forming of workshops on theatre operations, concessions, and advertising. . . . Harry Grabbit has temporarily closed his Fountain Drive-In, Lakeland, Ga. . . . The Skylark Drive-In, Ocala, formerly managed by O. O. Ray, Jr., is now being operated by Johnny West, who also has the Ocala Drive-In, Ocala. . . . The Motion Picture Charity Club of Florida, which maintains clubrooms in the local Seminole Hotel for its rapidly-expanding membership, has announced a new drive under the leadership of president W. A. "Bill" McClure and with all members of the board of directors serving on the membership committee. . . . Jane Davis, FST newspaper ad writer, came up with the idea of promoting a "motion picture of the month" on the front cover of the monthly "WOMPI Bulletin," "Lover Come Back" was featured in February and "Four Horsemen of the Apocalypse" in March. Jane said, "We need more enthusiasm among our own people for the outstanding entertainment product we are providing for the public." . . . Bonnie Dixon, former WOMPI, and Richard Lewis, 20th-Fox booker, are planning a June wedding.

MEMPHIS

St. John's Catholic Church presented "Embezzled Heaven" for a week at the Rosemary. Profits went for athletic equipment in the parish school's new gymnasium. . . . "Sadko," Russian color film, was shown on a Sunday at The Guild under the sponsorship of the Salon Circle, one of Memphis' oldest cultural and philanthropic organizations. Profits went to St. Jude Hospital. . . . Manager Lloyd Bailey, Strand, is making available to students aged 12 thru 17 special Movie Discount Cards which will entitle them to buy a 50 cent student ticket to see most Strand movies instead of having to pay the regular 90 cent adult admission. Bailey stated the MDC plan is being tried largely at the urging of Mrs. Dixie Wallace, president of the Memphis Better Film Council. . . . Rowley United Theaters, Inc., reopened Malvern Drive-In, Malvern, Ark., on March 30; also Skyvue Drive In, Arkadelphia, Ark. . . . Martin Theatres, Inc., states the former Rice, Brownsville, Tenn., is now called the Ritz. . . . L. G. Goss, Jr., has authorized Film Transit to begin service for Eupora, Eupora, Ark. . . . Plans are for Ritz, Reno, Ark., dark since late January, to open about May 5. . . . Starlite Drive-In, Henderson, Ky., opened for week-ends on March 30, and Lake Drive-In, Wynnburg, Tenn., also reopened on this date. . . . Ritz, Selmer, Tenn., has closed, with Sunset Drive-In, Selmer, opening for the season. . . . Adrian L. White states he has sold the Imperial, Pocahontas, Ark., to Max Oakley. . . . In Mississippi, Ackerman, Ackerman, has opened, as has Scenic Drive-In, Booneville, under the management of R. V. Reagan. . . . Exhibitors Service states that Majestic, Iuka, Miss., has closed, and Iuka Drive-In, will open for full-time operation on April 2. . . . In Missouri, Ed Ray has opened Uptown, Hayti, for week-end operation, with plans for full-time in the near future. . . . C. V. Harris has reopened All Star Drive-In, Holcomb, Mo. . . . In Tennessee, Midway Drive-In, Camden, reopened on March 23. . . . Malco Theatres, Inc., has reopened 61 Drive-In and Jaxon Drive-In, Memphis, and Frayser Drive-In, Frayser. . . . Skyvue Drive-In, Savannah, has reopened, with Savannah closing. . . . Webb, Ripley, closed on March 4, reopening about April 1, after having undergone extensive repairs. . . . Mrs. Herbert Rochelle has reopened Bel Air Drive-In, Centerville, and Tom Wade has taken over the operation of Lindy, Linden. . . . In Arkansas, Glenwood Drive-In, Glenwood, has reopened. . . . C. R. Bonner has reopened Pines Drive-In, Pine Bluff. . . . Dixie Drive-In, Hope, reopened on March 29. . . . Paris Drive-In, Paris, has opened for the season, and Malco Theatres, Inc., has reopened Plaza, Fort Smith. . . . Airvue Drive-In, West Helena, has reopened, and Big 4 Drive-In, Benton, is operating on week-ends. . . . 41

Drive-In, Amory, Miss., opened for week-end operation.

NEW HAVEN

The American Theatre Corporation's State is first downtown first-run Portland, Me., to begin distributing trading stamps. Plaid Stamps are being given to patrons on Mondays, the theatre advertising regular prices in effect for the evening. To appropriately "kick off" the innovation, ATC resident manager Ralph Tully gave 5,000 stamps each to his first two patrons and 1,000 stamps each to the next 10 patrons. . . . Morris Keppner and Lou Lipman, partners in the Mansfield Drive-In, have named Harlow Bogue, formerly supervising manager of the Post, Summitt, and North Haven Drive-Ins, suburban New Haven, for New York interests, as Mansfield manager, succeeding Harry Finger, who died some months ago at the age of 56. Finger was Lipman's father-in-law.

The Milford, Conn., board of police commissioners has extended the curfew of the Milford Drive-In one hour on Wednesday nights to permit the theatre to screen motion pictures until 1 a.m. The action follows a public hearing at which upwards of 20 resients opposed the extension, contending they had been disturbed by late traffic and sounds from speakers attached to outside of cars at the theatre. . . . In a rather refreshing approach to community consciousness, Leonard Sampson, Robert Spodick, and Norman Bialek, partners in the Nutmeg Theatre Circuit, New Haven, urged families to send younger patrons to their Lincoln rather than the Crown on Sunday afternoon during the Crown engagement of Edward Harrison's Japanese import, "Odd Obsession." Their Crown ads read, "Ordinarily, Our Sunday Shows Are Ideal for Kids. This Is Not. We Recommend 'Carry on Constable' at the Lincoln!" . . . The Stanley Warner deluxe downtown Strand, Hartford, will play Connecticut premiere of UA's "West Side Story" on April 11, S W resident manager Jack Sanson disclosed. A road-show, two performances daily policy will be in effect, the price structure to be announced shortly.

NEW ORLEANS

The wife of Leon Johnson, Transway field representative and occasionally film dispatcher, is back home from Touro Hospital recuperating from a second operation on her right ear. The hearing she was gradually losing has been fully restored. . . . Roy Lombardo, Sr., Transway staff, and his wife motored to Ft. Bragg, N. C., to visit their son, Lieutenant Roy Lombardo, Jr., his wife and their baby daughter. It was the first time they had met their grandchild. . . . Ed Langhetee, Transway office staff, returned to his duties following a brief stay at Mercy Hospital for a check-up. . . . Mrs. Georgia Bruno, F. F. Goodrow exchange 'girl Friday', was bedded at home with a siege of bronchitis. . . . Jane McDonnell, Paramount staffer, was back home from the hospital where she underwent a series of physical tests. . . . A new screen has been installed at the Apex, Lumberton, Miss., for owner Mrs. L. J. Brun by Hodges Theatre Supply. . . . Gaston Dureau, Paramount Gulf Theatres past president, was in for a round of farewells before his departure with his wife and several friends on a five and one half month trip to Europe. . . . Joe Gins, Pathe America representative from Washington, D. C., was in huddling with territory distributor F. F. Goodrow. . . . Bob Boovy, Gulf States Theatres booker, attended the America Junior Miss contest in Mobile, Ala. He is a member of the Junior Chamber of Commerce of McComb, Miss. . . . Harry Thomas, supervisor of physical theatre operations, Gulf States Theatres, announced plans are underway for complete renovation of the Rose, Bastrop, La. . . . The W. M. Wise's planned the reopening of Pop's Drive-In, Jena, La., on May 5. The spot has been dark since late fall, 1960. . . . Also scheduled for reopening were J. S. Wingate's Gaylee Drive-In, De Quincy, La., and A. R. Carruth's 51 Drive-In, Brookhaven, Miss. . . . Cheryl Stierwald, former secretary to Columbia office manager Frank Barry, is now employed outside the industry. . . . Mrs. Beverly Blocker has returned to United Theatres home office replacing Evelyn Browning, who resigned due to poor health. . . . Mrs. Gus Stierwald, formerly a Film Row film inspectress, is now holding forth as Pitt Theatre concessionaire. . . . A guest audience was enthusiastic over "West Side Story" which was given a prevue at the Civic, where it is now playing a reserved seat engagement.

PHILADELPHIA

Condolences to Elmer Hirth, Al Boyd Theatres, upon the death of his mother. . . . Stanley Warner's Ellis Shipman was in Graduate Hospital for an operation. . . . Industry veteran Leon Behal celebrated his 81st birthday. . . . Independent distributor Dave Rosen was recuperating from his recent operation. His friends were glad to see him back at his office several hours each day. . . . Warners in an economy move let out salesman T. N. Noble, booker John Daly; office manager David Law; telephone operator Betty Higgins; and Frances Seleznov, cashier's department. Ed O'Donnell moves from sales to the office manager's post.

SOMETHING NEW

IN SIXTY-TWO

??????????????????????

INDEPENDENT THEATRE OWNERS OF ARKANSAS

43rd ANNUAL CONVENTION

Censorship

Showmanship Awards

Entire Floor — Lafayette Hotel

May 1-2-1962 — Little Rock, Arkansas

J. T. Hitt, President

PITTSBURGH

James Nicholson, president of American-International Pictures, was in town from Hollywood to host a private screening of AIP's "Burn, Witch, Burn" at the Shadyside. Exhibitors attending were also luncheon guests at the adjacent Hollywood Club. Co-host Milt Brauman's Screen Guild distributes AIP product. . . . Bob Bowman's daughter Carolyn, who married Jerry Mahoney, of Erie, is back from a Pocono honeymoon. Bowman is Stanley Warner Erie territory district manager. . . . Frank McAnn is now managing the Library, Warren, Pa., replacing George Sarvis, who recently retired after 47 years in the same post (and it really was a temporary job when George took the assignment!) McAnn formerly managed S W circuit's Haven, Olean, N.Y., now in the hands of Dipson Circuit. . . . United Artists branch manager John Zomnir invited local exhibitors to a Penn-Sheraton Hotel reception and cocktail party to meet Jim Denton, unit publicity man on the set of the upcoming spectacle, "Taras Bulba." Denton told of events during the filming, and also showed behind-the-scenes films. At a press conference, Denton talked with newspaper critics, with resultant space for the film. He was also interviewed on three tv stations and four radio stations, with several showings of his film material scheduled on the tv stations. . . . Ray Parello, former assistant to Stanley manager Larry Knee, who is now training to be a Berlo Vending supervisor, will be married on June 23 to Betty Lou Mitchell. . . . Pittsburgh showman John H. Harris travelled to Europe searching for talent for his "Ice-Capades," venturing behind the iron curtain and to Moscow, where his show was a big hit last year. . . . Bernie Rosenschweig, Stanley Warner home office real estate department, was a visitor, conferring with S W zone manager Harry Feinstein and assistant Ben Steerman. . . . Birthday greetings to talent booker Joe Hiller and Stanley Warner zone ad manager Henry Burger. . . . Mrs. Charles Passinger, wife of the Cathaum, State College, manager, home from the hospital after successful major surgery. . . . Henry Ward, assistant to Press drama-screen editor Kaspar Monahan, is also travel and auto editor, and in the latter capacity headed west to participate in the annual Mobilgas Economy Run. . . . KDKA nighttime d.j. Randy Hall feeling low over the theft of his classy red-and-cream-colored sports car. . . . Joe Feldman, Feldman-Kahn ad agency, and former Warner Theatres ad exec, is head of the board of trustees of the Jewish Chronicle, new publication formed by the merger of the American Jewish Outlook and the Jewish Criterion. "Judgment At Nuremberg" received important breaks in two consecutive issues of the new weekly. Supreme Court Justice Michael Mussmano discussed the film in a front-page article in the inaugural issue. The second article was written by staff writer Leonard Mendlowitz, formerly on the dramatic desk of the Sun-Telegraph, who interviewed Abby Mann, writer of the screenplay. . . . Ilka Chase was the commentator at two matinee performances of a fashion show presented by a group of Erie merchants at the Warner in that city, with arrangements handled by manager Henry Rastetter. . . . Franklin Snyder, general manager of WTAE-TV, is head of the local Easter Seal campaign. . . . At KDKA-Radio, Rege Cordic, of the famed "Cordic and Co." morning show, is chairman for radio-television of the Will Rogers Hospital Drive. . . . George "Bud" Gilliam, former Stanley Warner circuit booker, is now managing Morris Finkel's Arcade on the South Side.

PORTLAND

Exhibitors here attended a special screening of "Judgment at Nuremberg." . . . Premiere of "West Side Story" was held at the Music Box. Opening was a benefit sponsored by the Employees Benefit Association of the First National Bank of Oregon, Mrs. Katherine Marshall, manager, reports. Boxoffice sales have been excellent. . . . Richard Carlson has joined United Artists here as a salesman. He moved from Favorite Films. Carlson started as a "poster monkey" with 20th-Fox in 1942 and has been working in the Oregon area with leading film distribution firms continuously except for military service during World War II and the Korean conflict. . . . Erven Jourdan, Portland film producer, is in Hollywood. His new comedy, "Money in My Pocket," is being scored here by George A. (Geordie) Hormel, 3d, of meat packing note.

ST. LOUIS

Tony Holtman was winner of the WOMPI's 50/50 club drawing. WOMPIs held their monthly meeting at the Elk's Club and decided to sponsor a brunch at the Kansas City convention. Currently, the organization is selling Easter candy and is planning to dye Easter eggs for the St. Louis Chronic Hospital and the Sunshine Mission. WOMPIs are also taking up a clothes collection and president Charlotte Murphy says they especially need men's clothes. In other plans formulated at the meeting, President Murphy says the WOMPIs are planning to organize a bowling team soon. The next meeting will be April 11 and election of officers will be held. . . . Wayne Stephenson, Buena Vista branch manager, was in Denver all week for a sales meeting. . . . Steve Durbin, Perry, Ill., has closed the Fords, Griggsville. His father, Paul Durbin, has taken over the State, Bowling Green, Mo. . . . Ed Arthur and Nick Piccioni were on KMOX-TV on "Crossroads" discussing movies and the problems of movies. . . . Clayton Pantages, from 20th-Fox, New York, was in the St. Louis office. . . . Jerry Martin is the new owner, Legion, Steelville, Mo. . . . Jim Denton, United Artists publicist from California was in town for a special showing of "Taras Bulba." . . . WOMPIs plan nomination of officers this month for election at their April meeting, and they are busily working at present for the Easter Seal campaign. Candy is on sale at all film exchanges with benefits to the Seal drive. . . . Jerry Berger, 20th-Fox, spoke to the Better Films Council on "Theatre Today and Tomorrow." The talk was tied in with the Spyros Skouras celebration of 20 years with 20th. Berger also is involved in the promotion of "State Fair," for which a screening was held at the Pageant. . . . Fred Hull, MGM division manager with headquarters in Dallas, visited here. . . . George Eichhorn, Cairo, Ill., father of Herschel Eichhorn, celebrated his 100th birthday and was honored with a dinner celebration at the Hotel Cairo. The younger Eichhorn owns the Roxy, Mounds, Ill., and the 51 Drive-In, Cairo, Ill. . . . Drive-ins at Winona, Mo., and the French Village, East St. Louis, were scheduled to open March 23, and Eugene Tacke will build a new drive-in at Warrenton, Mo., on the site of the old Moto-Vu, which was razed last year. Another drive-in, the Ski-Hi, Lebanon, Mo., was sold again. Olen Barton, who bought it recently from Earl Hargis, has sold it to Howard E. Thompson. . . . H. C. Kaufman, Columbia home office, visited the branch, and Joe Newsham, Columbia booking clerk, has left the exchange. Lou Brown, Loew's, has been transferred to the New York office.

SAN ANTONIO

Marine Corps veterans of the Battle of Iwo Jima during World War II were invited to witness a re-enactment of the now famous flag-raising episode as special guests for the opening of "The Outsider." . . . Burglars broke into the concessions building of the Trail Drive-In, El Paso, Tex., and stole food and supplies. This was the second burglary there, and the fourth to plague local drive-in operators in recent weeks. . . . A new concession stand has been added in the lobby of the Alameda, which serves hot dogs and several other fast selling items. . . . "West Side Story" is slated to open an engagement at the Broadway on April 11. . . . Charles Petters, projectionist at the Twins, has been in the Northwest Texas Hospital at Amarillo, Tex for surgery. . . . Jerry Meagher, manager, Irving, Irving, Tex., staged a showing of "Blue Hawaii" with all proceeds donated to the YMCA drive in that city. . . . Police arrested three men and their wives looting the snack bar of the Fiesta Drive-In, El Paso, Tex., which is owned and operated by William M. Burke. . . . Carlos Camacho has returned to the post of manager, Guadalupe. He temporarily had been manager, National. . . . Paramount has selected ranchland sites near Claude and Goodnight, Tex., to film scenes for "Wild Desire." The location crew will come in April 15 and start shooting in May. Paul Newman stars. The film is being made from the Larry McMurty's novel, "Horseman, Pass By." . . . It was reported that Metro-Goldwyn-Mayer is returning a crew to Palo Duro Park at Amarillo, Tex., to film sequences for the "Rawhide" television series. . . . Funeral services were held at Forney, Tex., for Milbern Mitchell, 56, with burial in Dallas where he died. He owned theatres at Ennis, Bastrop, and Smithville, Tex. . . . Lynn Smith, Gonzales, Tex., theatre owner, a one time patient of the Warm Springs Rehabilitation Center at Gonzales, is spearheading a move to save the former polio hospital from closing. He has asked and received permission to try and raise $100,000 for the center. . . . Sparked by intense local and area exploitation, test engagement of the Filmgroup's "Magic Voyage of Sinbad" grossed 210 per cent of regular business in first run at the Texas, San Angelo, Tex. The Texas run was followed immediately with a moveover to the Parkway, a second run house. . . . Dan Negovan, manager, North Loop Drive-In, El Paso, Tex., averted a holdup recently. A telephone call to Joan Senske, cashier of the drive-in, informed her to "put the money in a bag and have the boy take it to the telephone booth. There's a man across the road pointing a rifle at you." Negovan, informed of the call by Gary Keown, gate ticket collector, ran to the telephone booth, located at the edge of the drive-in parking area, where he found the youth who admitted the hold up plan to police and implicated an accomplice. . . . H. C. Gunther, owner, Buckhorn Drive-In, Alice, Tex., suffered severe burns when a tank exploded. . . . Chill Wills was made the No. 1 citizen of his hometown, Seagoville, Tex. . . . Amos Page has opened his Derby Drive-In, McLean, Tex., earlier than usual this year.

. . San Antonio Chapter, National Council of Jewish Women, has purchased the Sat. April 21, performance of the film, "Judgment at Nuremberg," at the Woodlawn. Proceeds from the sale of tickets to this performance will be given to charity by the council, it was an-

(*Continued on page 26*)

"How I Would Sell . . . CAPE FEAR

U-I Suspense Drama Of Violence, Terror Features Top Cast

After first viewing "CAPE FEAR," you are at once struck by the stark fear, terror, and suspense of this Universal-International release. The boxoffice appeal of this picture should be tremendous, for in addition to a top notch story by John D. MacDonald and fine direction by J. Lee Thompson, the cast glitters with such well known names as Gregory Peck, following up his excellent role in "GUNS OF NAVARONE"; Robert Mitchum, star of many thrillers, playing a psychopathic ex-convict; Polly Bergen, well known as a tv personality, vocalist, and recording artist; and Lori Martin, young 14 year old, who plays the leading role in tv's "National Velvet" series. Also excellent in the supporting cast are Barrie Chase and Jack Kruschen. This well diversified cast will have wide appeal to the action devotees and mass audience, as well as appeal to the tv followers of Bergen, Martin, and Chase. We have planned our campaign to reach all segments of the large potential audience this picture should have. Newspapers, radio, tv, window displays all have a part in the promotion of "CAPE FEAR." We were aided greatly in Detroit by Universal's very able publicity representative, Dave Kane.

MINIATURE biliboards make novel display pieces in prominent locations throughout town. They are made of plastic and carry miniature 24-sheet and theatre name. Different and attractive.

An Exclusive SHOWMANALYSIS Prepared by—

WILLIAM BROWN, Managing Director
Fox Theatre, Detroit, Mich.

BROWN

ABOUT THE AUTHOR • William Brown was born in Detroit, Mich., and his entire service in the motion picture industry has been with the Fox Theatre. He started as an usher there 18 years ago, advancing to chief usher, assistant manager, treasurer, house manager, and finally to his present post as managing director. He assumed the last position in 1961. Brown, who is 34 years old, is single. He is a veteran of the Korean War, having served for two years with the 43rd Infantry Division. The Fox, which he heads, is the largest theatre in Detroit and the second largest movie house in the United States. It seats 5,041.

SCENES showing the violence and suspense of the feature make traffic-stopping lobby displays as well as excellent newspaper filler. Gregory Peck, Robert Mitchum, and Polly Bergen star.

The newspaper ads, tv, and radio spots on "CAPE FEAR" are tough and hard hitting. The campaign in each media stresses the terrifying suspense that builds up in the picture from the beginning until the spine-chilling end. We planned an action-type ad campaign on "CAPE FEAR"; newspaper ads starting five days in advance and building up to 600 line opening day ads; tv spots hitting the adult audiences in prime evening time and radio spots in late afternoon "drive-time" slots. With this type campaign, plus the following promotion efforts, our aim is to have "CAPE FEAR" before the eyes of Detroiters whichever way they turn.

TRAILERS

The National Screen Teaser Trailer obtained free of charge, was used on our screen for two weeks, March 16—March 29, and the regular full length trailer for three weeks, March 30—April 19. These are both action-packed, dramatically powerful trailers and made a very big impression on our patrons.

LOBBY AND FRONT DISPLAYS

Two large posters 60″ x 102″ were posted in lobby above entrance to the main floor and a large banner above lobby exit doors for three weeks before opening. These posters and banner were made in our own art shop before any regular National Screen paper, or 40 x 60's were available. Upon opening, they will be placed in front of the theatre forming a complete false-front above and along side the box-office. Due to our early playdate on this picture, material was slow in arriving from National, and we blew up a page of critics' quotes from trade papers to 30 x 40 size and posted two of these in our lobby for four weeks before opening. Two weeks before opening, six 40 x 60 were posted in the lobby and three outside poster display cases on the sides of our building—facing on fairly heavily traveled streets.

SNEAK PREVIEW

An advance "Sneak Preview" was arranged two weeks in advance of opening and tickets were widely distributed to opinion makers; selected lists of newspaper, radio, tv, police department, motion picture council, cab drivers, barbers, etc.; and the average man-in-street. We invited approximately 1200 to a Sunday evening "sneak." The reaction to the picture was terrific and 1200 persons plus the regular cash patrons of the evening left the theatre ready and willing to pass the word on the excitement and suspense of "CAPE FEAR." Comment cards were solicited and the following comments are typical: *"Terrific—Mitchum was never greater," "Best picture I've seen for a long time," "Thrilling—Suspense Packed."* These will be used later in newspaper ads.

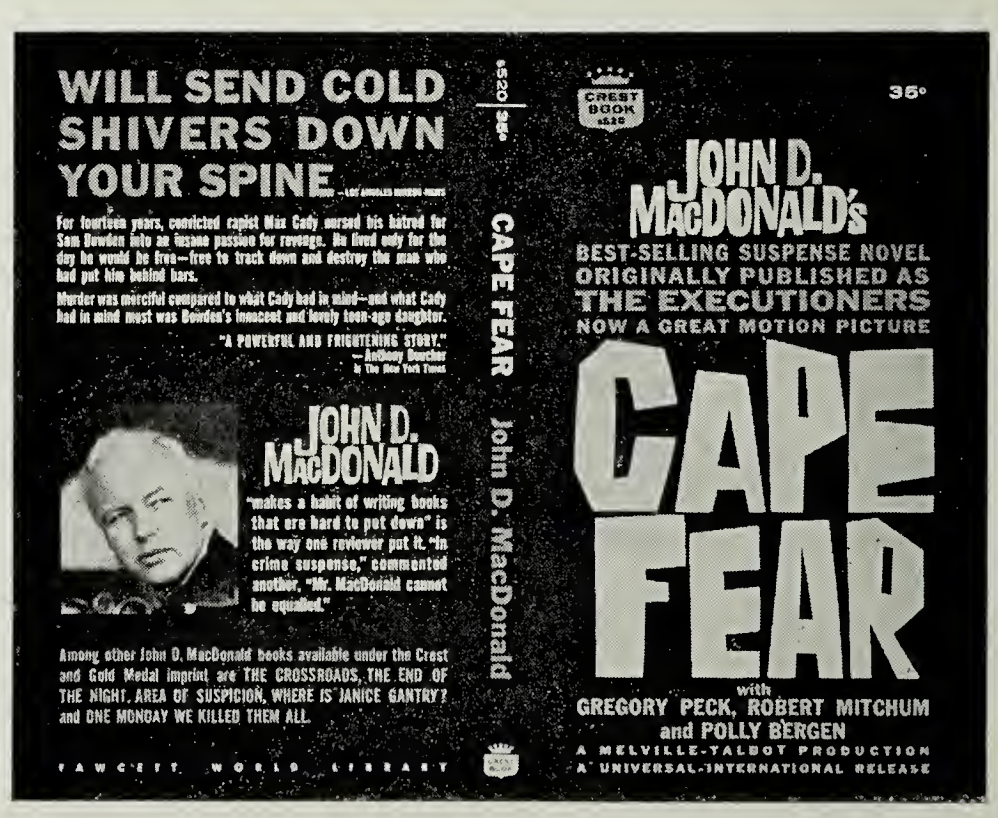
F.M. RADIO

In cooperation with the Fox Theatre, a local F M station, WGPR, and their host on the 11:00 p. m.—1:15 a. m. show, Jay Zee, have set up a "Critics' Corner" among their listeners, and we invited Zee and 50 of his "Critics" to a special screening of "CAPE FEAR." He promoted the screening on his show for three weeks, each time mentioning the picture, the cast, and the theatre. We figure the total mentions at approximately 75 before the screening and many more afterward. No cost to us except for the screening.

PERSONAL APPEARANCES

Miss Barrie Chase, playing one of the leading roles in "CAPE FEAR," is scheduled to make personal appearances in Detroit on April 17, three days before the opening of "CAPE FEAR." Radio and tv station program directors were all very eager to have Miss Chase appear on their stations because of her wonderful popularity on Fred Astaire's tv spectaculars.

PAPERBACK tiein with Fawcett Publications provides excellent opportunities to cooperate with local distributors and retail outlets to present playdate message to the public.



POWERFUL cast and suspense-adventure theme are played up in the excellent ads available on the film. Variety is ad keynote.

THEATRE

Miss Chase is scheduled to make tv appearances on Detroit Stations WJBK-TV, WWJ-TV, and neighboring CKLW-TV in Windsor, Canada, and radio stations WWJ, WJBK, WJR, WKMH, and CKLW; meet the press and local movie critics at a luncheon in the Sheraton-Cadillac Hotel. The Detroit News has promised to use Miss Chase's photo, in color, on the front of a Sunday supplement.

NEWSPAPERS AND CRITICS

Appropriate press releases and art work were supplied in person to the amusement editors of the two daily newsapers and one weekly city-wide newspaper beginning four weeks in advance of opening of "CAPE FEAR." A special screening of "CAPE FEAR" was held for the critics of the daily papers and the movie critic of radio station WXYZ.

Publicity releases, detailing the cast, story, and opening dates, plus scene mats from the picture, were distributed to 40 neighborhood and foreign language newspapers.

PAPER BACK BOOK

Fawcett Publications, publishers of the paper back book have brought out a new edition which will be distributed in time with the national release of the film. Fine cooperation was obtained from Ludington News, the Detroit distributor of Fawcett. 100 books were obtained free for distribution to the first 100 patrons opening day. 300 book rack cards reading "See The Movie—Read The Book," were imprinted with the theatre name and playdate and were posted in prominent book and drug stores by drivers of Ludington News. Each driver was given passes in order to insure correct posting of these cards. Ten delivery trucks bore large signs on both sides with appropriate copy. These signs were on the road for a two week period in advance of opening date.

RESTAURANT TABLE TENTS

One thousand table tents carrying the appropriate copy on "CAPE FEAR" were distributed to 15 leading Detroit area restaurants. Among these were three Stouffers' restaurants, Sheraton-Cadillac Hotel, and Statler-Hilton Hotel. The table tents are to be used beginning one week before opening.

MINIATURE BILLBOARDS

One hundred miniature billboards have been obtained from Theatrical Advertising Company, Detroit. These miniatures, made of plastic and with an adhesive on the bottom and back, carry a miniature "24 sheet" and the theatre name and are placed in prominent locations in the downtown and shopping center areas. Ideal placement is in heavy "traffic" areas such as supermarkets, motels, hotels, restaurants, office buildings, and bowling establishments. The miniature billboards are placed in windows, near elevators and on cashier and check-out counters. "CAPE FEAR" is the first feature that we have promoted in this manner, but the "24" sheets are removeable and may be replaced for a new show and they should give us a new and very novel form of advertising.

As this article is written, still pending are tie-ups with several Detroit area boat dealers, the Chrysler dealers, and the Detroit Bowling Proprietors. Several boats and a Chrysler station wagon are prominently featured in "Cape Fear," as well as a scene in a bowling alley, and each of the above groups are very willing to cooperate.

With these activities all underway and the exceptional word-of-mouth advertising the picture is sure to generate, I look forward to a large and exceptional box-office gross.

SAN ANTONIO (*Continued from page 22*) nounced. . . . The Guadalupe, one of the three Jack Pace Corp., owned Spanish language theatres here is admitting the entire family on Friday nights for $1 . . . Tom Powers, city manager for the Cinema Arts Theatres and George Watson, city manager for the Interstate Theatre Circuit, appeared on the front page in a picture of the La Prensa, local weekly Latin-American newspaper . . . Wedding bells have rung out here for Jack S. Chalman, head of the advertising-publicity department of the local Interstate Theatre Circuit. . . . Mrs. Dorothy R. Kretzer has reopened the Blanco at Blanco, Tex. which had been closed on Jan. 28. . . . Brad Rushing, manager of the suburban Esquire at Amarillo, Tex., announced the first run opening there of "A Majority of One". . . . E. Ruenes has announced the start of construction of the Juraze Drive In at San Benito, Tex. . . . The 15th anniversary of the opening of the Majestic at Eastland, Tex., was recently observed with full coverage in the local newspapers together with articles on the Interstate Theatre Circuit and its founder, Karl Hoblitzelle, and one concerning the staff of the Majestic, photo of its former manager Bill Samuels who was recently transferred to Denison, Tex., and the staff of the Majestic . . . Skeet Noret, owner of the Skyvue Drive In at Lamesa, Tex., reported about $1,200 damage was caused by a fire in the screen tower. A malfunctioning transformer was blamed.

SEATTLE

Moviegoers will have a chance to second-guess the Adacemy Awards in the Post-Intelligencer Award Sweepstakes. The April 8 issue of the P.I. will carry a special ballot listing the five nominations each for Academy Awards in 10 different categories. Six voters who guess most correctly will receive year-long passes to most of the theatres in this area. All entries must be postmarked no later than 6 pm Monday, April 9, just before the Academy Award telecast that evening. . . . Jules Gerelik, new general sales manager for Favorite Films from Los Angeles visited the Seattle exchange. He was met by branch manager Bob Parnell in Portland, who accompanied him here. . . . The Women of Variety held a luncheon at the Polynesian Restaurant. . . . John Rowe, formerly in the jewelry business, will be acting manager at the Palomar. . . . Children enjoyed a free movie, "Cinderfella," in the Northgate Theater. The treat for youngsters tied in with the Northgate Shopping Center's 12th birthday anniversary celebration. . . . Gertrude Carp, has joined the Sterling advertising department as secretary to Ron Crowe. . . . "Judgment at Nuremberg" opened at the Blue Mouse with an enthusiastic preview audience that included Judge William J. Wilkins, Superior Court; President Paul P. Ashley, State Bar Association; President S. C. Soderland, Seattle-King County Bar Association; and other dignitaries, judges, and wives.

Sammy Siegel, Columbia publicist, was up from San Francisco working on "Walk on the Wild Side," which opened March 21 at the Fifth Avenue. . . . Mike Powers, 20th-Fox branch manager, attended a sales meeting in San Francisco. . . . An announcement was made by Seattle World's Fair performing arts division that a little theatre of revolutionary design is now being constructed on the fair grounds. To be called Le Petit Theatre, it will house two different shows, each running the full six-month period of the fair. This will be possible as the audience will sit in seats fixed to a large revolving turntable which will rotate from one stage to another. The larger stage will be 35 feet wide and the other 18 feet. The theatre will sit 292 and will be ringed in the interior by French Renaissance colonnades, complete with columns, canopies, and hedges.

There are several precautions you can take to prevent missouts:

Send in your program **EARLY**,

Check your show in **EARLY**,

Notify us of shortages **EARLY**.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATOR
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

In This Issue:

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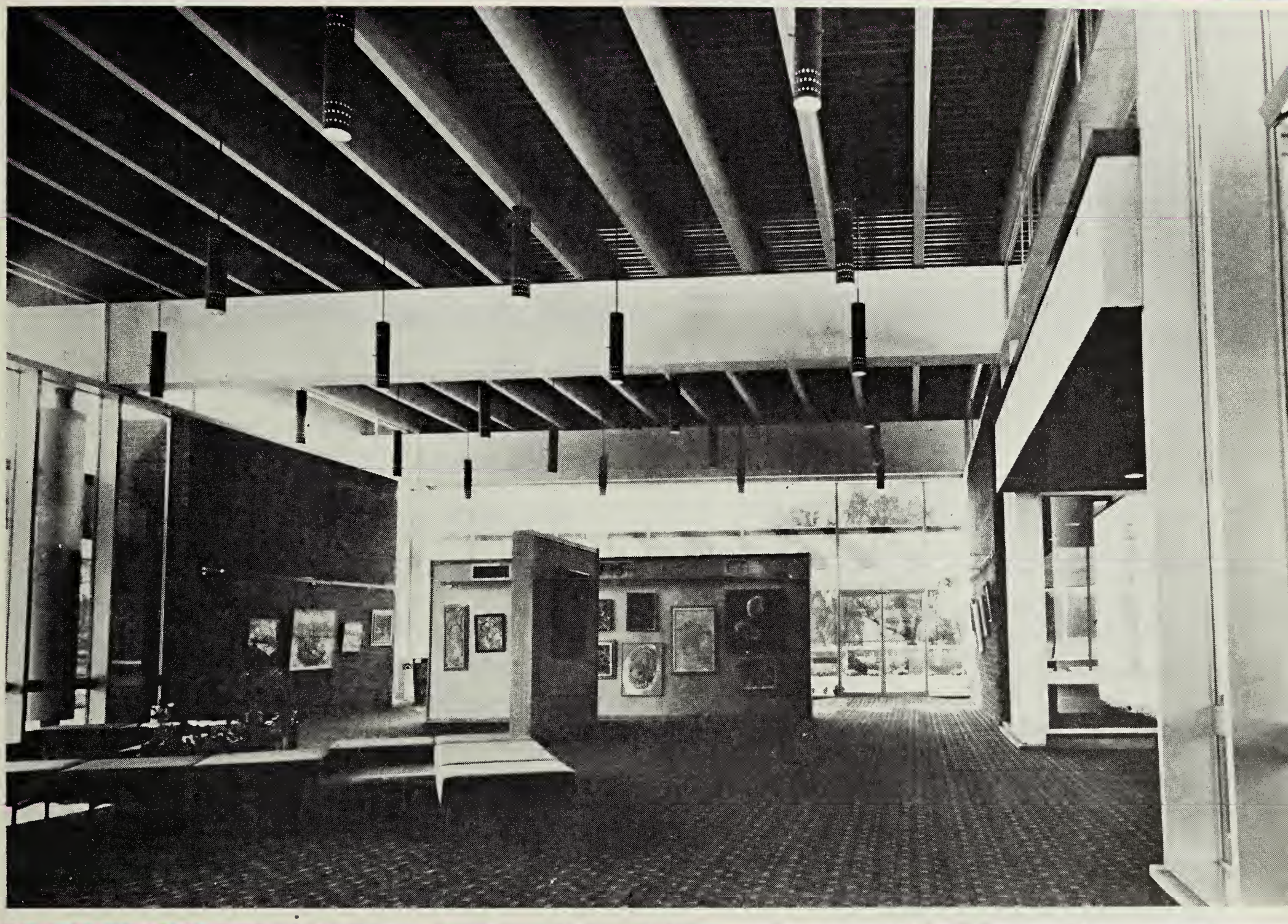
Extra Profits *Page PE-6*

New Products *Page PE-10*

PHYSICAL THEATRE • EXTRA PROFITS



In looking for an example of the effective use of lighting in the indoor house, we could come up with no better example than this striking interior photograph taken in the new Menlo Park Cinema, Menlo Park, N.J. Lighting fixtures for the Menlo Park were by Century, Mass. Gas & Electric Light Co., Boston.

Volume 17 Number 4

April 18, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

YOUR FORMER PATRONS ARE WATCHING A BRIGHT PICTURE IN THAT LITTLE BLACK BOX

Actual brightness readings with Panavision brightness meters on numerous TV tubes of various vintages show an average brightness of 13.4 foot lamberts.

5 TIMES BRIGHTER THAN THE AVERAGE DRIVE-IN SCREEN

Although technical groups recommend a minimum of 4.5 foot lamberts for drive-in screens, surveys disclose that the actual measurements read as low as 1 foot lambert and only as high as 4 foot lamberts.

If you hope to bring back those patrons you must have a screen brilliance that at least competes with TV.

Your Strong Dealer can show you how the new type projection lamps will do it.

Send for literature now.

THE Strong ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

EDITORIAL

"Socialized" Movie Going

Most of us, by now, have heard the story of the small college town in Michigan that has a theatre again because the townspeople there cared enough to pledge their support.

This is not the first time this has happened, indeed, the trade papers are increasingly carrying items of a similar nature. A small town theatre owner, barely able to keep going, petitions the chamber of commerce to find out whether or not the people want a theatre in their town; a theatre owner remodels and consults civic officials about the possible use of his auditorium or art gallery for community use and avails himself of assured rentals.

It works magic. Those lethargic theatre-goers who get out every two months to see a movie become vocal . . . the "regulars" get a chance to tell what they like or dislike about the town's house. The owner in distress often only has to put his cards on the table (either the people support the theatre or it's closed doors).

This effective, if dramatic measure can stir to life the dormant desire of any group of people to feel that their community is "something." A town without a theatre isn't much of a town, it's said, and how true! Make the theatre a focal point of civic pride. Merchants are quick to realize that this is sound business. If shoppers from the local trading area got into the habit of going to another town to see a film, of course they'd take some of their business with them. People are that way; they like something new, different, and exciting.

If business is bad, don't cry the blues until you find out why. There's a reason, and a cure.

Remember that the motion picture business is like any other; the shoe business, for example. People have been wearing shoes for quite some time. They'll probably go on wearing shoes for some time, yet, some shoe stores make a go of it, and others fold. It can be just as competitive as the entertainment game, but if the merchant's product is up-to-date, his prices right, his advertising effective, and his store attractive, he's a sure winner.

Likewise, people have craved entertainment for some time. They will probably go on craving entertainment for some time to come. The theatre business, too, is competitive. Some houses today are doing more boxoffice than ever before, and others are folding with the same impact.

Don't cast too far for an abstract Nemesis to pin the blame on. It's not the industry, not the product, not the state of the economy, in the long haul, that makes the difference between a going and a stagnant proposition. It's the individual showman!

Of course, if you've been sitting back and waiting for good fortune to break down the doors, you'll have time on your hands. Is the small theatre doomed to the same fate as the pool hall and penny arcade? Only if the same degeneration of premises and lethargic management allow this to happen. Just because the competition for the entertainment dollar is getting mighty stiff, don't go to the wailing wall. Fight back! The business is as sound as ever. Just ask the owner of a small theatre in Michigan. His house burnt to the ground, but he got the townspeople behind him and rebuilt. Why, today they wouldn't let him close his doors if he wanted to!

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

AL DEPROSPERO, Editor

customers relax... and return for the cushioned comfort of ENCORE

ENCORE seating offers the kind of comfort that keeps patrons coming back. This deluxe unit has a padded back, protected by a steel pan at rear. Deep, cushioned, self-raising seat has 16 steel, coil springs. Sloping, all-steel standard. Long service, low maintenance add to profits. Send for free catalog of complete Heywood-Wakefield line.

HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

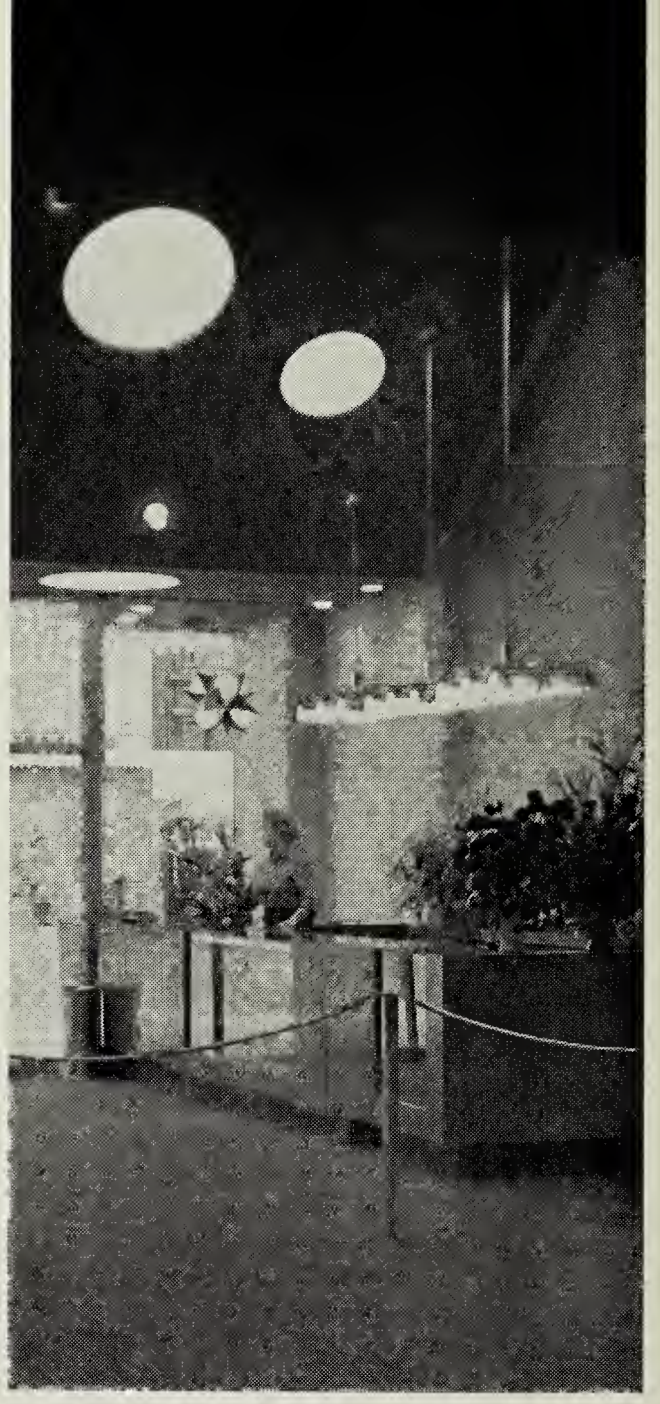
The finest carbons ever made...

NATIONAL TRADE-MARK

PROJECTOR CARBONS

PHYSICAL THEATRE

Vol. 17, No. 4 April 18, 1962



A B C's of theatre Lighting

For many reasons, lighting in the theatre can only be discussed in the most technical of terms. Realizing that the theatre manager's forte is entertainment rather than engineering, we will attempt to tell the story of how and why your theatre lighting is one of the crucial areas of successful operation. Though most managers are in the position of having to make do with what they have, or with lighting arrangements that were built into the house, should any redecorating or reconstruction be undertaken, they will have to have some knowledge of the unique problems of illuminating the different areas of the motion picture house.

Of course, a thorough discussion of lighting would include the exterior lighting (marquee, display cases, attraction boards, etc.), but we hope to cover this area thoroughly at a later date. One point to keep in mind, though, is that the marquee and boxoffice usually provide the bulk of the frontal lighting for a theatre. Pavements and approaches should be brightly illuminated, both in the interest of advertising and safety, so regular maintenance proceedures should be adopted to keep wiring and bulbs in the best working order.

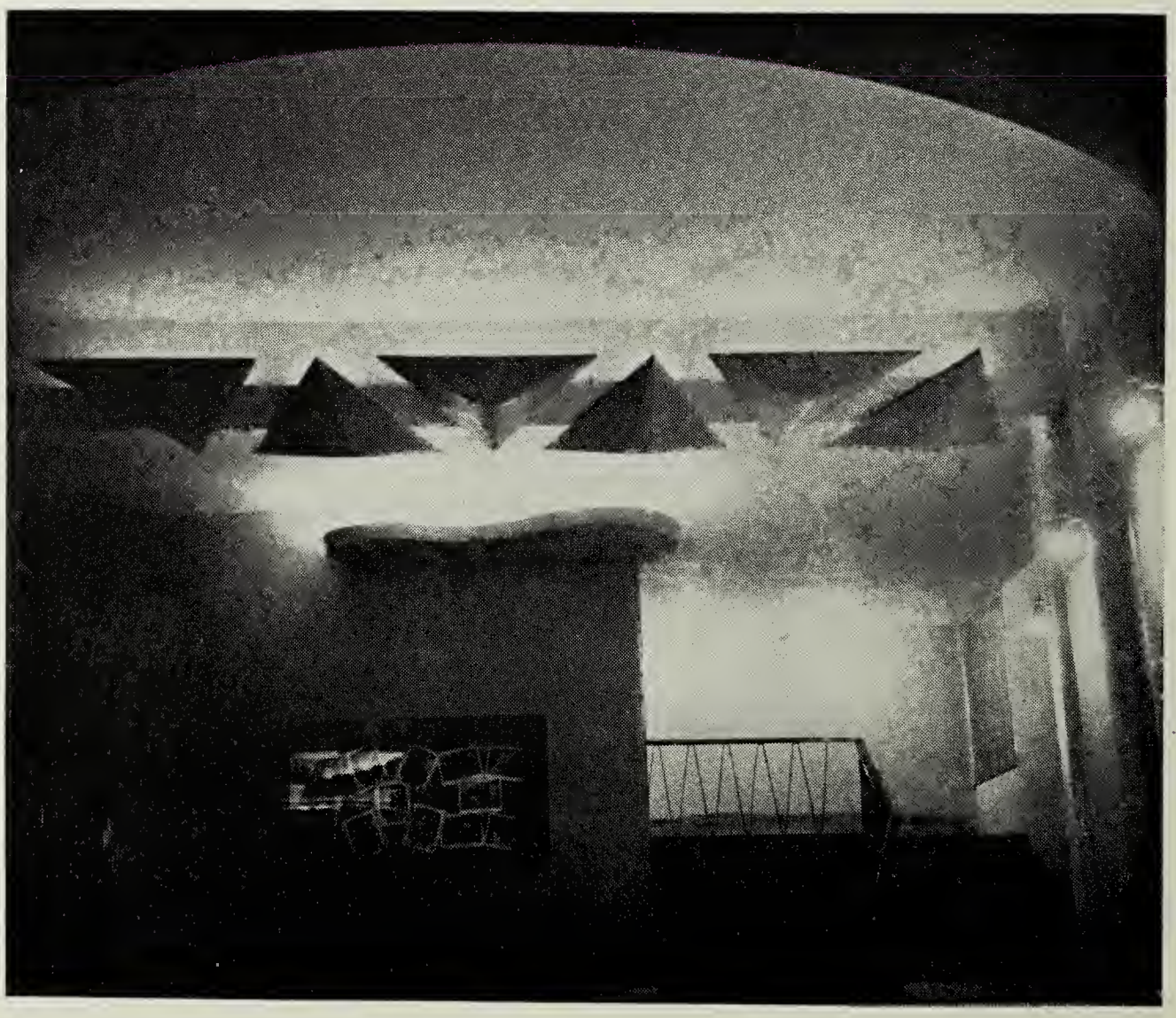
If the exterior is the most brightly lit area of a motion picture theatre, the auditorium, the heart of the operation, is the most dimly lit. Logically, theatre lighting must assist the patron in making the transition from a brightly lit zone to one of relative darkness. It is for this reason that theatre architects gradually reduce lighting levels along the traffic lanes into the auditorium. Bad lighting will, as you probably have observed, leave patrons in a condition of 'blindness' at the rear of the auditorium, unable to move to their seats because the transition from one lighting zone to another is too abrupt. This condition is unsafe as well as inconveniencing. If your theatre scores poorly on this point, there are remedies that can be made, of which we shall speak shortly.

Measuring light levels is one way to determine if they are correct. Though the average manager has neither the know-how, or equipment to do this, he can have it done for him. This should be a "must" if redecorating is in line. One of the fundamental measurements of light is made in terms of a unit called the lumen. One lumen of light equals the light emitted in a unit solid angle (steradian) by a uniform point source of one international candle. Now, we go to a term more familiar to most of us, the lambert. This too is a unit of brightness equal to that of a surface which is radiating or reflecting one lumen per-square-centimeter. The foot lambert, as you, know, is often used when referring to screen brightness. Again, the foot candle (marquees and exterior lighting should emit upwards of 40 or 50 foot candles) is the direct illumination on a surface everywhere, one foot from a uniform point source, of one international candle. So much for the technical terms, but they will prove useful if you have to consult with decorators or architects about lighting levels in your theatre.

Now to recommended brightness levels for the indoor theatre.

Walk from the outside of your theatre this evening, into the auditorium. Go down the aisles to the seats closest to the screen, and back to the rear of the auditorium. While you

(*Continued on page PE-11*)



Spacearium

Palace of the Future

IN A FEW days, an audience of about 700 people will walk into a sleek, modern theatre on the Seattle World's Fair grounds and find itself at the bottom of a huge dome.

What happens to that first audience in the most unique motion picture theatre in the world, may set the pattern for theatre design for a long time to come.

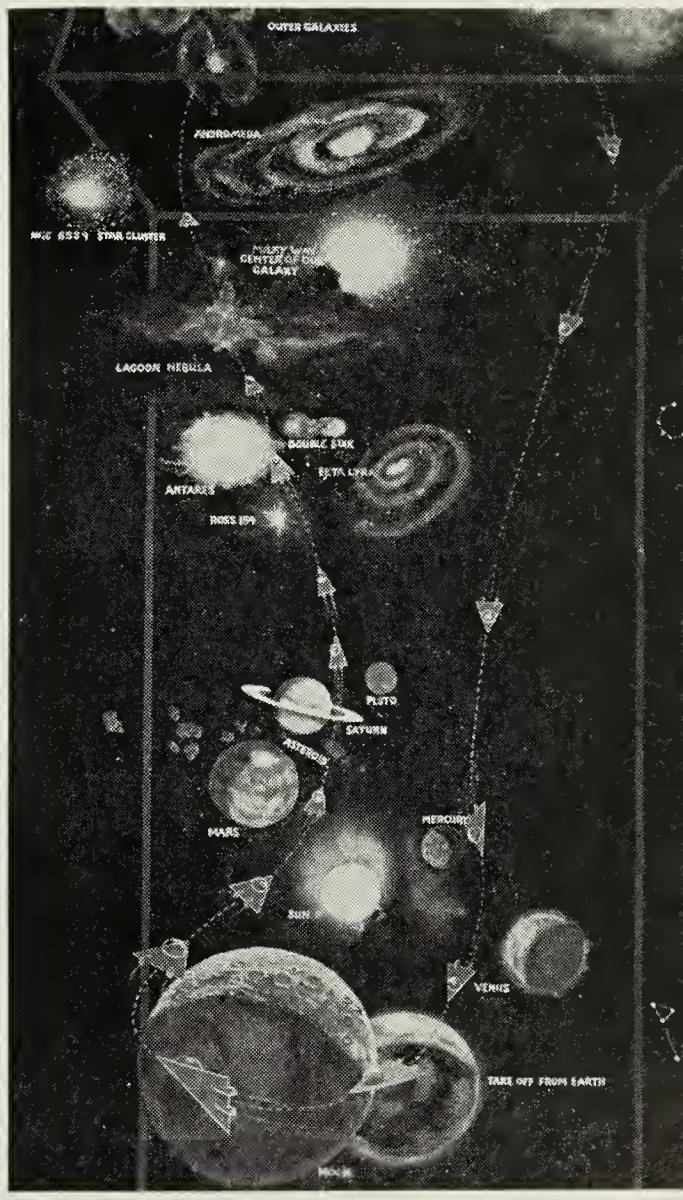
This is what might happen to you if you were among the first audience of "Journey to the Stars": You walk into a modern, but conventionally designed building. Inside you discover something unlike anything that has ever been done before in the history of motion pictures. There are no seats. Looking up into the huge dome, you stare at the world's largest movie screen; it surrounds you and takes up the entire inside of the dome. There are circular galleries surrounding the raised platform in the center of the strange building. The rest of the audience files in and stands behind rows of hand rails that will steady them on their dizzying trip into space.

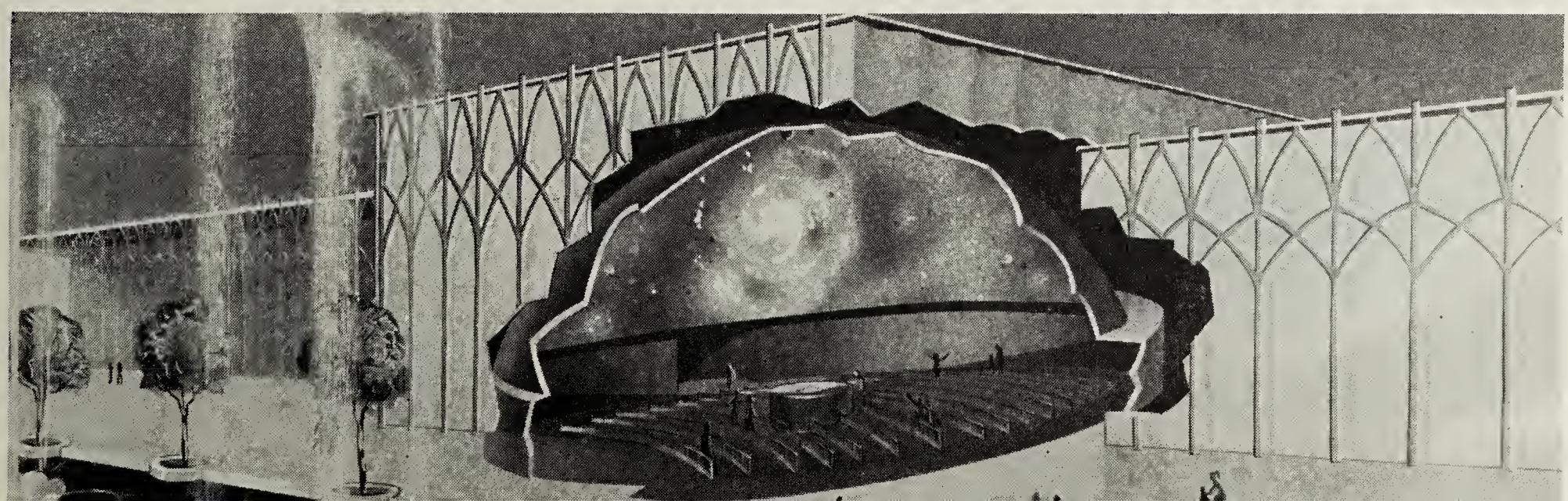
On the raised platform, a futuristic-looking projector is at the ready. Across from you, around you, the audience envelops the projector, and they, in turn, are completely enveloped by this domed screen on all sides and above them. As the lights within the dome dim, music comes up and then a voice announces: "This is the Spacearium Central Control. The doors of your spaceship are closing, the air locks are tightening. It is now T minus 60 seconds. Lift off will be in one minute!"

A projectionist throws the switch of a weird-looking machine and you begin the most breathtaking "voyage" earthbound astronauts of this age will ever be privileged to take. It will be a "Journey to the Stars," courtesy of Cinerama, the Boeing Airplane Co., and the U. S. Government.

The audience at this new type of motion picture presentation will experience the sensation of an astronaut actually riding in the nose cone of a space vehicle. After the simulated blast-off, the earth will rapidly fade behind the audience, just as it

(*Continued on page PE-12*)





EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al DeProspero, Editor — April 18, 1962

Concessionaires Offer Contest Pointers

A thorough-going discussion of concession stand contests enlivened the recent National Association of Concessionaires' Eastern Regional Meeting, held at New York City's modern Park Sheraton.

The contest discussion, which took the major part of the afternoon session, was moderated by Phil Lowe, with a panel consisting of James Hoover, Martin Theatres; Jack O'Brien, New England Theatres; and Stanley Werthman, Schine Theatres.

The concessionaires outlined contest programs in the informative workshop, dropping tips on what kinds of awards to use, and how to tie in pre-contest and follow-up publicity with the stunts.

According to the delegates, contests based on cash prizes or expense-paid trips for theatre employees, increased refreshment per capita sales in cash over the same period the year before.

Phil Lowe, past president of NAC, opened the contest discussion with a step-by-step outline of what should precede any employee contest. He said a contest could increase refreshment sales per person, decrease losses due to spoilage, cut back shortages, and lower food costs. He also said that profit-per-patron could improve as a result of added employee incentive.

The contests also generate new promotional ideas, add customers, stimulate new interest on the part of employees, serve to introduce new items, and push the sale of a specific item already carried.

Newest in popcorn merchandising aids is this "Popcorn Pow Wow" kit produced by the Popcorn Institute, 333 N. Michigan Avenue, Chicago. Based on a catchy Indian theme, the "Pow Wow" is printed on clear acetate, priced at .45¢, and available to exhibs.

If you stand to profit from any of the above benefits, then a contest could be the answer you've been looking for.

Choosing a Contest

An employee contest can be organized in any one of many ways. Lowe said good contests may be based on one of the following systems: (1) let your employee compete against his own past performance, (2) On an improvement based on a quota, (3) On reaching a percentage over an established quota, (4) On a sliding scale, (5) On a combination basis taking into account theatre attendance, or (6) On the number of items per unit of attendance.

When to hold a Contest

It was suggested that a contest be given at some regular interval. An annual contest running indefinitely could be the thing for you, or an annual contest held seasonally, such as on Halloween or Easter, or a contest that recurrs after a given number of weeks.

The contests, Lowe said, can include many levels of management and sales. Managers, district managers or concession managers, and sales personnel may be included. Lowe said establishing what type of prize is to be awarded depends upon circumstances. He suggested the following combinations and alternatives. By size, either a few large, impressive prizes such as appliances, bicycles, etc., or a large number of small prizes. Promotion can be geared to both. Among the different kinds of prizes suggested were: cash, trips, and merchandise.

He said that contests work well sponsored by management, the concessionaire, or the

Shown at the meeting was Popcorn Institute's three-piece sales kit, in brilliant red, white, yellow, and black. Priced at .40¢, the "Popcorn Showcase" kit, printed on clear acetate, may be obtained from the Institute or from popcorn suppliers.

theatre supplier.

One of the well covered items on the program was the How To . . . Advance build-ups and teasers of varied kinds were recommended, together with some kind of opening ceremony and a constant informative plan to keep the participants posted on the progress of the contest.

Teaser mailing to all employees, district managers, and refreshment stand operators, informing them of the contest rules and prizes to be awarded, can be sent out as an effective advance build-up. This will let the management gauge some of the initial reaction to the contest beforehand, and let some anticipation build up before display merchandising is sent and merchandising and sales tips are offered.

Start with a Bang

It was emphasized that the contest should go off with a bang. In the case of a circuit, invite the district managers and managers to a breakfast or a luncheon to fully explain and explore the various merchandising techniques. For the individual, or small circuit situation, a meeting of all personnel could be arranged.

Knowledge of how the contest is coming along is quite important. Added momentum can be added, and loss of interest prevented by careful follow through on progress reports and bulletins.

Getting the Wife In

When merchandise suitable for the home is being offered as a prize, capture the interest of the manager's wife by informing her of the contest.

Special bonuses to Mr. and Mrs. manager can be a good gimmick and generate many excellent sales ideas.

Some theatres run contests based on (1) Bonus plan based on increased percentage of gross, (2) Special bonus on year round contest any time manager breaks a record gross, (3) A point system involving points for decrease in food cost, payroll decrease and sales increase, (4) Manager of year special cash prize, 2nd manager, 3rd manager, etc.

Commenting at the conclusion of the discussion, it was noted that these contests are possible in all theatres, indoor, drive-in, large or small circuit or individual house. The object is to increase sales and then keep up the momentum to hold sales at a high level.

Information obtained from winners of the contest and ideas they used to increase sales can be most important in setting up standard procedures of future concession operations.

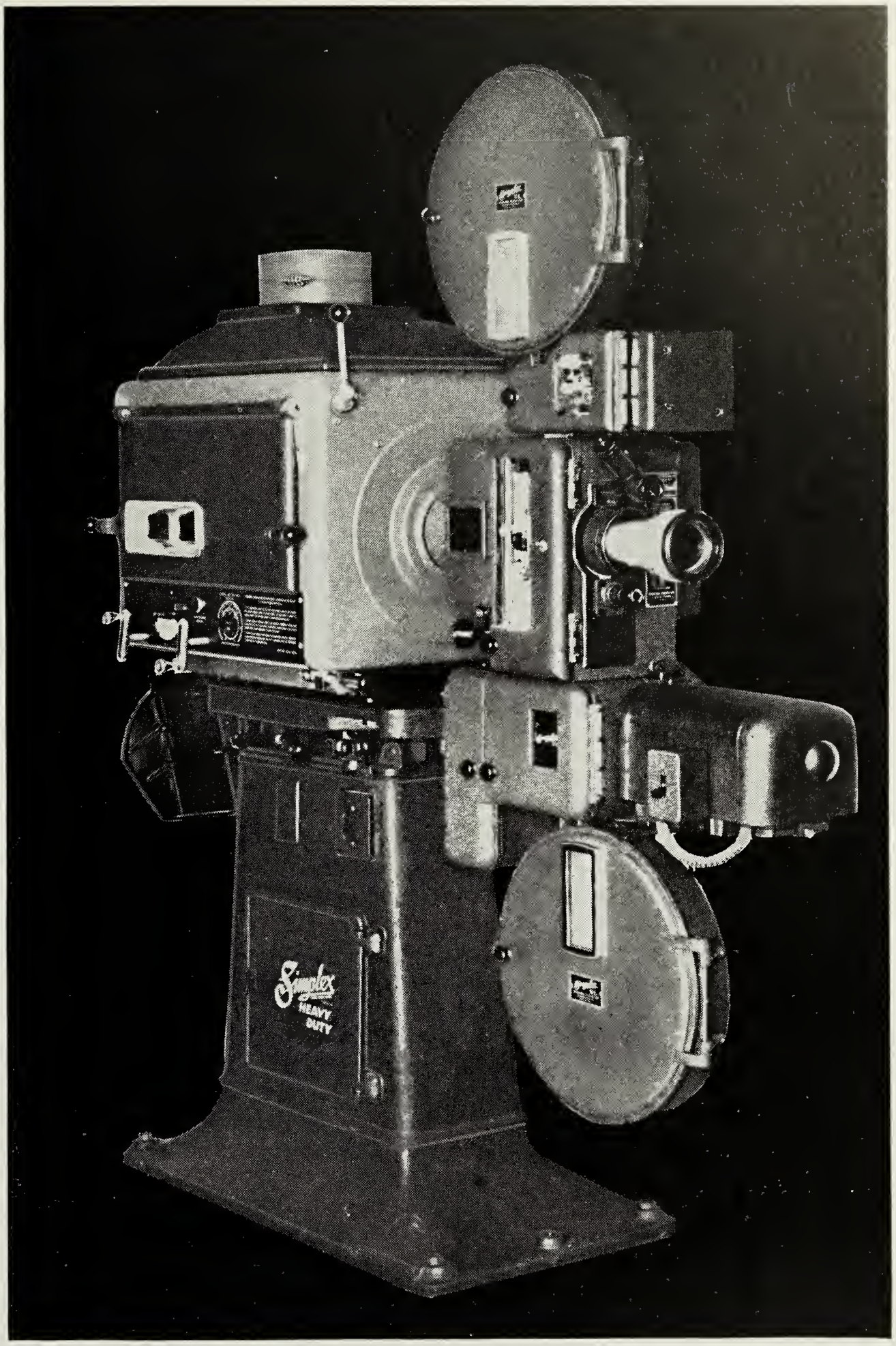
Clearly, contests based on concession stand achievements are successful but contests just don't happen. It takes preplanning and a lot of work. Contests should be used for lasting effects not just temporary improvement in the week or month long contest period.

The morning session included panelists and guest speakers Pat Mahoney, Continental-Apco.; Bill Lynch, American Univend; Don Mayborn, Cornco; Phyllis Haeger, The Popcorn Institute.

Bill Lynch, vice-president of American Univend outlined their company's plan of leasing vending machines for which they will sell the products. The products to be vended include a breath sweetener, cough drops and malted milk tablets. A new 8-column machine vendor is also available and a contract has been arranged with Page and Shaw Chocolate Company to use their products.

Don Mayborn of Cornco stressed the necessity of using quality corn and materials to assure quality products. Mayborn stressed that too often quality is sacrificed to obtain

(*Continued on page PE-12*)



"Remarkable Reliability"

At New York's famed Radio City Music Hall, chief projectionist Ben Olevsky put it this way. "The reliability of the Simplex X-L projector is remarkable. Our projectors were installed by National Theatre Supply in 1950 and have been maintained by our staff since then. In 11 years of operation they have never been removed for overhaul!" Similar opinions and experiences are reported all the time by projection "pros" like Ben at most top theatres throughout the country. The facts are that no other mechanism on the market is designed and built to the engineering perfection achieved in the X-L. Incorporating every new advance in projection, the X-L is your assurance that you'll have a dependable, up-to-date projector for many years to come.

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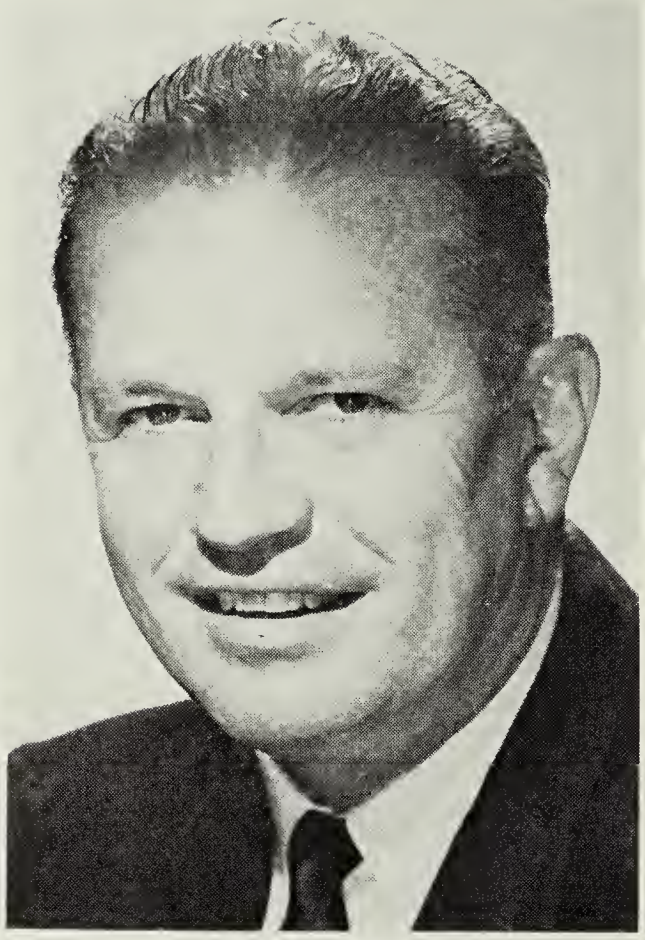
Fifer Resigns NAC Post

Russell Fifer, Executive Director of the National Association of Concessionaires, Chicago, announced his resignation effective March 16. His resignation was accepted by the association officials with regret.

Mr. Fifer was not ready to announce his future connections which may remain in the trade association field. His future activities could also be channeled into private business.



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Patrons, displeased with things like poor seating, strike, . . . SILENTLY! They usually go to your competitors! Don't give them cause, like neglected seating! Maybe it's just some worn upholstery or a few loose or broken parts. Put the cure in our hands. We're specialists and low cost ones, at that.

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RC Re-elects Officers At Board Meeting

MIAMI, FLA.—Royal Crown Cola Co., home based in Columbus, Ga., re-elected its president, officers and board chairman here today at its annual board of directors meeting.

Top officers re-elected at the Miami conference held at the Du Pont Plaza were W. H. Glenn of Columbus, president; Edward L. Norton of Birmingham, chairman of the board.

Participating in the elections was Art Linkletter, nationally-known television and radio personality, who is a member of the soft drink firm's board of directors and the finance committee.

President Glenn, reporting on net earnings of the company, said that Royal Crown Cola Co. and its consolidated subsidiaries had shown a net earnings for 1961 of $1,253,357, compared to net earnings of $850,160 for 1960. This represents an increase of $403,197, which Glenn attributes to new product development, plant expansion and expansion of marketing activity.

Twin For Walter Reade

As part of a recently announced theatre construction program costing in excess of five million dollars for 1962, Walter Reade, Inc., will open a conventional indoor theatre on the site of the 9-W Drive-In, Kingston, N.Y.

Designed as an indoor, outdoor, all-weather type operation, patrons may watch the program from either theatre regardless of weather conditions.

This new concept in motion pictures is being designed for Walter Reade theatres by John McNamara, one of the country's leading architects.

The new indoor theatre will be one of the most luxurious theatres in the state and will feature living room comfort with push back divan seating. The theatre will have transistorized sound and will be equipped to show motion pictures utilizing the latest presentation techniques in the business.

The new theatre will cost approximately a quarter of a million dollars.

Carbon Arcs Produce Light Much Like Sun's in Space

CHICAGO, ILL.—Scientific proof of the feasibility of creating outer-space sunlight in earthbound space test chambers was presented here today in a paper read at the closing session of a three-day meeting of the Institute of Environmental Sciences at the Sheraton-Chicago Hotel.

Because the earth's atmosphere and cloud cover prevent much of the sun's radiation from reaching us, artificial means had to be developed to test space vehicle equipment—and man himself—under the intense solar radiation encountered in outerspace. Measurments of a variety of light sources have found a high-intensity carbon arc to simulate most closely the spectral energy distribution of the sun outside the earth's atmosphere, the Institute was told.

In a paper titled "Solar Radiation Spectrum Simulation," coauthored by David W. Gibson and Dr. Jacob Weinard of National Carbon Co., Division of Union Carbide Corp., the energy output of carbon arcs, xenon lamps, and overvoltage incandescent lamps was compared with the outer-space energy distribution of the sun. Of all the light sources evaluated, only the high-intensity carbon arc was found to simulate the sun over the wavelength range from 2500 to 60,000 angstrom units, which includes 98 to 99 per cent of the sun's energy output. In fact, the curve of the carbon arc follows the sun's curve almost exactly, whereas xenon lamps deviate considerably, especially in the 6000 to 26,000 angstrom region. The temperature limitations of overvoltage incandescent lamps, with corresponding short life of the tungsten filament, rule this light source out as a solar simulator, the paper pointed out.

A number of environmental test chambers using carbon arcs to simulate solar radiation either have been built, or are in the process of being designed, with special techniques having been developed for continuous, uninterrupted operation of the energy source.

Amcoin Appoints Feldman National Sales Manager

The appointment of Shelley Feldman as national sales man. of Amcoin Corp. was announced by Mr. Arthur B. Segal, chairman of the board. Feldman, who had been regional sales mgr. of the Middle Atlantic territory, now has assumed responsibility for sales throughout the United States.

FELDMAN

Last year Amcoin expanded their product line to include carbonated drink dispensers, bar dispensing equipment, and related items. This was in addition to the high quality line of coffee brewing equipment Amcoin has been producing since 1925. The product and sales policies which have been solidified this year will remain unchanged.

Feldman has had wide experience in the food service and equipment fields—8 years with Berlo Vending and 4 years as owner and operator of a chain of snack bars and concession stands throughout the United States and Puerto Rico. He will base in the company offices of the Long Island City Plant in New York.

SMPTE Survey Indicates Rise In Audio-Visual Expenditures

Increased use of motion pictures and other visual aids, plus higher costs, brought a 7 percent increase in audio-visual expenditures in 1961 over 1960, a survey published in the Journal of the Society of Motion Picture and Television Engineers, indicated.

Statistical data assembled from numerous government and trade surveys and from a consumer panel of 60 representative organizations indicate that the audio-visual industry is now nearly a half-billion dollar a year business.

U.S. expenditures in 1961 were $415 million against $388 million in 1960, not including an estimated $60 million spent in the audio portion of the field and for capital investment.

Industry figures are based upon costs of production, release prints, distribution, motion-picture equipment, and other audio-visual materials. The greatest amounts were spent in production and distribution.

Sales of 16mm sound projectors leveled off compared with rapid growth in 1960. Approximately 42,000 of these machines were sold domestically. Production of non-theatrical films was up slightly, for a total of 8,500 titles compared with 1960's 8,320.

Cheaper raw stock and better systems for making color prints are credited as factors in increasing use of color. Schools are purchasing more color prints, and business continues to favor color by a large margin over black-and-white.

In 8mm sound, no figures are available on the number of projectors sold, but experts calculate that after only two years, sales of 8mm sound projectors probably exceed those chalked up by 16mm sound equipment in the first four or five years after 16mm sound was first introduced in 1933.

A number of titles have become available in 8mm sound, including 57 entertainment subjects, 90 educational titles, and about 50 business films.

The future importance of 8mm sound to visual communication and entertainment is foretold by the large number of companies working in this field, the report points out.

The survey also contains a breakdown of expenditures for audio-visual materials in business and industry, education, government, religion, civic, social welfare and recreational associations and in medicine.

Major advances of the year, technological improvements and the entry of several book publishers into the audio-visual field, call for confidence in the future, the report states.

Thomas W. Hope of Eastman Kodak Co.'s non-theatrical films division compiled the survey for the SMPTE.

Pepsi Reports Record Sales

Pepsi-Cola Co. in 1961 recorded the highest sales and earnings in its history, President Herbert L. Barnet revealed in the Co.'s Annual Report.

Net sales for 1961 were a record $173,854,426 compared with $157,672,258 in 1960.

Net income for 1961, after taxes and adjustment for foreign activities, amounted to $14,368,035 compared with the previous high in 1960 of $14,180,705.

This is equal to $2.21 a share on 6,509,055 common shares outstanding at the end of 1961 as compared with $2.18 a share on 6,495,955 common shares outstanding at the end of 1960.

Concession Coordinator Named For New York Fair

James B. Ippolito has been named concessions coordinator for Pepsi-Cola, Teem and the Patio line of flavored drinks at the 1964 New York World's Fair, it was announced by vice president D. Mitchell Cox, director of public relations and executive director of Pepsi-Cola activities in the Fair. Mr. Ippolito will report to Charles N. Baker, Pepsi-Cola Vice President in charge of National Sales.

Pepsi Has Easter Displays

The Pepsi-Cola Co. has made available an easy to assemble Easter-Spring display that is ideal for theatre concession areas.

The display, which would add a dash of Spring to any candy counter, consists of two standing clowns brightly decked out in Spring colors, each holding an Easter egg basket in one hand and a soft drink cup in the other—a gaily decorated picket fence that sports cut-out popcorn bags, Easter eggs, popsicles, and other refreshment items, and interchangeable happy Easter—happy Spring signs.

Many variations can be arranged with the kit, including a ten to twelve ft. wall display, an attractive corner unit, smaller spreads of three to seven ft., and individual use of display figures where only small spots are available.

758 SCREENINGS FROM ONE 70mm PRINT

with NORELCO 70/35mm projectors at the RKO Pantages

A "technical triumph" in the field of motion picture projection! That's what it was called when a single Super Technirama 70 print was used for the entire 61 week run of "Spartacus" at Hollywood's Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International's engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

Get all the facts about the complete line of Norelco motion picture equipment from your favorite theatre supply dealer today!

Norelco® MOTION PICTURE EQUIPMENT DIVISION

Universal 70/35 Projectors

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NEW PRODUCTS

...that have Theatre interest

NCR Unveils New 10-Key Adding Machine

The National Cash Register Co. unveiled a new 10-key adding machine designed to speed up figure work in small business offices.

The machine is the first entirely new 10-key design to be developed in the United States since 1958.

According to H. C. Keesecker, NCR's marketing vice president, this new 'Class 10' series "provides NCR with a complete line of adding machines and complements our full-keyboard and 'live' keyboard series."

The machine's 10 numeric keys and all control bars such as add, substract, and total are designed for easy "touch" operation. Even the backspace and correction keys can be operated by touch due to their unique shape and position.

Mr. Keesecker said the NCR Class 10 will be manufactured at the Co.'s Adding Machine Div. in Ithaca, N. Y. It will be available in three models. One of these models has a 13-digit listing capacity with a 14-digit total, said to be the largest capacity of any 10-key adding machine on the market.

According to Mr. Keesecker, the NCR Class 10 has a unique combination of features not found on other adding machines.

Adding Machine

One unusual feature of the machine is its "answer printer." This prevents unnecessary printing of computation detail, but provides automatic printing of the final answer. For example, when doing multiplication problems such as checking invoice extensions, the "answer printer" is particularly useful where only a record of the total is desired.

All three models have direct subtraction and credit balance which automatically print in red. A "clear signal," which prints automatically with the first item added or subtracted, indicates the machine was cleared prior to the current computation.

The machine automatically spaces before printing a total. After printing the total the tape also automatically advances to tear-off position, eliminating the need to position the tape manually.

For fast and easy mutiplication, all three models have an automatic "step-over" feature. This progressively shifts the figures in the machine to multiply by the power of 10, 100, 1,000, and remaining decimal positions, thus eliminating manual depression of the cipher key.

The machines will be available in a wide range of colors including tan, white, blue, green, gold, and gray, and will be available for delivery in late spring.

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Internationals

Unitized assembly makes every International easily interchangeable with every other chair of the same style—with no nuts, bolts or fasteners exposed.

Write today for the complete International story.

International Chairs

International Seat Div.
Union City Body Co., Inc.
Union City, Ind.

Arm Rest and Attaching Device For Folding Chairs

A fast new way to join folding chairs together in rows for use in auditoriums, theatres and other areas, is provided by a detachable arm rest and clamping device developed by American Seating Company, Grand Rapids.

By means of the "Folder-Mate" accessory, 14 chairs can be ganged—without the use of tools or hardware—in the time normally required to clamp two chairs together. The device also provides a common arm rest between chairs.

New Arm Rest

An added convenience for use in Multipurpose areas is a mobile storage rack that holds 24 arm rests and can be easily rolled into a closet or other out-of-the-way area when not in use.

Designed to conform with state fire regulations, the "Folder-Mate" is available for all models of American Seating triangular tube folding chairs.

Color Service Offers Expanded Facilities

Robert Crane, president of Color Service Co. Inc., New York, announced the opening of fully equipped, air conditioned cutting rooms as part of the company's new expansion program. With the taking of this additional space the company now has a total of six complete floors.

The cutting rooms are available on a short or long term basis, to producers and editors.

New high speed color processing machines are being installed by the laboratory to render twenty four hours service for developing and printing of 35mm Eastman Color Dailies.

The company further announces that it has acquired the franchise right for Perma Film treatment.

Crane is leaving on April 1st, for a business trip to Europe to investigate laboratory facilities, new techniques and also explore the possibility of a tie-in with foreign laboratories.

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• LONGER BURNING
• SHARPER PICTURE
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CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

LIGHT

(*Continued from page PE-4*)

are doing this, make mental notes of how closely your theatre seems to conform to accepted lighting standards. If you have reason to suspect that your lighting is poor, there are many things that you can do to improve it, from something as simple as changing the wattage of bulbs the next time they are replaced, to relocating or adding light fixtures where they are needed. Do not hesitate to call on a lighting fixture specialist. He will have the know how and equipment to give you all the advantages good lighting offers. If you are wary about costs, inquire about estimates. Dealers who specialize in theatre decorating and supplies will be sympathetic. They know the industry and its special problems. At any rate, your walking tour should bring the following things to your attention:

From the brightly lit exterior of the theatre, traffic flows into the main lobby. Immediately, there should be a substantial reduction in brightness from the 40 or 50 foot candles to a level of about 20 foot candles. Your eye should tell you roughly if the lobby seems too bright, or too dim. Remember that this is the general lighting level. Points of interest that need emphasis by local lighting such as attraction boards, can be substantially higher.

Next go into the foyer. You should notice the lighting level of the lobby falling by about one half, that is, to roughly 10 foot candles. This will be quite a drop from the outside level and accustom your patron's eyes to a more intense darkness. Location of a concession stand in this area means that the general level may be somewhat lower, provided stray light from the stand permits safe traffic movement in the foyer. If there are unusual decorations in the foyer, you may want them highlighted by special local lighing, or, on the other hand, you may use lighting to deemphasize flaws or defects until redecoration is possible. A little imagination is the best "how to" available.

The next leg of your trip should be through the auditorium. Hesitate at the rear for a moment. Does the lighting along the auditorium walls seem to fall off in brightness as your eye moves down to the screen? It should. Stray light from the screen will considerably brighten the front of the auditorium, and an even level of luminaire (shielded light sources along the walls, ceiling, etc.) lighting will detract from screen brilliance and clarity by casting stray light on the screen itself. The more modern theatres tend to have the auditorium walls curve and blend into the sides of the screen so that the auditorium walls are barely noticeable. No more than $\frac{1}{10}$ of a foot candle should be registered at the front of the auditorium near the screen. The level at the rear of the auditorium may be substantially higher (up to ½ or ¼ of a foot candle), permitting an even and gradual transition from the brightest to the dimest parts of the house.

Color plays an important part in good lighting too. The high visibility colors (red, yellow, and certain oranges) are often used on exit markers. Surprisingly small wattages will keep these markers plainly visible, while reducing the distraction and stray light problem. The proper selection of wall color will have a lot to do with your lighting situation too. Currently, gray is being favored, as it contributes to depth and sharp picture presentation. Notice too, that a feature in color will present much less of a lighting problem than a black-and-white film. Newsreels are cited as giving the lowest screen brightness levels, so it may be well to work from a point that considers how the auditorium will look when black-and-white subjects are shown.

The house lights are another factor. If you keep a rule-of-thumb in mind, you won't have any trouble. The highest you can go with house lighting during intermission or before a performance should be the lowest possible level that permits safe traffic movement. This varies so much from theatre to theatre that a lengthy discussion would be necessary. While the picture is on, lighting should ideally be kept to a point where it ceases to detract from picture brilliance. This varies considerably with color or black-and-white film.

After you have made your inspection, make a list of those things that seemed to be wrong. Remember that any improvements you make will contribute three ways to better operation: they will increase safety for your patron, make your house "easy on the eye," and help improve the quality of screen presentation.

Next Month!

In the May issue of Physical Theatre, Extra Profits, "Playground Operation at the Drive-In" will be featured. Up to the minute data on the complete D-I playground operation will help you conduct your spring and summer diversion for the kiddies with added safety and lower operating cost.

WANT FURTHER INFORMATION ON
PRODUCTS
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- ☐ **BALLATYNE INSTRUMENTS AND ELECTRONICS, INC.**, Theatre Equipment
- ☐ **CARBONS, INC.**, Lorraine Corbons
- ☐ **HEYWOOD-WAKEFIELD CO.**, Encore Theotre Seating
- ☐ **MASSEY SEATING CO.**, Theotre Seot Rehobilitation
- ☐ **NATIONAL CARBON CO.**, "Notionol" Projector Corbons
- ☐ **NATIONAL THEATRE SUPPLY**, Simplex Projection ond Sound Systems
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco 70/35mm projectors
- ☐ **STRONG ELECTRIC CORP., THE**, Projection Lomps
- ☐ **UNION CITY BODY CO., INC.**, Internotionol Seot Div., Internationol Seots

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NEW PRODUCTS

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ISSUE OF APRIL 18, 1962

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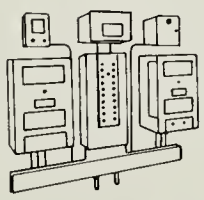

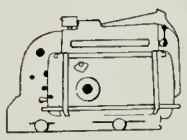

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Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

YOU BUY WITH CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.

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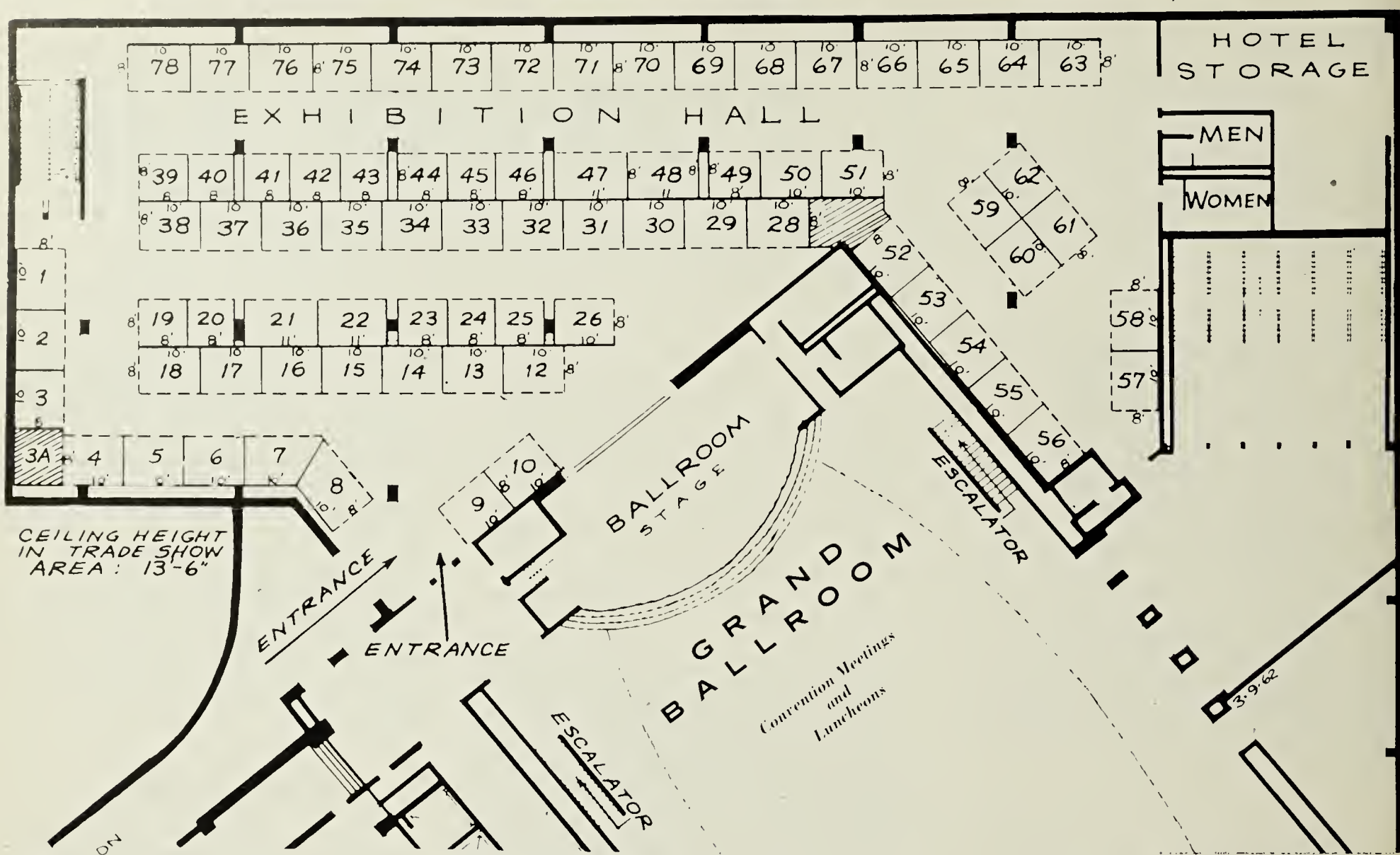
1712 JACKSON ST., OMAHA, NEBRASKA

ALLIED-TESMA-TEDA **TRADE SHOW** SHERATON-CLEVELAND HOTEL DECEMBER 3-5, 1962



Plans for the motion picture's industry's '62 trade show, to be held Dec. 3, 4, 5, at the Sheraton, Cleveland, indicate that it will be one of the largest and most comprehensive displays of equipment to date.

Sponsored by Allied States Association of Motion Picture Exhibitors, Theatre Equipment & Supply Manufacturers Association, and Theatre Equipment Dealers Association, the trade show will feature displays of theatre equipment and supplies, concession equipment and concession supplies.

The show will be held in the new exhibit hall of the Sheraton-Cleveland Hotel, Cleveland, Ohio. On this page is reproduced the diagram of exhibit space, with booth position indicated. Both TESMA and ALLIED, as well as TEDA, are looking for good response to the show on the part of manufacturers, suppliers and concessionaires.

A brochure containing detailed information concerning the show has been mailed and should reach concerned parties soon. Inquiries may be mailed to either TESMA, 1501 Broadway, N.Y., or to Allied States Association of Motion Picture Exhibitors, 1088 Fox Building, Detroit 1, Mich. More complete information will be printed in this publication as the convention date draws near.

Spacearium

(*Continued from page PE-5*)

did for Col. Glenn. The journey will take them past the moon, the Sun, Mars, Pluto, onto the Milky Way, and to other galaxies. On the return trip to earth, the viewers will get close-up views of Mercury and Venus. The projected running time for "Journey to the Stars" is 12 min.

The Boeing Aircraft Co.'s engineers are credited with dreaming up the breathtaking "trip" to the far reaches of outer space. Boeing decided that motion pictures would best capture the effects of such a journey and proceeded with all haste to devise a process to make the dream journey a reality.

Cinerama, Inc., under the direction of President Nicolas Reisini, was engaged to bring this imaginative project to reality, and in mid-1961 it began assembling all the elements for its unique motion picture theatre and film.

The "Spacearium" project involves: the world's largest projection screen; the world's largest and widest-angle projection lens; an outstanding undertaking in animation and stop-motion photography and a realistic trip of more than a billion billion miles at thousands of times the speed of light into intergalactic space!

The film utilizes a newly-designed Cinerama lens to achieve its startling effect on the viewer. The lens projects the film 360 degrees horizontally and 180 degrees vertically! Thus, the viewer is actually enveloped in the picture above and on all sides of him.

Scientists who have acted as advisors to Cinerama in the preparation of the film say that the entire projection system is a highly sophisticated step.

It is anticipated that the 12-minute show will be run approximately three times an hour to audiences of 700 people.

Contests

(*Continued from page PE-6*)

a better price which quite often results in loss of sales.

Phyllis Haeger of the Popcorn Institute stated that popcorn sales in 1961 were 17% higher than any previous year and that in January, 1962 sales were 10% over the same month in 1961. Per capita sales of popcorn at movie theatres was seven cents and Miss Haeger said that with more active selling the per capita sales could be doubled or even tripled.

She announced that the Popcorn Institute has arranged to make three or four point-of-sale merchandising units per year available to theatres. These merchandising units have proved successful in the past increasing popcorn sales in some theatres from 35 to 150%. She closed with the reminder "Don't just accept popcorn—sell it!"

Emanuel Frisch of RKO Theatres addressed the luncheon on the theme "Sanity in Merchandising."

Referring to the comparison of air lines and public transportation raising fares, which has resulted in the loss of passengers, Mr. Frisch stated that the trend to higher and higher prices of refreshments in theatres in disregard to the wishes of patrons can ultimately lose sales. He stated the wishes of the customers for particular refreshment items even if they are not high profit items must be considered. He referred to the merchandising policy of supermarkets and five and ten's where low prices has broght volume traffic and increased sales. He further stated that continual upgrading of prices is only an alibi and hard work is necessary to sell more refreshments by theatres.

The luncheon was sponsored by the Coca-Cola Company and following the afternoon session a cocktail party was hosted by Pepsi-Cola. American Univend was the host for a buffet supper to end the day's program.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

SECTION TWO
VOL. 67, NO. 18
APRIL 18, 1962

ALLIED ARTISTS

The Big Wave

DRAMA 73M.

Allied Artists
(Japanese made)
(Dubbed in English)

ESTIMATE: Slow moving Japanese folk lore best for art spots.

CAST: Sessue Hayakawa, Ichizo Itami, Mickey Curtis, Koji Shitara, Hiroyuki Ota, Rumiko Sasa, Juddy Ongg, Reiko Higa, Sachiko Atami, Henry Okawa, Chieko Murata, Tetsu Nakamura, Frank Tokunaga, Shigeru Nihonmatsu, Noriko Sengoku. Produced and directed by Tad Dsnielewski; a Toho Studios production.

STORY: Hiroyuki Ota, a farm boy, and Koji Shitara, a fisher-boy, live in a small Japanese village periodically threatened by tidal waves. Juddy Ongg, Ota's sister, follows them and dreams of becoming a pearl diver. Sessue Hayakawa, village patriarch, who lives on a hill behind the village, warns the fishermen of the coming of a tidal wave but they fail to heed him. A tidal wave destroys the village and there are only a few survivors including Shitara, Ota, and Ongg. Hayakawa sends for Shitara wanting to adopt him. The boy knows it means he will live in wealth, but he refuses to leave his friend and continues to live with Ota and his family as a farmer. Ten years later, the boys are as brothers with Shitara saving his money to buy a boat and return to the sea. Reiko Higa promises to let him have one of her boats as she has fallen in love with him. Hayakawa renews his offer of adoption and offers the lovers a large farm. Since both love the sea, they refuse and plan to face the future together as a fisherman and his wife.

X-RAY: This slow moving bit of Japanese folk-lore is fascinating in its way and was written by Pearl S. Buck. It is from her novel of the same title. The tidal wave sequence is another example of the Japanese cinema art of making miniature sets look realistic. The shark kill sequence is also authentic and interesting. Otherwise, this story of three growing children in their poor surroundings does not offer much for audiences other than art houses. Hayakawa as the ancient philosopher is very good. Otherwise, the all Jaspanese cast is totally unknown here. Special effects and photography are okay. Originally this film was much longer but it has adroitly been edited.

AD LINES: "Despite Its Fury The Sea Holds A Strange Fascination"; "A True Idyll Of Old Japan."

Confessions Of An Opium Eater

MELODRAMA 82M.

Allied Artists

ESTIMATE: For the lower half.

CAST: Vincent Price, Linda Ho, Philip Ahn, Richard Loo, June Kim, Yvonne Moray, Alicia Li, John Mamo, Arthur Wong, Jo Anne Miya, Geri Hoo, Keiko Nishimora, Carol Russell, Terrence DeMarney, Vincent Barbi, Caroline Kido. Produced and directed by Albert Zugsmith.

STORY: Around the turn of the century, a cargo of slave girls are smuggled into San Francisco. They are ambushed by tong leader and newspaper editor Richard Loo and his henchmen. Killers of a rival tong then take over the girls with the exception of June Kim, who in escaping saves the life of Loo. The supposed killing of Loo and the hijacking of the slave girls precipitates a violent tong war. Soldier of fortune Vincent Price arrives and decides to help Loo in his crusade to stop the sales of human beings. He places his services at the disposal of a rival tong headed by Linda Ho, who has killed Loo secretly and taken over his leadership of the tong. Price gets in contact with Ho, is fascinated by her beauty, and pretends to go along with her. He also helps Yvonne Moray, Chinese "slave child," and Kim escape, but they are recaptured by Mongolian giants. Ho, disguised as the dead Loo, conducts the slave auction, but Moray is again freed by Price and helps him break up the action. Fleeing with Ho, Price goes through a labyrinth of tunnels and sewers, until he is pulled into a sewer by her and they drown together.

X-RAY: This nightmarish meller of high adventure in old Chinatown is strictly for the lower half. It is action all the way, although somewhat muddled. Its one redeeming feature is that it may be exploited and sold in the action houses, with the slave auction scenes interesting and featuring considerable modified belly dancing, and pretty Oriental gals. Never before have there been so many secret passages, sliding doors, and mad-looking, hatchet wielding Chinese giants in any one picture. There is also an opium smoking scene and some slow motion stuff supposedly representing a pipe smoker's fantastic dream. Incidentally, this was dreamed up by Robert Hill and S. I. Miller. The title, of course, is saleable in spots.

AD LINES: "Wild Adventure In Old Chinatown"; "Tong War, Hatchet-Men, Slave Girls A Thrill A Minute."

Time Bomb (6104)

MELODRAMA 92M.

Allied Artists
(A Franco-Italian Co-production)
(Spoken in English)

ESTIMATE: Satisfactory sea meller.

CAST: Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercey, Robert Porte, Daniel Sorano, Jean Duarand, Gabriel Gobin, Andre Dalibert, Jess Hahn, Raymond Loyer, Pierre Collet, Guy Dakar, Jean-Jacques Lecot, Henri Maik, Pierre Paulet, Jean Murat, Claire Guibert. Directed by Yves Ciampi.

STORY: A nearly destitute, orpahed brother and sister, Alain Saury and Mylene Demongeot, whose family fortune had come from shipping interests, plot with her middle-aged lover, sea captain Curt Jurgens, to bilk an insurance company of six million dollars. It is arranged for Jurgens to captain a freighter on a run from Hamburg to Helsinki, and he hires explosives expert Danial Sorano to plant a bomb and sink the ship in an area where mines are known to still exist, making it appear the freighter struck a mine. Jurgens pushes the ship toward its doom, knowing he and the crew can escape in lifeboats. The ship is delayed by a blocked lock in the Kiel Canal, and Jurgens orders time made up so the freighter will be in the mine area when the time bomb is to explode. One of the boilers explodes and a crew member is badly injured. Jurgens repents, hurries to the hold, and disconnects the bomb. He brings the listing ship back to Hamburg and himself to the arms of Domongoet.

X-RAY: This suspenseful sea meller will hold the interest of the average audience especially the males. Performances are good and the dubbing satisfactory. Production is first rate and direction is fast and sure. Jurgens gives his usual adroit interpretation in a role similar to that he has played before. This should get by okay as part of the program.

AD LINES: "A Thrilling Terror Cruise"; "Explodes With Consipracy On The High Seas."

COLUMBIA

Don't Knock the Twist

MUSICAL 87M.

Columbia

ESTIMATE: Topical twist entry okay for fans of the movement.

CAST: Chubby Checker, Gene Chandler, Vic Dana, Linda Scott, Carroll Bros., The Dovells, Lang Jeffries, Mari Blachard, Georgine Darcy, Stephen Preston, Barbara Morrison, Nydia Westman, James Chandler. Produced by Sam Katzman; directed by Oscar Rudolph; co-produced by Kal Mann.

STORY: Lang Jeffries, television circuit executive, is given orders to turn out a twist spectacular within four weeks to beat an opposition network which also has a twist spectacular in the works. He turns to his friend, Chubby Checker, King of the Twist, for help, and together they start to line up some other artists. Jeffries decides to ask his girl, dress designer Mari Blanchard, to marry him, but she puts him off, being annoyed by adverse criticism of her latest creations. She designs a radical twist dress which creates quite a stir and brings in a number of orders. They go away for the weekend, where he discovers Georgine Darcy and her brother doing the twist. Jeffries and Darcy are attracted to each other. He asks her to be on his show, promising to make a sizeable donation to the local orphanage. Blanchard signs her to show off the special line of twist costumes she is creating. Friction grows between Jeffries and Blanchard with the latter jealous over his attentions to Darcy. Blanchard tries to ruin both Jeffries and Darcy by framing a newspaper expose foto and hoping to curry the favor of the opposing network. The plan goes awry and the spectacular is a success, as is the romance between Jeffries and Darcy.

X-RAY: In case any fans of the twist have missed prior releases featuring the dance, they have a chance to catch up as there are a variety of acts doing the twist as well as variations of the same. There is a story that tries to tie together the various musical ends, but it doesn't get in the way too much. There are some pleasant and good looking people on screen. The cast is average, as are the direction and production. The entry should do

all right in the supporting slot of the program where this type of filler is indicated. The screenplay is written by James B. Gordon.

AD LINES: "The King of Twist In A Fun-Filled Film On The New Dance Craze"; "A Rhythmic Treat For All Twist Fans—Young And Old."

Five Finger Exercise

DRAMA 109M.

Columbia

ESTIMATE: Dramatic offering based on play should attract attention.

CAST: Rosalind Russell, Jack Hawkins, Maximilian Schell, Richard Beymer, Annette Gorman, Lana Wood, Terry Huntingdon, William Quinn, Kathy West, Valora Noland. Produced by Frederick Brisson; directed by Daniel Mann.

STORY: The family consisting of chic and ambitious Rosalind Russell; her husband, Jack Hawkins, a self-made man and a manufacturer of mass-produced furniture; their teen-age daughter, Annette Gorman; their son from Harvard, Richard Beymer; and Gorman's German tutor, Maximilian Schell, take a fancy place for the summer. Outwardly, all is well, but underneath it turns out that Beymer was spoiled silly by Russell and is a mama's boy, having no purpose or destination after she has insisted that he have a cultured life. Hawkins has been hoping that the boy would follow in his footsteps, joining the firm, and maybe even play golf with him. They battle over him seeking to win his favor. The good looks and manners of Schell stir romantic feelings in Russell, while Hawkins is irritated at what he considers another of his wife's affectations. Russell, misunderstanding Schell's attentions, commences a flirtation, and Beymer surprises them. He reports to his father at the fctory and Hawkins comes to the house. Russell is shocked when she learns that Schell thinks of her as a mother, after which she discusses his employment termination with Hawkins. Faced with dismissal and failure, he tries to take his life by gas, but quick action by the others revives him. The shock of his action seems to set the family straight, and after Schell leaves for another job secured for him by Hawkins, it seems as though the future will be brighter for the others, with understanding creeping in where little existed before.

X-RAY: This filmization of the stage play has a number of angles to offer the viewer, and these would include the "name" values of some of the cast members, the production values, the property on which the film is based which was seen by many on the legitimate stage, adequate performances, and average direction. It also offers the viewer an exercise in conversation of which there is a superabundance and which may tend to tax the patience of those seeking movement as well as intrigue. Proper promotion can be helpful in attracting patrons who like their subjects mature and in a serious vein. The screenplay is by Frances Goodrich and Albert Hackett, based on the stage play by Peter Shaffer.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "An Expose Of Basic Human Behavior"; "A Broadway Smash Hit Becomes An Overpowering Film."

Safe At Home

DRAMA 83M.

Columbia

ESTIMATE: Topical baseball entry has selling angles.

CAST: Mickey Mantle, Roger Maris, William Frawley, Patricia Barry, Don Collier, Bryan Russell, Eugene Iglesias, Flip Mark, Scott Lane, Charles G. Martin, Ralph Houk, Whitey Ford Desiree Sumarra. Produced by Tom Naud; directed by Walter Doniger.

STORY: Ten-year-old Bryan Russell and his father, Don Collier, live on a fishing charter boat near Fort Lauderdale, Fla., since the death of Russell's mother. Collier depends on his son to help out and also to care for himself while Collier is trying to earn money to pay off notes due on the boat. Russell likes Patricia Barry, and he hopes that some day his father will marry her. One day, he fibs to his friend that he and his father know Roger Maris and Mickey Mantle, and he is pressured by his team mates into promising to get them to attend their team banquet. He wants to confide in Collier but the latter is busy with a fishing charter so Russell decides to handle the thing himself. He goes to Fort Lauderdale and makes several attempts to meet Mantle and Maris. When he is finally able to pose the question after being aided by coach Bill Frawley, they turn him down preferring not to encourage his lie for his own good. Instead, they urge that he make a clean breast of the whole thing to his team mates. He takes their advice, after which Collier informs them all that everyone has been invited down to participate in a day of training with the Yankees. Everybody is happy including Barry and Collier who may soon get together.

X-RAY: That mighty combination of Roger Maris and Mickey Mantle combine their talent both on and off the ball fields, and while Academy Award contenders they are not, still they are acceptable in the parts they are asked to play. The spring training of the Yankees comes in for some exposure, and this should be interesting to baseball fans, while for the others there is a warm, at times touching tale concerning a youngster and his widowed father and of the others around him. A bit of judicious editing could have tightened the on-screen proceedings a bit with the slow start a particular target of the scissors wielder. Otherwise, with a bit of promotion via Little Leagues and other organizations, this film could account for itself in acceptable fashion as part of the program. It is a good family-type of show. The screenplay is by Robert Dillon based on a story by Tom Naud and Steve Ritch.

AD LINES: "The Greatest Guys in Baseball Meet The Luckiest Kid In The World"; "It's A Grand Slam In Fun And Laughter."

PARAMOUNT

The Man Who Shot Liberty Valance

WESTERN 122M.

Paramount

ESTIMATE: Good western has names to sell.

CAST: James Stewart, John Wayne, Vera Miles, Lee Marvin, Edmond O'Brien, Andy Devine, Woody Strode, John Qualen, Jeanette Nolan, Lee Van Cleef, Strother Martin, Ken Murray. Produced by Willis Goldbeck; directed by John Ford.

STORY: Eastern lawyer James Stewart is enroute to Shinbone, a western territorial town, when the stage is held up by brutal gunman Lee Marvin and his henchmen. When Stewart protests his treatment of a woman passenger, Marvin becomes enraged and beats him badly. He is found by rancher John Wayne, the only man in the territory with whom Marvin is afraid to tangle, and brought into town where he is cared for by cafe owners John Qualen and his wife, Jeanette Nolan, and by waitress Vera Miles, who has been linked romantically with Wayne. Determined to bring law and order to the area, Stewart hangs his shingle up at the office of newspaper editor Edmond O'Brien despite a warning that this could enrage Marvin still further. The town marshal, Andy Devine, is no help, avoiding trouble whenever possible and Marvin in particular. When the matter of sending delegates to the territorial convention comes up, Stewart and O'Brien are elected. Wayne turns it down while Marvin is defeated in his attempt to become a delegate. The latter beats up O'Brien in another rage and then goes after Stewart in a duel as Miles pleads with Wayne to save him. The lawyer and Marvin face each other in the black of night on the street of the town and there are several shots, one of which wounds Stewart while Marvin falls dead. After this, Wayne learns that Miles is in love with Stewart. On the strength of being the man who shot "Liberty Valence" (Marvin), Stewart is nominated to run for Congress on a pro-statehood ticket. He learns that Wayne shot Marvin in the dark, but he is committed to the lie and lives with it, marrying Miles and going on to a brilliant career in Washington. The years pass and they return to attend the funeral of Wayne. Stewart tells the story to an inquisitive newspaperman. The latter refuses to use it, preferring to let the legend of the west remain alive. Stewart and Miles decide to retire and spend the rest of their days in the area.

X-RAY: This latest effort by John Ford is an off-beat western that contains action to an extent, drama, romance, and bits of comic relief, in addition to a worthy cast both as to quality and "name" value. The rough and tough days of the west of yesterday are well depicted here, and the story holds interest in fine fashion much of the time, although a bit of editing might have improved it even more. One of the bright spots in the picture is the characterization of Edmond O'Brien, whose performance should really create a favorable stir. He "steals" many of the scenes in which he participates. The direction and production are expert, and exhibitors could get an impressive reaction at the boxoffice. The screenplay is by James Warner Bellah and Willis Goldbeck, based on the short story by Dorothy M. Johnson.

TIP ON BIDDING: Higher bracket.

AD LINES: "An All-Star Cast In Another Great John Ford Tale About The Early West".

20th-FOX

The Purple Hills (142)

WESTERN 60M.

20th-Fox
(Associated Producers)
(CinemaScope) (De Luxe Color)

ESTIMATE: Actionful wide screen western.

CAST: Gene Nelson, Joanna Barnes, Kent Taylor, Russ Bender, Jerry Summers, Danny Zapien, John Carr. Produced and directed by Maury Dexter.

STORY: In the Apache Indian country of Arizona cowboy Gene Nelson kills outlaw John Carr, buries him, and heads for town to collect a large reward. Kent Taylor and his Mexican pal Danny Zapien find Carr's grave. Taylor, wanting the reward money, decides to claim he killed the outlaw. A band of Apaches friendly to Carr demand that Taylor find the man responsible for the killing, holding Zapien as hostage. Sheriff Russ Bender tells Nelson and Taylor they must visit Carr's grave and prove which one is the actual killer. They are joined by Carr's kid brother, Jerry Summers, and Joanna Barnes, daughter of the family who raised him. Summers is out to kill his brother's murderer, and Barnes intends to stop him. On the way out to the grave, Barnes is attracted to Nelson, but cannot understand his lust for money. They find Zapien's body in Carr's grave and the Indians about to attack. Taylor kills sheriff Bender and tries to turn Nelson over to the Indians in return for safe passage. Summers sides with Nelson. The Indians attack and Taylor is fatally wounded. He dies trying to provide a cover for the others. Nelson gives up thoughts of the reward for Barnes as Summers realizes that his brother deserved to die. The three ride off, the Indians defeated.

X-RAY: This action packed western should prove okay for the market intended and should fill out a double bill nicely. CinemaScope and color help and performances are satisfactory. The Arizona location site is helpful, while the story by Russ Bender and Edith Cash Pearl holds the interest well.

AD LINES: "Renegade Hideout, Apache Haven—Treacherous Land Ruled By Vengeance"; "Where Hate For Hate And Gun For Gun Scorched A Land Of Treachery."

20,000 Eyes (124)

MELODRAMA 61M

20th Century-Fox
(Associated Producers)
(CinemaScope)

ESTIMATE: "Perfect" crime meller okay dualler.

CAST: Gene Nelson, Merry Anders, James Brown, John Banner, Judith Rawlins, Robert Shayne, Paul Maxey, William O'Connell, Rex Holman, Ollie O'Toole, Bruno Ve Sota, Barbara Perkins. Produced and directed by Jack Leewood.

STORY: Investment counselor Gene Nelson has used retired racketer John Banner's stock as collateral for a personal loan used in a South American diamond mine in which he is a partner with James Brown. Forced by Banner, Nelson has to produce the money quickly, and plots the crime "so perfect that 20,000 eyes might not detect it." This involves Brown bringing some low-grade diamonds from the mine, substituting them for a genuine collection stolen from the local museum which he has insured for top money; then returning them to the museum and reporting them stolen. Things go according to plan, but the insurance company tells Nelson it will pay off in six or seven weeks. Banner, refusing to wait, threatens Nelson. Nelson, trying a double cross on Banner, tells him he has changed the beneficiary on the insurance policy, and Banner shoots him. Before he dies, Nelson kills Banner in a fight. His secretary, Merry Anders, who reluctantly joined in the plot, has fallen for Brown with whom she goes away.

X-RAY: This "perfect" crime meller is packed with suspense and is fast paced. The story by Jack Thomas contains many original and exciting twists, and performances are in the better category. Producer-director Leewood shows promise in his first effort, and the CinemaScope helps. The film will do nicely as part of the double bills.

AD LINES: "A 'Perfect Crime' Unfolds Every Terror-Shot Moment Of Its Intrigue and Suspense Before Your Startled Eyes"; "You Won't Believe Your Eyes — Each Minute So Accurately Planned — Each Step So Timed For Terror — Nothing Could Go Wrong!"

UNITED ARTISTS

The Magic Sword

FANTASY 80M.

United Artists
(Gordon)
(Eastman Color)

ESTIMATE: Magic and chills for moppet trade.

CAST: Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm, Liam Sullivan, John Mauldin, Jacques Gallo, Leroy Johnson David Cross, Angus Duncan, Taldo Kenyon, Maila Nurmi, Jack Kosslyn, Nick and Paul Bon Tempi, Ted Finn, Angelo Rossito, Dick Kiel. Produced and directed by Bert I. Gordon.

STORY: Evil sorcerer Basil Rathbone kidnaps Princess Anne Helm. Gary Lockwood (St. George) sets out to rescue her with the aid of an enchanted horse, invincible armor, and a magic sword provided by his foster-mother, absent minded witch Estelle Winwood. He is aided by history's seven bravest knights, brought back to life by the magic sword. Rathbone puts seven curses on the road to his castle, and each one takes the life of a knight, with only Lockwood left to free Helm. Winwood tries to brew new magic for Lockwood but uses the wrong formula, depriving him of all magic. He is captured by Rathbone and imprisoned, but is set free by people who have been reduced in size by Rathbone's evil spell. He attacks Rathbone's hideous dragon without the aid of magic, but Winwood hits on the right formula at the crucial moment. Helm is rescued, Winwood turns into a panther and slays Rathbone, and all the knights return to life. All ends happily.

X-RAY: Colorful special effects and magical moments enliven this fairy tale aimed at the moppet trade, which may find a few of the scenes a bit too frightening. Nevertheless, the kids should respond to the heroics, well played by a cast that seems to enjoy the spirited doings. Rathbone makes a delightfully evil villain and Winwood a funny witch, both outrageously overacting for the kiddies. Lockwood as the hero and Helm as the Princess are properly noble. Some of the minor roles are in less able hands, but Gordon keeps things moving, and some of the effects are quite good. If the little ones are of hardy stock, and television has probably prepared them for this kind of film carnage, they should have fun. Strictly for the matinee crowd.

TIP ON BIDDING: Fair program rates.

AD LINES: Spectacular Adventure . . . See The 25-Foot-Tall Ogre, The Two-Headed Dragon, The Most Fantastic Curse On Earth Or Below It"; "The Most Incredible Weapon Ever Wielded . . . In The Most Incredible Adventure Ever Filmed."

WARNERS

House of Women (163)

MELODRAMA 85M.

Warners

ESTIMATE: Prison meller for program.

CAST: Shirley Knight, Andrew Duggan, Constance Ford, Barbara Nichols, Margaret Hayes, Jeanne Cooper, Virginia Gregg, Patricia Huston, Jason Evers, Jennifer Howard. Produced by Bryan Foy, directed by Walter Doniger.

STORY: Shirley Knight, five months pregnant, arrives at a state reformatory for women to serve a five year term for being involved in a robbery though she claims to be innocent. Dr. Jason Evers helps to calm her, explaining that she will have her baby in the county hospital when the time comes and that she will be able to keep the child until the age of three, after which it will have to be taken by relatives or friends or given up for adoption. She adjusts to prison life, making friends with Constance Ford, who also has a child within the prison walls, and with Barbara Nichols, a hard-talking but soft-hearted ex-stripper. New warden Andrew Duggan runs the prison with an iron hand despite efforts of Evers and assistant warden Margaret Hayes. When the problem of what to do with Knight's child arrives, she can get no one to care for the child until she can get out, and the welfare people take him away. She hopes to get paroled before he can be adopted and is nice to Duggan when transferred to work in his home. Ford leads a riot when the child is taken from Knight, and Ford is put into solitary confinement. Duggan blocks the parole for Knight because she plans on taking a job far removed from the prison city. Her fuss results in a Duggan order separating mothers and children in the jail. Ford goes berserk when her child is killed in a fall from the prison roof, and she institutes a prison break, holding several matrons and the head of the parole board as hostages. As press and police arrive as well as the director of prisons, Ford decides to kill parole head Virginia Gregg but Knight tries to stop her. Evers does stop her and the revolt is over. Knight is paroled and reunited with her child as Duggan is ousted and psychiatric care is promised for Ford.

X-RAY: This is another woman's prison picture with the twist of having the children of inmates remaining with their mothers until the age of three. There is some drama, some suspense, etc., as well as a yarn that holds interest fairly well. There are also okay performances, average direction, and adequate production values. It should do okay as part of the program with perhaps some exploitation gimmicks helping at the boxoffice. The screenplay is by Crane Wilbur.

AD LINES: "A Gripping Expose of Life In a Women's Prison"; "A Thriller of Life Behind Bars".

Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.

The Music Man

MUSICAL 151M.

Warners
(Technirama)
(Technicolor)

ESTIMATE: Joyous, colorful musical gem.

CAST: Robert Preston, Shirley Jones, Buddy Hackett, Hermione Gingold, Paul Ford, Pert Kelton, The Buffalo Bills, Timmy Everett, Susan Luckey, Ronny Howard, Harry Hickox, Charles Lane, Mary Wickes. Produced and directed by Morton DaCosta.

STORY: Fast talking traveling salesman Robert Preston arrives in River City, Iowa, in 1912 to organize a boys' band. Actually, he doesn't know one note from another, but soon has the whole town excited about the idea. Librarian Shirley Jones is attracted to the handsome stranger but doesn't trust him, particularly when she finds that the music school from which he claims to have graduated doesn't even exist. Nevertheless, everyone loves the idea and for the first time, River City is a friendly, happy town. The instruments and uniforms arrive and it is time for Preston to sneak out of town with his ill-gotten gains, leaving the band in limbo. However, he finds he has fallen in love with Jones and can't leave. He tries to teach the band members how to play but gets exactly nowhere. A rival salesman, jealous of Preston's success, arrives in town to expose him, and the aroused citizens plan to tar and feather him. Refusing to run, Preston faces the outraged citizens, who ask, "Where is the band?" Suddenly, the kids arrive, resplendent in their new uniforms and carrying their instruments. Their belief in Preston and love of their new happiness enables them to screech out some semblance of the "Minuet in G," and the parents are delighted. Off they march to the joyous strains of "76 Trombones."

X-RAY: A happy hit musical is brought to the screen here in all its joyous glory and emerges as an entertainment gem for every type of audience. Meredith Willson's lovely score never sounded better, and Da Costa's production and direction keep things rolling merrily. Preston is all over the screen, singing, dancing, and acting with a vigor and excitement that is a joy to watch. He has recreated his stage role brilliantly. Jones is a tuneful heroine, and the rest of the fine cast perform quite well, but it is Preston's show from first to last and he ties it up neatly for what should be big boxoffice receipts. Musical numbers are lively and well-staged, and the whole thing has the nostalgic appeal of America's yesterday's when there was so little to worry about. Admittedly, it's corn, but magnificent corn that should bring smiles to the faces of all hand-clapping, toe-tapping audiences. Marion Hargrove did the screenplay from Willson's Broadway effort. The Legion of Decency has given the film a special family recommendation, and families everywhere will second that opinion. A special word should be said as well for The Buffalo Bills, who elevate barbershop quartet music a notch or two, and to little Ronny Howard, whose lisping Winthrop should win every heart. It's a musical winner all the way, and a personal triumph for Preston.

TIP ON BIDDING: Higher rates.

AD LINES: "All America Will Clap Their Hands And Tap Their Toes To The Happiest Musical Treat The Screen Ever Enjoyed"; "An Entertainment Gem . . . Greater than Ever On The Big Screen."

Samar (164)

MELODRAMA 89M.

Warners
(Technicolor)
(Filmed in the Philippines)

ESTIMATE: Interesting and colorful adventure yarn.

CAST: George Montgomery, Gilbert Roland, Ziva Rodann, Joan O'Brien, Nico Minardos. Produced and directed by George Montgomery.

STORY: American doctor George Montgomery is sentenced to five years on an island

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Lost Battalion—83m.—A-I 4897
Lover Come Back—107m.—U-I. 4895

M

Madison Avenue—94m.—20th-Fox ...4906
Magic Sword, The—80m.—UA 4927
Majority Of One, A—147m.—W8.....4888
Malaga—97m.—WB 4909
Man-Trap—93m.—Para. 4865
Man Who Shot Liberty Valance, The—122m.—Paro. 4926
Man Who Wagged His Tail, The—91m.—For. 4871
Mark, The—127m.—For. 4879
Mask, The—83m.—WB 4883
Midnight Story, The—89m.—RE.—U-I ..4870
Midsummer Night's Dream, A—74m.—For. 4899
Miracle Of Our Lady Of Fatima, The—102m.—RE.—W8 4871
Mr. Sardonicus—89m.—Col. 4873
Moon Pilot—98m.—Buena Vista 4901
Murder She Said—87m.—MGM 4902
Music Man, The—151m.—W8 4927
My Geisha—120m.—Para. 4922
Mysterious Island—101m.—Col. 4894

N

Nearly A Nasty Accident—86m.—U-I 4923
Night Affair—92m.—For. 4879
Ninth Circle, The—90m.—For. 4867
No Love For Johnnie—110m.—For. 4895
Not Tonite, Henry—65m.—Misc. 4871

O

One Plus One—115m.—Misc. 4867
One, Two, Three—108m.—UA. 4890
Only Two Can Play—106m.—For. 4908
Outsider, The—108m.—U-I 4895

P

Paris Blues—98m.—UA 4874
Pinocchio—86m.—Buena Vista—RE. ..4901
Pirates Of Tortuga—97m.—Fox 4874
Pocketful Of Miracles—136m.—UA ...4882
Premature Burial—82m.—A-I 4917
Prisoner Of The Iron Mask, The—80m.—A-I 4905
Pure Hell Of St. Trinians, The—94m.—For. 4879
Purple Hills, The—60m.—Fox 4926
Purple Noon—115m.—For. 4891

Q

Question Seven—107m.—For. 4876

R

Rawhide Years, The—85m.—RE.—U-I .4871
Reprieve—110m.—AA 4927
Risk, The—81m.—For. 4879
Rome Adventure—119m.—WB 4919
Roses For The Prosecutor—92m.—For. 4879
Roman Spring Of Mrs. Stone, The—104m.—WB. 4890

S

Safe At Home—83m.—Col. 4926
Sail A Crooked Ship—88m.—Col. 4897
Saintly Sinners—78m.—UA 4907
Samar—89m.—W8 4927
Sand Castle, The—70m.—Misc. 4867
Satan In High Heels—93m.—Misc. ...4923
Satan Never Sleeps—124m.—Fox 4914
Season Of Passion—92m.—UA 4875
Second Time Around, The—99m.—Fox 4882
Secret File: Hollywood—84m.—Misc. .4883
Secret Of Deep Harbor—70m.—UA ..4875
Sergeant Was A Lady, The—72m.—U-I 4866
Sergeants 3—112m.—UA 4903
7th Commandment, The—82m.—Misc. 4883
Seven Women From Hell—88m.—Fox. 4877
Siege Of Syracuse—97m,—Para. 4902
Silent Call, The—63m.—Fox 4885
Singer Not The Song, The—129m.—W8 4899
Six Black Horses—80m.—U-I 4918
Some Like It Cool—60m.—For. 4880
Something Wild—112m.—UA 4899
Splendor In The Grass—124m.—WB ..4866
State Fair—118m,—Fox 4918
Stopover Tokyo—100m.—RE.—Fox ...4870
Summer And Smoke—118m.—Par. 4885
Summer To Remember, A—80m.—For. .4892
Susan Slade—116m.—WB 4876
Sweet Bird Of Youth—120m.—MGM ..4913

T

Tender Is The Night—146m.—Fox 4898
Then There Were Three—74m.—Misc. .4909
Three On A Spree—83m.—UA 4866
Three Stooges Meet Hercules—89m.—Col. 4901
Throne Of Blood—105m.—For. 4892
Through A Glass Darkly—91m.—For. .4919
Thunder Of Drums, A—97m.—MGM ..4865
Time Bomb—92m.—AA 4925
To Hell And Back—106m.—RE.—U-I ..4871
Too Late Blues—100m.—Para. 4902
Tomorrow Is My Turn—118m.—For ..4911
Town Without Pity—105m.—UA 4875
Trunk, The—72m.—Col. 4873
Twenty Plus Two—102m.—AA 4881
20,000 Eyes—61m.—Fox 4926
Twist All Night—85m.—A-I 4917
Twist Around The Clock—82m.—Col. .4897
Two Little Bears, The—81m.—Fox. 4894

U

Underwater City, The—78m.—Col. ...4905

V

Valley Of The Dragons—79m.—Col. ..4877
Victim—100m.—For. 4911
View From The Bridge, The—110m.—Misc. 4907

W

Walk On The Wild Side—114m.—Col..4905
War Hunt—81m.—UA 4923
West Side Story—155m.—UA 4870
White Christmas—120m.—Para.—RE. .4865
Whistle Down The Wind—98m.—Misc. 4904
Wild For Kicks—92m.—For. 4912
Wild Harvest—80m.—Misc. 4907
Witches, The—74m.—For. 4891
Womanhunt—70m.—Fox 4922
Wonders Of Aladdin—93m.—MGM ..4881
World In My Pocket—93m.—MGM 4914

X

X-15—106½m.—UA 4885

Z

Zazie—86m.—For. 4915

SAMAR

(*Continued from page 4927*)

penal colony of the Philippines by the Spanish administration because he engaged in a duel wherein his opponent was killed. While not a prisoner, he is expected to utilize his skills as a doctor in the colony. On board the schooner are prisoners including Ziva Rodann as well as tyrannical Nico Minardos, who is to inspect the island installation run by commandant Colonel Gilbert Roland. The latter, they find, does not run the colony as a prison but rather as a colony, and this is resented by Minardos who orders Roland back to face a court of inquiry. Roland's wife, Joan O'Brien, is happy at the thought of returning to civilization, but Roland refuses to return, preferring to break with the administration and to take his people with him through the jungles, over the mountains, past attacking natives to a remote, almost mythical place found in a legend-like history of the island. Roland goes ahead with this despite objections from Montgomery, O'Brien, and Minardos and his men, who are forced to go along through bound. They face native attacks and Roland is wounded. Still they press on, and during another attack, Minardos helps keep the natives back while sacrificing himself. Eventually they do reach the fabled city and the freedom that they were promised looks as though it has finally arrived. A romance between Rodann and Montgomery seems to be in the offing.

X-Ray: The fact that this was filmed in the Philippines aids materially in making the adventure more colorful and more interesting. The use of the picturesque locale and its inhabitants, including tribes of natives, should heighten interest in the yarn. Performances are acceptable, and the direction is adequate, while the production values are impressive especially in terms of the numbers of people, what they do, and how they do it. The entry should wind up okay as part of the show. The screenplay was written by Ferde Grofe, Jr., and George Montgomery.

Ad Lines: "Thrilling Adventure in the Colorful Philippines"; "A Cast of Thousands In An Intriguing Adventure."

APRIL 18, 1962 SECTION THREE VOL. 67, NO. 18

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A-1

Cooperates With State On Tourist Stunt

THEATRE: **SW Virginia**
ADDRESS: **Harrisonburg, Va.**
MANAGER: **Edward Purcell III**

Each owner of an automobile in the State of Virginia received "A personal message from the Commissioner Of Motor Vehicles" recently with his privilege to purchase licenses for his car.

The message read: "Dear Licensee: Virginia's new Civil War Centennial Center, in downtown Richmond, will be a mecca during the remaining four years of the Centennial for interested Virginians and non-Virginians. This handsome building features a sound-color motion picture describing the War in our State on whose soil more than 60 per cent of the fighting took place. It also houses many interesting and educational exhibits, several of them animated by both light and sound. A prime purpose of the Center is to arouse interest in our National Battlefield Parks and other Civil War Shrines. Virginia will become more than ever host to motorized America seeking the historical, the beautiful and the recreational. You can make our highways ever safer by your personal pledge to set an example of careful driving and by appeals to others to make similar pledges. For the price of a postage stamp you can send this message to a friend or relative outside Virginia—an invitation to visit us during the Civil War Centennial and to enjoy a pleasant, safe journey. Sincerely, C. H. Lamb, Commissioner, Division of Motor Vehicles."

Since it is said that tourism is this nation's greatest industry, and although no one can actually count how much this means to the theatre industry, it certainly helps when touring visitors come through to your area. They will be coming through all of the states surrounding the Old Dominion—Virginia — coming from New England, and most of the states east of the Mississippi; and south of Virginia, and many states west of the Mississippi. They will come because many of the natives of these States, whether they participated in the Civil War as part of the Union or Confederate Armies, or have ancestors who fought in this conflict of brother against brother over what each thought to be right.

These tourists will stop in many states to reside for a night, or several days, and they will surely—some of them—attend the theatres where they stop. They will leave new dollars with the motels, hotels, restaurants, shops, stores, filling stations, garages, and all of these will help the theatres.

For this reason and because we thought this message to be both timely, educational and important that we cooperated in forwarding it to our patrons and helping make it available to their friends. It is timely because it is about an important, although sad experience in our nation's history; educational because it will give the people, both young and old, and incite through the media of motion pictures attention to events in our nation's history; and important because it requests that we drive safely and courteously wherever we are.

Everyone knows when they pick up a newspaper, or listen to a newscast on other medias that we have a great epidemic of crippling and death on our nation's highways. And this epidemic is killing potential, and regular theatre-goers.

It is our hope by cooperating in this civic undertaking to see you-all in Virginia—especially in the Shenandoah Valley.

Alderman W. E. Ward, Mayor of Weymouth, Dorset, England, recently presented a MOTION PICTURE EXHIBITOR Achievement Citation to John Tucker, manager, Odeon, Weymouth, for his entry in EXPLOITATION's 'Showman Of The Year' contest.

G | STUNTS-BALLY

NUMBER G-12

Serviettes In Restaurants

THEATRE: **Odeon,**
ADDRESS: **Jersey, Channel Islands.**
MANAGER: **L. A. L. Moneypenny.**

Showmanship in St. Helier in the Channel Islands is limited. Little away from the theatre publicity is permitted. Posters from one sheets to twenty four sheets are forbidden.

One effective way to get my programs to the public I have found is having overprinted paper serviettes in various colors and this I did when I played "The Innocents." These gave full program details and were distributed to three restaurants which are opened from 10 am till midnight and have a first class clientele.

This is not a new idea, but it is a proven one and does get patrons for my box office.

In addition, 60 bus bills were posted on the

James H. Velde, United Artists vice-president in charge of domestic sales, points to photos of "Taras Bulba" being shown to exhibitors and press across the nation by publicist Jim Denton. Looking on are Fred Goldberg, left, UA's executive director of advertising, publicity, and exploitation, and Bernie Meyerson, Fabian Theatres. Denton is taking a mobile promotion unit on the production to 18 U.S. and Canadian cities.

Jersey Motor Transport buses which are the only form of public tranport here and carry thousands daily to various parts of the island.

This is not an extensive campaign but it is just about as ambitious as local legislation allows.

NUMBER G-13
"Twist" In Concession Stand
THEATRE: **Shipyard Drive-In,**
ADDRESS: **Providence, R.I.**
MANAGER: **Langdon Wilby**

"Twist" contests to plug Columbia's "Twist Around The Clock" are becoming the order of the day; but we pu ours right in the concession area. Two stages were built about 18 inches from the floor; and nightly winners for six nights were entered in the final contest held on a Sunday night.

Prizes were a trophy given by Morty Miller, Inc.; "twist" shoes, six pairs, gvien by Tom McAnn Shoes; a season pass to the theatre; and a trip to New York with accommodations at the Savoy Hilton Hotel, also given by the theatre.

We received many promotions from four radio stations in the area; WJAR, WICE, WPRO, and WXTR. The contest was also mentioned on WJAT-TV. Most of the radio advertising was three weeks in advance with disc jockeys running contests giving out guest passes for prizes.

For display purposes, we had posters in Tom McAnn Stores in downtown Providence, two trophy stores, all mill outlets in the area and in many bowling alleys. Twenty thousand heralds were passed out in high schools, record hops, record shops, mill outlets and in downtown Providence.

Radio disc jockeys and several prominent businessmen acted as judges of the contests.

Business was above average; and the contest, held where it was right in the concession stand, is attributed to increasing concesion sales considerably.

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

Leon F. Blender and Milton I. Moritz, American International Pictures' sales and pub-ad chiefs respectively, check out itinerary plans of driver of 100-year old horse-driven hearse used to bally Los Angeles city-wide multiple opening of AIP's "The Premature Burial."

NUMBER G-14
Scots and Dogs Help Sell
THEATRE: **Gaumont**
ADDRESS: **Exeter, England.**
MANAGER: **L. J. Brinley.**

Though Exeter is very nearly as far as you can go from Scotland without leaving the U. K. we went all Scottish for the run of Walt Disney's "Greyfriars Bobby." For the opening night we invited the officers and their ladies of the local branch of the Caledonian Society and they mostly agreed to turn up in Highland dress (which the purists say should never be worn south of the border!) Prior to the screening they were entertained at a reception in the foyer with the real stuff—Highland Scotch, etc. Each lady was presented with a sprig of heather.

Guest of honor was Miss D. Marshall, a local dog breeder, who bred the star of the film and sold him to Walt Disney some eighteen months ago. She brought with her "Bobby's'" sister who was introduced to the guests. The evening was an enormous success and resulted in a good press coverage and many letters of appreciation.

1000 overprinted leaflets were distributed from door to door and in the street in connection with a dog spotters contest in which children were invited to give the names and telephone numbers of an owner of a collie, boxer, alsatian, corgi, spaniel and pekinese in the district. The first three correct entries received guest tickets.

A painting contest based on a scene from the picture drew 82 entries. The 12 best received a free seat to see the film. 644 special "Greyfriars Bobby" badges were distributed on three occasions prior to and during playdate. A pair of corgis were walked through the city wearing waistcoats carrying film and theatre credits.

Six window displays were fixed with the principal book shops. Two foyer displays, one with posters, stills and a goodly supply of heather and the other a tie-up with the National Society of Cruelty to Animals included a collecting dog rounded off a comprehensive campaign.

NUMBER G-15
Lobby 'Peep Show' Helps Sell
THEATRE: **Odeon**
ADDRESS: **Rutherglen, Scotland**
MANAGER: **C. Hayden Reed**

Having found peepshows so popular on previous occasions, it was a natural when I played Lion International's "A Taste of Honey". The peep show cabinet was placed in the foyer the week prior to playdate. This was decorated with stills from the movie, cut out photographs of newcomer Rita Tushingham, and a card reading "Have a foretaste of A Taste Of Honey" and giving playdate and times of showing. Stills from the film were placed inside the cabinet and my chief projectionist devised a simple apparatus for turning them over complete with a spring catch to ensure they returned to their original position having been seen by each patron. Small lamps were fitted inside the cabinet to light the stills. This proved to be a great attention drawer and a talking point.

This town is very road safety conscious and the county road safety offered to pay for the sites if I would print the following poster —"'Like Honey Life Is Sweet, So Driver Or Pedestrian Take Care When Coming To See A Taste Of Honey At The Odeon". These were placed at salient positions throughout the town.

A call on the editor of the Cambusland Advertiser resulted in him publishing a contest block featuring Rita Tushingham. Readers were asked to place in order of importance the eight listed qualities which lead to film stardom. The main prize was a food hamper with three Eversharp Ball Pen and Pencil Sets and six Eversharp Grip Tip Ball Pens for the runners up. There were 216 stage.

A number of window displays rounded up off the extensive campaign. Such a title is a gift to showmen and lends itself to tie-ups.

I | INSTITUTIONAL

NUMBER I-6
Fighting The "Opposition"
THEATRE: **State,**
ADDRESS: **Lebanon, Pa.**
MANAGER: **James E. Cole**

In an effort to fight back at the local tele-

(*Continued on page EX-408*)

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR BOOK SHOP

317 N. Broad Street Philadelphia 7, Penna.

Full Page Tieups Send Fox's "Fair" Into Orbit

NEW YORK—Charles Einfeld, 20th-Fox vice-president in charge of advertising, publicity, and exploitation, centered his New York campaign on the opening of "State Fair" at the Paramount on a full page ad in the New York Times stressing the fact that it was "a roadshow attraction being given to the public at popular prices on a continuous basis." This was three weeks prior to opening date.

Another full page in The Times was in cooperation with Macy's Department Store. This saluted the picture and carried several scenes from the film.

This in turn was followed by a half-page in association with Sam Goody, the record dealer, who plugged the record album of "State Fair."

Einfeld said he was going to keep this type of promotion up until the saturation spilled over on the premiere night.

COMPANY ASSISTS

PARAMOUNT reports that the midwestern premiere of "Forever My Love" at the Esquire was backed by one of the biggest advance promotional campaigns of the year. Filmed on actual locations in Austria, Italy and Greece, the picture was given a special invitational screening for leading European council generals and their staffs, foreign language editors, columnists, radio and tv executives, teachers and other thought leaders. All leading European airlines including Air France, Pan American, Lufthansa, Swiss Air and S.A.S., also sent representatives, as did many leading public and parochial schools. Special contests were arranged with radio stations and newspapers offering guest tickets and free copies of Jane Morgan's Kapp recording of "Forever My Love" as prizes. The recording also got heavy air plays over local radio stations. Window cards were distributed among leading department stores and newsstands, and table tents were used at top restaurants. A special tieup was made with the annual midwest flower shop whereby guest tickets to the theatre were awarded at the show and free flowers distributed daily at the Esquire.

WARNERS announced that 30 states will be represented by their leading high school bands in "The Music Man" National Marching Band Festival to be held on June 19 in Mason City, Iowa, hometown of Meredith Willson, creator of "The Music Man." The festival, the biggest and most elaborate event of its kind ever presented will salute the motion picture production of Willson's Broadway musical hit. Willson himself will be guest of honor at the festival, to be attended by more than 14,000 persons. The Society for the Preservation and Encouragement of Barber Shop Quartet Singing In America, Inc., announced a nation-wide "Music Man Quartet Contest" in connection with the forthcoming Warners release. This contest, to be conducted in all cities, towns and villages with SPEBSQA chapters will be for the best rendition by a local Barber Shop Quartet of one of three songs from "The Music Man". Co-sponsored by SPEBSQA and Warners the contest runs until July 1. A board of judges will be selected in each locality to select the winning quartet and the selection will be certified by SPEBSQA International Headquarters in Kenosha, Wisc. Local winners will receive special awards from Willson.

MGM in a tie-up with the eight Silverwoods Company Department stores, Los Angeles, are featuring tropical fashions inspired by "Mutiny On The Bounty". Display windows in each store are featuring actual props used by the cast in the film and decorations featuring color photographs from the production. The company management is awarding a prize to the store with the best display. MGM intends to use Silverwoods as model for tie-ups that will be made with department stores throughout the country when the film is released.

COLUMBIA is sending the unique art exhibition featuring paintings of "Barabbas" as interpreted by six distinguished American artists, on national tour following its New York City showing at Midtown Galleries. The unusual cross-country tour will start in Philadelphia at the Fidelity Philadelphia Trust Company before travelling to Chicago, St. Louis, Atlanta, and other cities.

COLUMBIA declared that the ad campaign behind "Experiment In Terror" would be powered by "the most ambitious point of sale television time purchase for any motion picture in the company's history". The tremendous television buy will be spearheaded by a broad national newspaper, magazine and radio promotional campaign aimed at

(Continued on page EX-408)

Top Showman Kessler Uses Stunts To Boost Gross Throughout Year

BAYONNE, N.J.—Nyman Kessler, manager, Stanley Warner DeWitt, one of three winners in MOTION PICTURE EXHIBITOR's "Showman-Of-The-Year" contest for 1961, in addition to his winning entry, submitted the following resume of his "added attractions" and "kiddie show stunts," which proved successful during the year.

Kessler was awarded a citation certificate for this entry, which is reprinted below for the benefit of other exhibitors who may have missed it, and who might profit from applying some of Kessler's ideas in their own situation.

Recent showmanship activities here included a Three Stooges' Fun-O-Rama kiddie matinee show. This consisted of our showing four different Three Stooge two reelers; plus five color cartoons; and the feature, "Smiley" and the giveaway of a Three Stooges' Comic Book. The kids certainly go for bargains. The more you give them the better they like it; and this combo, which was plugged by a special throwaway given out near the schools and in shopping bags at the super-markets, went over nicely.

One week before we played the cartoon feature, "Snow Queen," we gave out a 64-page Snow Queen Coloring Book free to each child. This helped boost our show during the giveaway, a Walt Disney cartoon and feature combination; and, of course, served as an advance plug for "Snow Queen", which had the voice of Bayonne's own Sandra Dee for the heroine character.

We duplicated the Three Stooges' idea with four different 'Little Rascal' Comedies, plus 10 cartoons, to equally satisfactory results.

Our annual School Supplies Grab Bag giveaway went over well this year, too. It was sponsored by a local sporting goods store. Each child received a sealed bag with each one containing about six different items in the school line. This is always popular, as well as useful, for the children.

We had a religious picture recently, "The Song Of Sister Maria", which we plugged with a special herald. We tied up with various Catholic Churches and they announced that this picture had an A-I rating from the Legion of Decency. We doubled it on All Saints Day with a dog picture, "Big Jeeter". which bore the same rating; and tied-up with a local dress shop for the giveaway of 15 "Sister Maria" dolls free to the 15 lucky children holding the lucky numbers. The merchant also used a display in the store advertising the giveaway as well as our play date on the picture. We also used larger ads than usual in the local newspaper to publicize these films as "First Run In Hudson County."

A novelty show which went over better than average was our "Parents and Teen Agers 3-Feature Program." This consisted of three older releases, "Summer Love," "Hound Dog Man", and "Going Steady." Our local newspaper gave us extra free space to publicize "Going Steady" as we gave them a special mat on this about the Inquiring Photographer asking the various stars of the picture about their ideas of young folks "going steady."

When we played "Pollyanna", we used punchy catchlines to boost this family-type picture. This was "Something Special Happened In Bayonne". About 1,000 of your neighbors got a wonderful lift when they saw 'Pollyanna' here yesterday. They forgot newspaper headlines, their bills, their pills and the tensions of the times as soon as they met that most considerate young lady named Pollyanna. They also met her friends on both sides of the tracks . . . sharing their various secrets . . . and recalling a rare feeling that is simply known as happiness. Their enthusiastic applause proved that this was the finest of Walt Disney's most joyous pictures. If you could ask our patrons yesterday about "Pollyanna", we are confident they would say, "This is something special. You'll be glad you saw it!" Enjoy it . . . and be happier for it!" We know this was a bit wordy and a lot of reading matter to crowd into limited regular theatre ad space; but the try plus word of mouth put this family show over for us in a terrific manner.

With all these type of shows we used special advance trailers to publicize them better than the average booking; and in many of these shows our candy concessions did above average, even though some of them did not go over as well as we wanted them to. But we keep punching all the time to blitz people out of their homes as much as possible.

We also had on a midweek matinee recently what we called the biggest entertainment bargain ever—a penny a cartoon show consisting of 25 cartoons for 25 pennies. Likewise, a spook and horror show for kiddies.

All of these 'added attractions' were attractively heralded by a 40x60 lobby board; by special heralds; etc., in addition to our special trailers.

"Who Shot Whom" Contest Aids "Liberty Valance" Dates

DALLAS—Paramount's "The Man Who Shot Liberty Valance" is the inspiration for a unique "Who Shot Whom" Contest being conducted by Interstate Theatres here in conjunction with Tom Thumb Supermarkets.

More than 250,000 entry blanks and imprinted grocery bags are being distributed throughout the greater Dallas area to promote the contest which heralded the opening of the film at the Palace.

Rules of the contest require entrants to identify the men who shot such noted Western figures as Jesse James, Wild Bill Hickock, Bob Dalton, Belle Starr and Joe Younger. Free guest tickets to see the film are being awarded to the winners.

COMPANY ASSISTS

(*Continued from page EX-407*)

creating wide-spread tv viewer excitement. For this purpose, Columbia has purchased adjacent time on every top-rated adult mystery-suspense show during early engagements of the film. Particular emphasis will be placed on the roducer-director role of Blake Edwards on "Experiment In Terror" since Edwards is well-known to television fans for his successful "Peter Gunn" series as well as the "Mr. Lucky" shows. The Henry Mancini 45 RPM RCA Victor single on "Experiment In Terror" is advertised currently in Cashbox, Billboard, and Music Vendor, and the RCA Victor LP album, "Music From The Motion Picture, 'Experiment In Terror' ", also by Mancini, will lead off with an ad in the New York Times. Other singles of the film's theme on Challenge and United Artists records will also be available for local promotions via music stores, radio, juke box and theatre lobby plays. In addition, Curtis Publishing Company, distributors of Bantam Books' soft-over motion picture edition on "Experiment In Terror" will give full cooperation in promotional campaigns in conjunction with the national openings of the film. Local Curtis representatives will aid in "Read the Book, See the Picture" promotions via point-of-sale tie-ins, theatre lobby displays and book store exhibits. The soft-cover edition features a colorful front cover, back-cover critics' quotes and full credits for the Columbia release.

UNITED ARTISTS in cooperation with Dell Publishing has distributed nationally an initial printing of 400,000 copies of "The Magic Sword" Movie Classic comic book based on the Bert I. Gordon motion picture. The comic book carries full credits and art work from the film.

PARAMOUNT has arranged major paperback book deals on all seven of its attractions set for release this Spring and Summer. The films and tie-in publishers are "The Counterfeit Traitor," "Hatari" and "The Man Who Shot Liberty Valance"—Pocket Books, Inc.; "My Geisha," Dell Books; "Escape From Zahrain," Fawcett World Library; and "Hell Is For Heroes," Bantam Books. Each of the seven movie-book tie-ups will be accorded special handling, with a full line of promotional materials available to exhibitors for use at the local level. Special efforts have been made to make book covers and illustrations approximate as closely as possible the approved advertising concepts for each attraction.

Displaying "Music Man" promotional material are, left to right, George Simkowski, field sales manager, Webcor, Inc.; Ernie Grossman, Warners exploitation-promotion manager; and Bud Doty, sales manager, Richards Music Corporation.

MGM and Cinerama Productions have set more than 2,000 individual items of advertising, publicity and exploitation material for "The Wonderful World of the Brothers Grimm" and "How The West Was Won." With individual campaigns for all media for advanced, the material includes 100 preliminary advertising layouts, complete kits for field men, color and black-and-white blow-ups for marquee use, 24 sheets and lobby displays, Cinerama trailer and crossplug trailer, group sales aids, special souvenir programs, facts booklet, album designs, music promotion, gift certificates, stationery, tie-ups, library kits, radio-TV spots, costumes and props for touring displays and study guides for school and college promotions. The overall campaigns will be launched immediately throughout the world on the biggest scale in motion picture history. Special exhibits of materials covering 3,000 feet of floor space set up for recent studio conferences will be maintained as a showcase for visiting exhibitors and the press.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of MOTION PICTURE EXHIBITOR.

The George Creegan Puppet Wagon, a stage show of puppets and magic built into a Volkswagen deluxe bus, began its 1962 drive-in appearances this Easter with Comeford Theatres, Scranton, Pa. Featuring TV appearances and city-wide ticket distribution by soft drink firms, the show has appeared in Basil Theatres, Buffalo; Interboro and Prudential Theatres in New York.

1962 EXPLOITATION INDEX

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FIGHTING THE "OPPOSITION"

(*Continued from page EX-406*)

vision station when they began taking two columns by full page length newspaper ads to plug their movies for the late show, I came back at them with several two columns x three inch ads ran two weeks apart on days that the local theatres ran small ads which made my "special ads" stand out that much more.

The first week I ran the following copy under our regular State signature: "Got TV-itis? Watching it more, enjoying it less—Try this remedy. There is nothing so entertaining, relaxing and enjoyable as an evening at the new State Theatre. We feature a new snack bar, a new giant Cinemascope screen, largest in Lebanon, the finest in film fare, and last but not least—friendly, courteous service. Respectfully yours, The Management."

Two weeks later, I came back with "How To Make Them Happy! Which applies to you? 1. Got a kid who's getting pesky? 2. Got a husband who ought to forget the office? 3. Got a social debt to pay? 4. Got a wife who complains she's a slave? 5. Got a boy-friend who won't get out of the living room? 6. Got a girl who's hard to date? Remedy: Take them out to the State."

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

FOR SALE

LEASE AND EQUIPMENT 300 seat only theatre in New Jersey town, approximately 30 miles from New York City. All in excellent condition. Write Box 234, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NEW EQUIPMENT

WEATHERPROOF MASONITE BLACK OR RED Marquee Letters, fit all signs. 4"—40¢ 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

REPLACE YOUR TIRED, OILSOAKED, SCRATCHED, CRACKED Lenses with brand new variable Superscope anamorphics—¼ original cost. Limited quantity, pair $195.00. S.O.S., 602 W. 52nd, New York 19.

REFRESHMENT SUPPLIES

FREE SAMPLE. QUIKWAY dry concentrate for fountain, Sno-Cone flavors, slush, etc. 1 oz. package makes 1 gallon for only 75¢. For free sample write QUIKWAY SYRUP CO., P. O. Box 4773, Baltimore 11, Maryland.

16MM FEATURES, ETC.

BUY, SELL, OR SWAP 16mm sound features, cartoons, comedies. HILF, 14-C, 1810 Bruckner Blvd., Bronx 72, New York.

SLIDES

SLIDES for coming attractions, announcements, etc. WHITLEY, 2123 Stanley, Fort Worth, Texas.

STILLS, PRESSBOOKS WANTED

MONSTER, HORROR, PSEUDOSCIENCE stills, pressbooks, posters sought: Chaney, Karloff, Lugosi, Metropolis, Just Imagine, Golem, Caligari, Nosferatu, Siegfried, Aelita, Buck Rogers, Etc., especially silents, serials. FORREST ACKERMAN, 915 So. Sherbourne Dr., Los Angeles, 35, Calif.

THEATRES WANTED

BUY OR LEASE by private party, indoor theatre, Southern California, population 5,000 or more. H. BRUMLIK, No. 10, 2711 W. 141st Place, Gardena, California.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

CLOSED U. S. ARMY BOOTH EQUIPMENTS—Projection and sound, from $895.00. S.O.S., 602 W. 52nd, New York 19.

COMPLETE BOOTH EQUIPMENTS from closed U.S. Army Theatres, projection and sound, from $895.00. S.O.S., 602 W. 52nd, New York 19.

RCA MI-9030 soundheads, rebuilt, $495.00 pair; new Holmes amplifiers $165.00; Imperial 65/130 generator, reconditioned, $425.00; Lenses and screens at rock bottom. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and adress. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER WANTED for leading independent drive-in. Located in ideal size deep South city. Excellent community for family man. Present employees know of opening. **BOX D411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, 42 years old, 30 years experience. Common sense in advertising, promotions, personnel and concessions. Desires asst. supervisor of concessions in Tennessee or Kentucky. Family man. Available for best offer. **BOX B418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, FILM BUYER and booker, 30 years experience in all phases theatre operations. Can furnish best references. Available at once. Will re locate. **BOX C418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, 14 years experience first run conventional and art theatres. Experienced all phases, including newspaper ads, booking, publicity. Married, and best of references. **BOX D418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED PROJECTIONIST, 30 years old, 2 years experience, married, sober. Write to **JESSE BRYMER, 616 Childers St., Pulaski, Tenn.** (418)

NEW THEATRE in Merrick, L.I., N.Y., seeking aggressive, publicity, promotional-minded man for art type operation. Theatre will be ready for occupancy about July 1. **Call GEORGE HATTEM, EV 4-0075, Brooklyn, N.Y., anytime after 2:00 P.M.** (418)

PROJECTIONIST AVAILABLE IMMEDIATELY. Ten years experience with drive-in and indoor theatres. Single, age 30, sober and reliable. Write **J. M. BRYANT, Dublin, N.C.** (418)

PROJECTIONIST, eight years experience, single, reliable, non-drinker, 30 years old. **WILLIAM R. HEDGECATH, 172 Washington Heights, Pulaski, Tenn. Phone: 363-4697.** (418)

EXPLOITATION MINDED MANAGER, same chain 15 years desires change in North or South Carolina. Would like to lease or partnership deal with independent. **BOX A418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

YOUNG MAN, 19, looking for training as projectionist. Part-time now, but after 6/30/63 will be able to stay full time or will relocate. **DAVID N. ALT, R.R. 2, Box 40, Owings Mills, Maryland.** (411)

MANAGERS, join fast growing organization. Paid hospitalization, profit-sharing, commissions. Drifters stay away. Write **ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, N. Y. Phone: SU 5-7607.** (411)

MANAGER-TOP FLIGHT PROMOTION-Advertising-Maintenance-Concession man needed for large year-round drive-in operation St. Louis area. Mid-westerner preferred. Fast growing organization. Good salary plus company benefits. Give full resume first letter **BOX A411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: EXPERIENCED MANAGER for new Philadelphia area drive-in. Exceptional opportunity for hard working man who can handle exploitation and M & R for delux drive-in operation. Write to **CLAUDE SCHLANGER, P.O. Box 146, Doylestown, Pa. Phila. Phone: WA 7-5850.** (44)

DRIVE-IN MANAGER, southern California area, wishes to locate in Nevada. Understands theatre, clubs and bowling. **BOX C411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTION SUPERVISOR wanted by small circuit in South. Must be thoroughly experienced all equipment, make repairs etc. Good salary and expenses to right man. **BOX B411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to — ***The A-MAN Corner*** **Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.**

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

(in Western Hemisphere)

Name . . . . . .

Title . . . . . .

Address . . . . . .

Your Holiday Entertainment Comes from The Mirisch Co. and UA!

FOR DECORATION DAY*

ELVIS PRESLEY IN "FOLLOW THAT DREAM"

PANAVISION® Color by DE LUXE

The Mirisch Company presents Elvis Presley in "Follow That Dream" co-starring Arthur O'Connell • Anne Helm • Joanna Moore Jack Kruschen • Produced by David Weisbart Directed by Gordon Douglas • Screenplay by Charles Lederer • Based on the novel "Pioneer, Go Home!" by Richard Powell Color by De Luxe • Panavision

FOR THANKSGIVING

ELVIS PRESLEY AS "KID GALAHAD"

Color by DE LUXE

The Mirisch Company presents Elvis Presley as "Kid Galahad" co-starring Gig Young Lola Albright • Joan Blackman Charles Bronson • Produced by David Weisbart • Directed by Phil Karlson Screenplay by William Fay Color by De Luxe

**Special Pre-release engagements set for Easter.*
And, of course, now booking all thru summer—including July 4th.

THRU UA

MOTION PICTURE

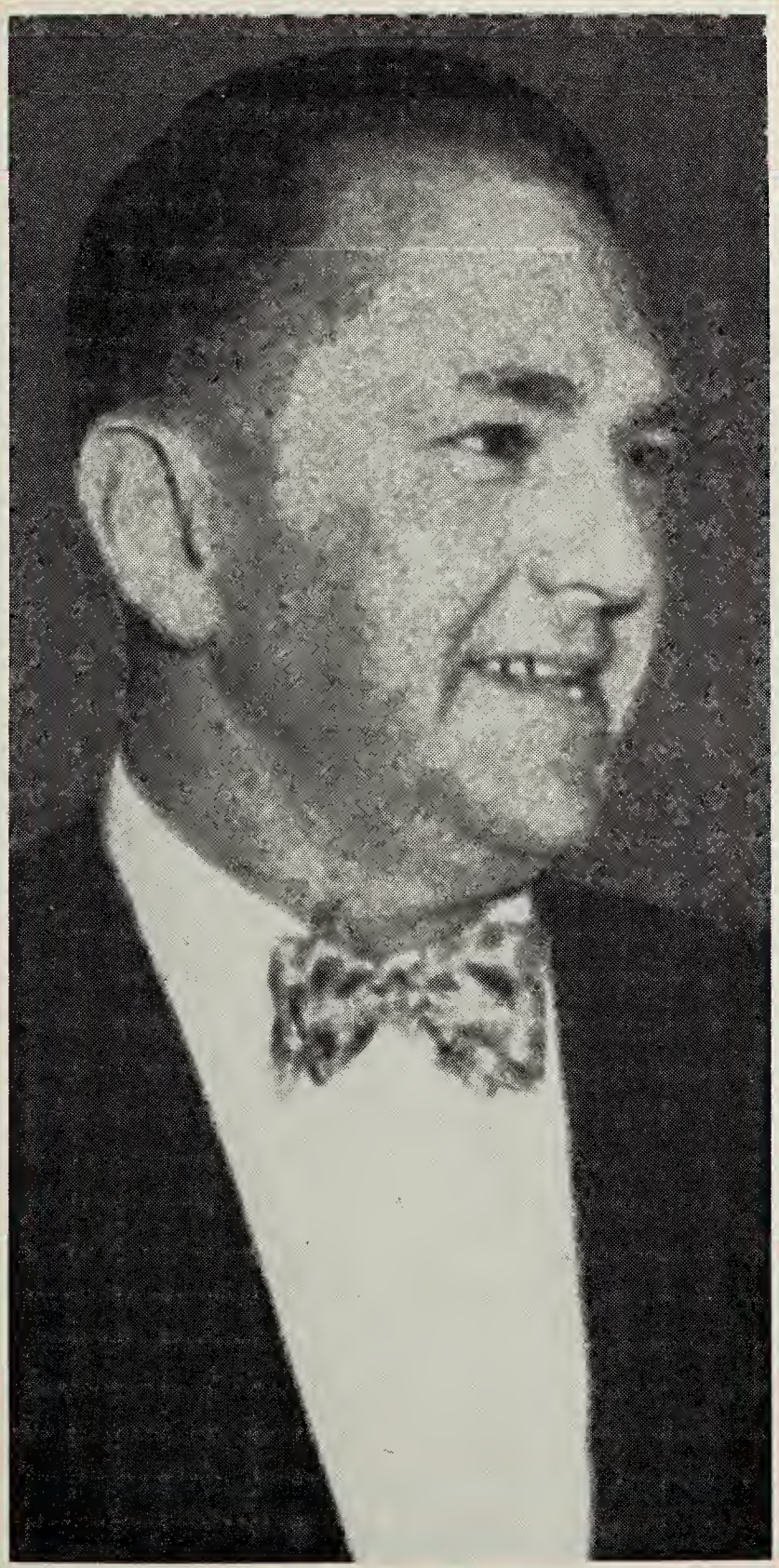
EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 25, 1962 | Volume 67 | Number 19

IN TWO SECTIONS • THIS IS SECTION ONE



Industry Toppers Launch New TOP

(See Page 6)

"U-Day" To Mark 50th Anniversary

(See Page 8)

James P. Clark, head of Clark Film Service and Philadelphia Democratic Party power, died in his sleep in Philadelphia last week. See story on page 6.

SHORTS TO BRIGHTEN ANY SCREEN . . . see editorial—page 3

April 16, 1962

TO THE INDUSTRY:

I am delighted to call your attention to one of the finest pictures our company has ever made:

Mark Robson's production of LISA.

It is difficult for me to recall when I have been more deeply moved by a motion picture. Mark Robson who gave us such films as FROM THE TERRACE, PEYTON PLACE and INN OF THE SIXTH HAPPINESS has done it again.

LISA is a uniquely "different" and emotionally thrilling motion picture of which the entire industry will be proud.

Sincerely,

Glenn Norris

Glenn Norris
General Sales Manager
20th Century-Fox

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: William M. Schary, 375 S. Crescent Heights Blvd., Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 67 • No. 19 APRIL 25, 1962

SHORTS TO BRIGHTEN ANY SCREEN

EXHIBITORS everywhere are well aware of the fact that the short subjects field in recent years has been extremely limited. In addition, distributors have called a halt to the official screenings of short subjects for review purposes in a great majority of cases.

MOTION PICTURE EXHIBITOR tries to see as many shorts as are made available, and with the ever-narrowing supply of good subjeets, the release of an outstanding short becomes something of an event.

We were recently privileged to see three Columbia subjects, a single reel "BALL PLAY," and two two-reel Musical Travelarks, "WONDERS OF PHILADELPHIA" and "WONDERS OF NEW ORLEANS." The excitement generated by these shorts in the screening room was comparable to that provided by a fine feature film and leads us to believe that exhibitors everywhere would do well to see them at their earliest opportunity. Take our word for it—they'll liven any program.

It would be impossible to adequately summarize "BALL PLAY." Let's just say that the gales of happy laughter that greeted this off-beat, hilarious subject should be music to the ears of every showman who wants happy patrons.

"WONDERS OF PHILADELPHIA" presents the "Cradle of Liberty" in beautiful color, with a spirited and mischievous musical score and an excellent narration. We may be slightly prejudiced in its favor (after all, Philadelphia is our headquarters), but we think audiences everywhere will react happily to it. "WONDERS OF NEW ORLEANS" does the same fine job for that fabulous southern metropolis. These are travel shows with tuneful difference.

The important thing is that exciting things are still happening on the short subject front, although it takes a bit more effort to track the top ones down than it did before. The showman who plans his program carefully for maximum audience appeal can't afford to ignore such subjects when they are made available. Make up a show with a top feature and shorts such as "BALL PLAY," "WONDERS OF PHILADELPHIA" and "WONDERS OF NEW ORLEANS," and you will be sure to please the vast majority of your audiences.

Laughter is infectious; happiness is contagious. It is our belief that you can start an epidemic of both with these Columbia short subjects. If this is the direction that new shorts production is taking, then we say, "Full speed ahead."

DAFFY DEFINITIONS FOR DIZZY FILM MEN

FROM THE DESK of Herman Levy, Theatre Owners of America general counsel, comes some refreshingly clever "Motion Picture Industry Definitions" that have provided plenty of chuckles around our office.

With the thought that you, our subscribers, might welcome a chance to laugh at some of this industry's foibles, we'd like to share them with you. Here then are a few excerpts from Mr. Levy's good-humored dictionary of common industry terms:

AVAILABILITY—A phony date which the exhibitor will not want and for which the distributor has no prints.

CONTRACT—A document, legal in pretension, the terms of which the exhibitor has no intention of meeting, and to which the distributor hopes the picture will measure up.

EXHIBITOR—A theatre owner who, if he would just ignore his overhead as the distributor does, could live in comfort forever.

GUARANTEE—A fixed sum which precedes a percentage figure, and aids in teaching multiplication.

FILM—A long narrow strip of cellulose on which is imprinted a guarantee of profit and entertainment, until it is exposed to the public.

HOME OFFICE EXECUTIVE—An experienced distributor whose brain starts functioning when he arises, and doesn't stop until he reaches his office.

DISTRIBUTOR LAWYERS—Men who get distributors out of a lot of trouble they never would have gotten into if it were not for the lawyers.

JACKSON PARK CASE—The goal of all exhibitors.

MONOLOGUE—An argument between an exhibitor and a branch manager, with the exhibitor trying to get "CLEOPATRA" on a flat rental.

Remember, keep smiling!

PIONEERS WITH HEART

QUITE BY ACCIDENT, we learned recently that Motion Picture Pioneers, that fine organization of industry veterans dedicated to helping their fellow industryites, have agreed to send a check for $125 per month for the rest of his life to an exhibitor who has met with financial reverses.

The gentleman in question was long a respected member of the motion picture community, but through no fault of his own came on rough economic weather and was unable to weather the storm successfully. He was not a member of Motion Picture Pioneers and had never contributed to that organization, but the heart of show business went out to him just the same.

It only proves again what a wonderful organization the Pioneers have, and the organization can only be as wonderful as the men who make it up. We always knew that show business had a big heart, BUT WE NEVER REALIZED QUITE HOW BIG IT WAS. We are proud to salute the Motion Picture Pioneers for a display of warmth, generosity, and just plain human good will that should make each one of us proud to belong to this industry.

Here is an organization that accomplishes things. Give them your wholehearted support. They have earned it.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TORONTO, ONT.

Thank you very much for your kind letter of April 4, 1962, enclosing your check for $100 and selecting me as one of the winners in the 1961 "Showman of the Year" contest. It would be impossible to find sufficient superlatives to express my thanks to you for the great honor which you have bestowed upon me.

The "Showman of the Year" contest conducted by your excellent publication is a wonderful incentive for all showmen in the motion picture industry. Your "Committee of 100" theatre circuit executives who have judged this contest must certainly be congratulated for their keen interest in the exploitation and promotional work of theatre managers across the nation.

The excellent campaigns published in your "Exploitation" section during 1961 were all of great assistance to me. I am certain each and every theatre manager and executive who read and study these excellent campaigns in your publication will receive wonderful ideas for executing future promotional activities.

It was a great thrill for me to find my portrait on the cover of the April 4 MOTION PICTURE EXHIBITOR. This is a triumphant achievement, and I extend to you my most grateful thanks.

VICTOR NOWE, Manager
The Odeon-Carlton Theatre

EDITOR'S NOTE: Congratulations, Mr. Nowe, and our thanks to you for keeping showmanship alive and vital in your theatre.

From ROSENBERG, TEX.

I read with interest your editorial in the March 20 issue of THE MOTION PICTURE EXHIBITOR entitled "WHAT TOOK YOU SO LONG." You are not talking to me because I have been complaining about these fast-buck pictures, as well as all other pictures made in bad taste, for four or five years. I think all exhibitors as well as the trade papers, should have been in this fight together for a long time.

Not only the nudist and burlesque type pictures, but many others that are loaded with sex, prostitution, etc., have ruined our general audience patronage. Families are eager to go to the movies, but like one parent said to me, they are just never sure what they are going to see any more. Naturally, they stay away, except on a Walt Disney picture that they know will not offend them. Not tv—but pictures in bad taste plus so many foreign-made pictures with stories that the American public are not interested in are driving away our patrons.

Speaking of fast-buck pictures, we don't show them in our towns. However, close by in Houston, there are two so-called art theatres that run all of them. I asked a very good friend of mine who is general manager of one of the big circuits of theatres in Houston why the downtown houses didn't do something about these two art theatres. He said they would like to very much, but they would come back on them and call their hand on all the sex infiltrated pictures that they have to keep running to keep their theatres open.

I have been in this fight for several years—writing distributors, Eric Johnston of The Motion Picture Association of America, and others, but so far all to no avail.

Yes, censorship is coming and sooner than we think, and with the exhibitors and others like me sitting back with their hands tied because nobody will listen. I am enclosing herewith a clipping from a Houston newspaper quoting Senator Baker of Texas who is running for Lieutenant Governor. This is nothing new, you see it frequently in the large newspapers, as well as church publications.

I appreciate your article, but I would like to repeat that the trade papers as well as the theatre people may have waited too long to be in this fight.

MART COLE
Cole Theatres, Inc.

EDITOR'S NOTE: The attached article was an attack on film immorality. We all belong in the fight against the fast buck, but let's not lose sight of the fine "adult" films that are also an important part of the movie scene. As for us, we will continue to battle both the fast buck and censorship.

From MOUNT STERLING, KY.

Your publication is excellent. Best way I know to keep up on films in one book.

TOM SUTTON, Manager
Joy Drive-In Theatre

From BROOKLYN, N. Y.

This is the greatest value I have ever come across. It gives me genuine pleasure to renew my subscription. Thanks a million.

AL KLEIN, President
Rogers Theatre, Amusements, Inc.

From BAYONNE, N. J.

In this mad age of commercialism, it's nice to know that some people are blessed with thoughtfulness and consideration. Just being chosen one of the SHOWMEN OF THE YEAR is enuf, but to be rewarded financially (by people whom I have never met) is something beyond the call of duty.

The Bread of Showmanship is sweet; with butter it tastes better . . . but with honey it tastes even sweeter. That's why I am thankful to you, and to the judges too, for the $100 check and for being selected one of the three men for this prize.

Again, thank you most kindly. Rest assured I appreciate it immensely.

I also enjoy reading your admirable, hard hitting, and punchy editorials each week, as you express yourself so courageously.

Good health . . . good luck . . . and more power to you, Mr. Emanuel.

NYMAN KESSLER
De Witt Theatre

EDITOR'S NOTE: Congratulations and continued good fortune and good showmanship.

From EL CENTRO, CALIF.

After reading the remarks made by Sid Pink and printed by you, I did not intend to renew my subscription as I thought it was pure bunk, but the SERVISECTION is more than worth the price so here is the money order. Please go to see one of those foreign made pictures before printing such malarky.

PAUL R. STEWARD
Projectionist

EDITOR'S NOTE: Unfortunately, we have to see them all. You may not agree with every story we print, but thanks for the final vote of confidence.

From CHARLOTTE, N. C.

Recently read your editorial "WHERE IS EVERYBODY" in March 7 issue of MOTION PICTURE EXHIBITOR.

All cities are not like Toledo, Ohio. I am speaking for Charlotte, N.C., only.

In 1930 Charlotte had (Pop. about 90,000): one vaudeville theatre, seven indoor movie theatres, no legitimate, no burlesque theatres, one radio station.

In 1962 Charlotte has (Pop. about 200,000): 13 indoor movie theatres, five drive-in theatres, one legitimate theatre, one colosseum, 10 radio stations, two TV stations, one ice rink, and more theatres to come. No double features except one grind theatre and drive-in theatres.

So it's not so bad here.

ERNIE TIPTON

EDITOR'S NOTE: Glad to hear that Charlotte's booming. Hope the theatres are getting their share.

From HINGHAM, MASS.

Please send me the REVIEW on "Colossus of Rhodes" listed on Page 4889. I have mislaid my copy of that page. This picture is put out by MGM, released 12-6-61.

Your REVIEWS give us small exhibitors the best in reviews.

DANIEL J. MURPHY
A Long-Time Subscriber

EDITOR'S NOTE: Sent! And thanks for the compliment. We try!

From DOYLESTOWN, PA.

You do an exceptionally good job with your trade paper. I look forward to every issue. Please start shipping all my theatres the MOTION PICTURE EXHIBITOR.

CLAUDE J. SCHLANGER
Budco, Inc.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Joan Lederer and **John Billingsley**, both of the United Artists home office staff, were married in Harrison, N.Y. She is in the sales statistics department, and Billingsley is manager of the reproduction department.

Eric Rose, managing director, Trans Lux Krim, Detroit, married **Susan Lyon**, of Cleveland, Ohio.

Obituaries

James P. Clark, Philadelphia trucking tycoon and one of the city's leading Democratic politicians, died last week. See story on page six.

Bertrand Kiern, 72, pioneer industryite in New Orleans, died at Hotel Dieu of cancer. He was owner of the Happy Hour, neighborhood theatre established in 1910. He engaged in a number of civic, business and social activities and his private charity work was far reaching. He is survived by his wife, one daughter, and a grandson.

Jack Kuhn, 51, member of MGM's home office publicity department, died in New York City. He had been with the company since 1927. He is survived by his wife, a daughter, and a sister.

John Marotta, 49, a co-owner of the Carman Drive-In, Guilderland, N.Y., died suddenly while driving his car on The Thruway near Amsterdam, N.Y. He is survived by three other brothers operating the drive-in and a garage business in Amsterdam, his mother, and sisters.

John T. Sauerborn, who for almost two decades had served as president-business agent of the Schenectady, N.Y., projectionists' local IATSE, died in that city after a lengthy illness. Retired for five years, he had been confined to bed for some time. His widow, a son, and a sister are among those who survive.

Mrs. Hall Wallis, 66, wife of the Paramount producer, known professionally as **Louise Fazenda**, died of a cerebral hemorrhage. She started in films in 1915 and was married to Wallis in 1927. In addition to Wallis, she is survived by a son.

Israel Chairs MPAA Group

NEW YORK—Arthur Israel, Jr., assistant to the president, Paramount Pictures Corporation, has accepted an invitation from Eric Johnston, president, Motion Picture Association of America, Inc., to serve as chairman of the MPAA solicitations committee. This committee was originally established in 1947 to review and analyze the many requests for charitable contributions coming to the members of the Association.

Barney Balaban, president, Paramount Pictures Corporation, served as the first chairman of the committee. He was succeeded in 1948 by the late John J. O'Connor, vice-president, Universal Pictures company.

O'Brien Leaves MGM

NEW YORK—John O'Brien, territorial manager of Chile for Metro-Goldwyn-Mayer since 1954, has resigned, effective immediately. He has not yet announced his new plans.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 23

AB-PT Net Decreases; Weather Hurts Films

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first quarter of 1962 was $3,042,000 or 70 cents a share, compared with the record level of $3,345,000 or 79 cents a share for the like period of 1961, Leonard H. Goldenson, president, reported.

In the first quarter, there was a net capital loss of $133,000 compared with a net capital gain of $3,914,000 in the like period of 1961.

First quarter profits for the ABC Division exceeded those of last year's comparable period, despite the unusually high costs caused by the numerous delays of the orbital space flight which was telecast on Feb. 20. Present indications point to continued improvement for the ABC Division in the second quarter as well.

As was indicated in the company's annual report, severe weather conditions that prevailed throughout the country, particularly in January and February, adversely affected theatre business in the first quarter. Goldenson pointed out that the motion pictures scheduled for release in the coming months look promising.

In broadcasting, the television network programs are currently maintaining high audience acceptance, competitive with the other networks. Plans are being set for the 1962-63 television season, starting this fall.

The company will begin color telecasting of several color programs over its five owned television stations starting this fall.

Network affiliates who have the equipment will be able to show these programs in color. This initial step in the field of color is being taken with the present expectation of an expansion of color telecasting in the 1963-64 season.

More than 1,000 leaders of exhibition in the U.S. recently saw John H. Stembler, left, president, Theatre Owners of America, and Marshall H. Fine, right, president, Allied States Association of Motion Picture Exhibitors, present a check to the Will Rogers Hospital, Saranac Lake, N.Y., to Spyros P. Skouras, president, 20th Century-Fox, at the testimonial dinner given by Allied and TOA to Skouras on the 20th anniversary of his presidency of 20th-Fox at the Waldorf-Astoria Hotel, New York City.

BROADWAY GROSSES

Newcomers Get Holiday Push

NEW YORK—The holiday boosted all grosses with several impressive newcomers opening, and a couple of new house records established.

"STATE FAIR" (20th-Fox). Paramount reported $51,000 for the second session.

"MOON PILOT" (Buena Vista). Radio City Music Hall, with Disneyland stage show, did $133,000 for Thursday through Sunday, with the third week estimated at $230,000, a new record.

"SWEET BIRD OF YOUTH" (MGM). Capitol claimed $33,000 for the fourth week.

"ALL FALL DOWN" (MGM). Loew's State announced $22,000 for the second week.

"EL CID" (Allied Artists). Warner garnered $25,000 for the 19th week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille stated the opening week would hit $55,000, a new house record.

"CAPE FEAR" (U-I). Victoria claimed the opening week at $29,000.

"JESSICA" (United Artists). Astor did $15,000 on the opening week.

"FIVE FINGER EXERCISE" (Columbia). Forum opened to $23,000 on the opening week.

"EXPERIMENT IN TERROR" (Columbia). Criterion had $29,000 on the second week.

"WEST SIDE STORY" (United Artists). Rivoli did $50,000 on the 27th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated that the 18th week was $39,000.

Marion Rebuilds Its Movie

MARION, MICH.—Citizens donated both cash and labor to restore the roof on the town's only motion picture theatre when accumulated snow caused it to collapse recently. Exhibitor Harry Ellis stated the Chamber of Commerce raised over $300; the Kiwanis Club donated $25; and various individuals also contributed; while four construction workers, temporarily laid off, put in several days' work.

Repairs were expected to be completed in time for an Easter reopening.

AIP Launches Drive

LOS ANGELES—Seven picture, 26-week bonus sales drive has been inaugurated among American International Pictures exchanges, it was announced by Leon P. Blender, AIP sales chief.

Drive, called the "Dave Melamed 'Lucky Seven' Sales Drive" after the AIP financial topper, will pay exchange employees bonuses on seven films during the ensuing six months, Blender said.

The seven bonus pictures are "Alakazam the Great," "Beware of Children," "House of Fright," "Journey to the Lost City," "Master of the World," "Operation Camel," and "Portrait of a Sinner."

Penna. Exhibs Hear Top Film-Men

New TOA Unit Holds First General Meeting; Levy, Stembler, Milgram Harling, Broumas Speak

PHILADELPHIA—Herman M. Levy, general counsel of Theatre Owners of America, told the first general meeting of TOA's new unit, the Theatre Owners of Pennsylvania, that "exhibition is an innocent victim of major changes in production and in distribution."

Levy told the TOP members, meeting at the Bellevue Stratford Hotel, that "the successful operation of all theatres will rest, not on moving up runs, not on day-and-date playing, and certainly not on competitive bidding," but that "only more product will do it."

He said that it was obvious that additional product would not come from the present sources of supply.

"It will have to come from new avenues, and those new avenues will have to be exhibition efforts in production and distribution," he said.

Other speakers addressing the TOP meeting were TOA President John Stembler; TOP President David E. Milgram; John Broumas, president of Maryland Theatre Owners Association; Phil Harling, chairman of the Joint Committee Against Pay TV; Walter Reade, Jr.; and Stanley Warner's Frank Damis who pinch-hit for Si Fabian, called away to design a new Latex bra, according to one wag.

Levy also said that distributors and exhibitors feel, in general, that all drive-in theatres reasonably close to conventional theatres are in competition with the indoor houses.

He said that when drive-in theatres take the position that they are not in competion with conventional theatres, they might feel that they should not be forced to bid competitively; rather, that they should be given day-and-date playing time with conventional theatres."

Levy said that the idea of drive-ins "playing first run day-and-date with conventional theatres has not, as yet, created a problem. It may well do so if the product market continues to tighten," he said. Levy told the TOP members that "whether the present sellers' market has been consciously or unconsciously created by production and distribution does not matter."

He said that the effect had been the same; that exhibition had become an innocent victim of the major changes in production and distribution. "There are just not enough playable pictures to go around," he told the exhibitors.

Milgram, president of TOP, told his fellow exhibs that there was a great need for organized effort in Pennsylvania. He said, "We are no exception to the campaign being waged to adopt state-wide censorship or some form of mandatory classification."

He said that "at least, now, we have a united front in pleading our case for self regulation.

"We must face the facts or continue to keep our heads in a hole in the ground. It is high time to forget the old hat inconsistencies, since the consent decree separated producer from exhibitor.

"We must all realize that we rock in the same boat together as exhibitors, yes, inde-

(*Continued on page 13*)

Atlanta Censors Ready Despite Court Decision

ATLANTA—This city's machinery for censorship, which stopped running when the Georgia Supreme Court declared the city ordinance unconstitutional, apparently can run at a moment's notice.

This was evident here when it was learned that while the censor's office is still operating, it is making no effort to review films and is waiting for the next step the city will take in defense of censorship.

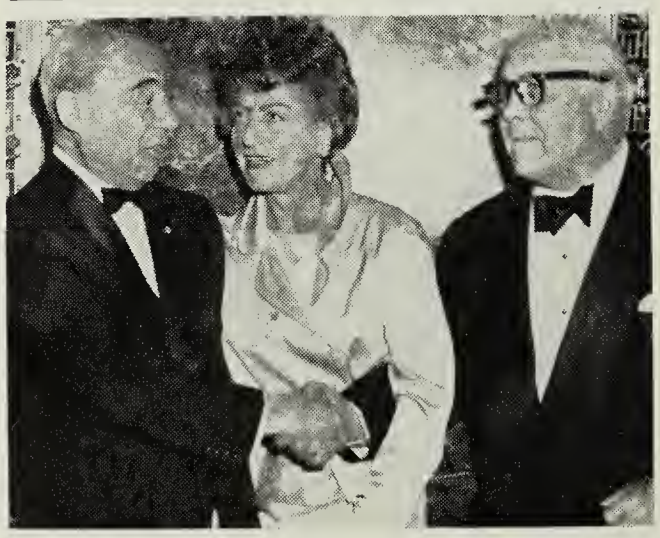
Observers here thought this would take the form of a petition by the city to the Supreme Court to rehear the case, a request that is seldom granted. An alternative would be for the city to write a new ordinance, but under the wording of the court's opinion, it appeared to be almost impossible to write a censor ordinance that would circumvent the decision.

Loew's Income Up In Half-Year Report

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the 26 weeks ended Feb. 28, constituting the first half of the current fiscal year, gross revenues amounted to $20,205,000. After providing for income taxes of $1,247,000 and depreciation of $1,505,000, a net income of $1,168,600 equal to 44 cents per share of common stock was realized. For the comparable period last year, gross revenues amounted to $17,553,000 and after providing for $1,156,000 for income taxes and $1,445,000, for depreciation, a net income of $953,700, equal to 36 cents per share of common stock was realized.

Net income for the second quarter was $640,200, equal to 24 cents per share, and for the comparable quarter last year was $549,900, equal to 21 cents per share.

Tisch also announced that during the current quarter, the sale of radio station WMGM for $10,950,000 was consummated. After deducting related income taxes of $2,810,000, a net gain of $7,630,000 was realized, equal to $2.85 per share.



Greeting each other at the recent charity premiere of 20th-Fox's "State Fair" at the Paramount, New York City, for the benefit of Medico-Care were composer Richard Rodgers, left, and Spyros P. Skouras, 20th-Fox president, while Mrs. Rodgers looks on. Rodgers received a plaque from the International Association of Fairs and Expositions.

Jim Clark Mourned; Was Phila. Power

PHILADELPHIA—James P. Clark, finance chairman of Philadelphia's Democratic City Committee, trucking executive, and principal owner of the Philadelphia Eagles, died here in his sleep last week of what appeared to be natural causes.

Clark, whose position in Philadelphia politics was second only to city chairman William H. Green, Jr.'s, had previously suffered from a heart attack in June, 1959.

The 62-year-old head of Highway Express Lines, a large trucking firm which he founded, rose from selling newspapers on Philadelphia street corners to become one of the most prominent Democrats in the state.

Clark's life was a Horatio Alger story all the way. Born in Pittsburgh in 1889, he moved to Philadelphia with his family at the age of five. When Clark was only 13, he left his newsboy's job to start a long and brilliant business career that eventually left him a millionaire and Democratic party power. After stints in a textile mill and steel mill, the aggressive Irishman bought a truck and expanded his interests in that industry into the Highway Express Lines, which operates in over half-a-dozen eastern states.

Clark was also head of Clark Film Service, which through the years took over the physical distribution of film and accessories for many of the area exchanges.

After a successful business career in trucking, Clark formed the "One Hundred Brothers," a group which purchased the Philadelphia Eagles football team in 1949.

Later, Clark spearheaded a movement to get harness racing approved for the city, and, with associates, formed the Liberty Bell Racing Association, the group that eventually was awarded the only racing franchise in the city.

Philadelphia's Mayor Tate said that Clark's death "is a great loss to Philadelphia and to me. James P. Clark contributed in many ways to the renaissance of Philadelphia over the past decade."

Clark is survived by his wife. The childless couple resided in a penthouse apartment at the Ritz Tower, in Philadelphia, and owned a 1,000-acre farm near New Hope, picturesque Bucks County artist's colony.

Group Boosts Family Pix

GRAND RAPIDS—The Federation of Motion Picture Councils at its annual convention here in a resolution committed itself to "the promotion of attendance at the motion picture theatre of parents and children together when the film is rated as 'family' entertainment." This action was inspired by the belief that "members of a family attending a motion picture together build family unity and tend to improve behavior in the theatre" and was intended to eliminate "confusion in the minds of the public as to the interpretation of a 'family' as compared to 'children's' rating applied to films."

The Federation gave a special award to Walt Disney's "The Parent Trap" as the outstanding family film of 1961.

A special award was also presented to Spyros P. Skouras on his 20th anniversary as president of 20th-Fox. The award was accepted for Skouras by Sol Gordon, of 20th-Fox.

JUNE 8 is U-DAY

marking the 50th ANNIVERSARY of UNIVERSAL PICTURES

And we're inviting EVERY exhibitor to join our celebration by playing some Universal product on EVERY theatre screen in the world on that day.

Your Universal booker is waiting for *your* call.

OUR GOLDEN JUBILEE OF HITS IS YOUR GOLDEN OPPORTUNITY FOR PROFITS

SPARTACUS ★ BACK STREET ★ LOVER COME BACK ★ THE OUTSIDER ★ FLOWER DRUM SONG ★ PHANTOM OF THE OPERA
CAPE FEAR ★ THE SPIRAL ROAD ★ LONELY ARE THE BRAVE ★ THE DAY THE EARTH CAUGHT FIRE ★ THAT TOUCH OF MINK

Universal Marks 50th Anniversary With World-Wide 'U-Day' On June 8

NEW YORK—Universal Pictures Company will mark the 50th anniversary of its founding on June 8 with "U-Day" celebrations throughout the world as part of the company's current observance of its Golden Anniversary year and its Presidential Sales Drive honoring Milton R. Rackmil, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, and Americo Aboaf, vice-president and foreign general manager of Universal International Films Inc., foreign sales subsidiary of Universal Pictures.

Exhibitors throughout the world will be asked to exhibit on their screen some Universal release on that day to help mark the 50th birthday of the oldest film company in the business. Universal Film Manufacturing Company was formed on June 8, 1912, at 1 Union Square in New York City by a group of film executives with Carl Laemmle being elected president.

The worldwide observance of "U-Day" on June 8 is one of a series of special events which Universal has developed for marking its Golden Anniversary. With some of the biggest box office attractions in its 50 year history being released during the anniversary year, the first 26 weeks has been highlighted by a Presidential Sales Drive in both the domestic and foreign markets in honor of President Rackmil under whose leadership Universal has reached the greatest financial successes in its 50-year history.

The first half of the anniversary year has already seen the release of "Lover Come Back" and "Flower Drum Song," which are well up among the company's all-time record grossers based on their early box office performances. The 26 week period is also seeing the regular release of "Spartacus," which is already the all-time U-I record holder on its limited roadshow engagements. Also in release during the first half of the year are "Back Street," "The Outsider," and "The Day the Earth Caught Fire."

Scheduled for domestic release during the final weeks of the Presidential Sales Drive are "Cape Fear" and "Lonely Are the Brave," and already scheduled for the second half of the anniversary year are "That Touch of Mink," "The Spiral Road," "Phantom of the Opera," and "If A Man Answers."

The impetus of the Golden Anniversary Year continues in the current production activities with five pictures before the cameras and in final stages of production including "The Ugly American," starring Marlon Brando; "To Kill A Mocking bird," based on the Harper Lee Pulitzer Prize novel and starring Gregory Peck; "If A Man Answers," starring Sandra Dee and Bobby Darin; "Forty Pounds of Trouble," starring Tony Curtis and Phil Silvers; and John Huston's production of "Freud." Scheduled to follow later in the year are "A Gathering of Eagles," starring Rock Hudson, and "The Thrill of It All," starring Doris Day and James Garner, all for release in late 1962 and early 1963.

Barrie Chase, featured in Universal's "Cape Fear," who is touring key cities on behalf of the advance promotion of the picture, is seen here in New York with Philip Gerard, eastern advertising and publicity director, and other home office executives. On the left is Jerome M. Evans, eastern promotion manager, and next to Miss Chase is Herman Kass, executive in charge of national exploitation.

Pickus In "Who's Who"

STRATFORD, CONN.—Albert M. Pickus, exhibitor of Stratford, Conn., and chairman of the board of directors of the Theatre Owners of America, has been listed for the first time in the new 1962-63 edition of "Who's Who in America."

Business Survey Sees Profits In Production

NEW YORK—The Value Line Investment Survey issued by Arnold Bernhard and Company, stated that "Hollywood is still a going concern" and voiced the opinion that the film capitol was not being pushed into "oblivion" by "an increasing tendency to film motion pictures abroad."

"Prospects for the months ahead are favorable," the survey reported. "The higher-quality motion pictures now in production or release suggest increased attendance at higher prices . . ."

The report continued that it saw no reduction in the number of features available for distribution; that competition from free television was believed to be leveling off; and that profits from motion picture production "can be expected to advance in 1962."

Value Line continued that "the shift in studio bosses from movie-makers to business men is another significant factor on the plus side of the ledger."

The publication looks for "consolidated earnings of the producer-distributor, as well as the exhibitors, to advance modestly this year." It adds that "the trend toward overseas production will intensify unless conditions in the U.S. undergo a metamorphosis which enables this country to compete for the production dollar. Whichever be the case, here is still another indication of the emergence of the profit motive in the policies of the U.S. motion picture industry and an important factor underlying our postulate that profits from motion picture production are in line for a significant rejuvenation in the years ahead."

Wage Bills Approved

ALBANY—Governor Rockefeller has approved two bills relating to the increase of minimum wage. These bills carry out the recommendation made by the Governor in his annual message to the Legislature and call for the increase of the state-wide statutory minimum wage from $1 an hour to $1.15 an hour on Oct. 15, 1962, and $1.25 an hour on Oct. 15, 1964.

Wometco Profit Rises; Further Growth Seen

MIAMI, FLA.—Wometco Enterprises, Inc., had a 29 per cent increase in sales and a 50 per cent increase in profits in the first quarter of 1962, President Mitchell Wolfson told stockholders at the annual meeting. Sales for the 12 weeks ended March 24 were $4.4 million, against $3.4 million in the comparable 1961 period. Net earnings were $449,088, up from $301,293 in the prior year. This was 41 cents per share against 27 cents a year ago.

Wolfson told the stockholders who attended the meeting at the Carib Theatre that the company "looks for a continuing growth trend in 1962, once again showing increases in volume and net earnings."

He noted that Wometco recently set up a vending affiliate in Panama and was planning to open a new theatre in Palm Springs, a shopping center in the growing city of Hialeah. In response to questions of stockholders, Wolfson said that art theatres are very profitable but that there is presently a "glut in this area and the company probably won't expand along this line. He commented also that there is a marked decline in second-run theatres and the decline is likely to continue since every theatre can now bid for first run films. "Today there are 22 first run theatres in Miami," a number Wolfson suggested was ridiculously high.

Construction on the Palm Springs Theatre is scheduled to begin in late June with Thanksgiving Day, 1962, as the target date for completion. This theatre will serve a heavily-populated and growing area.

Prior to the start of the business session the stockholders' meeting, a theatre-television presentation, "The Wometco Story," was shown to the more than 300 stockholders and guests. The show, which gave a photographic tour of the company's properties and facilities, was run on video tape from the WTVJ studio in Miami through the facilities of the Southern Bell Telephone and Telegraph Company and then sent via microwave relay for exclusive showing at the Carib. It is believed that this is the first instance of the use of theatre-television at a stockholders, meeting.

In other business at the meeting, all directors of the company were re-elected. These director are Wolfson, Frederick H. Schroeder, Louis Wolfson II, Jack Waxenberg, Richard F. Wolfson, Albert B. Bernstein, Frances Wolfson, and Van Myers.

"Lovers" Case To High Court

CLEVELAND—A notice of appeal to the United States Supreme Court was filed by Ephraim London, attorney, with the Court of Common Pleas in Ohio, in the conviction of Nico Jacobellis and the film "The Lovers."

Jacobellis was indicted and then convicted for possession of an obscene film and was fined $500 for possessing and $2,000 for exhibiting "The Lovers," with a prison sentence in lieu of the fines being paid. The conviction was upheld by the Court of Appeals of Cuyahoga County and the Supreme Court of the State of Ohio.

The fine has not been paid, pending the appeal to the higher court which now culminates in the request for hearing before the United States Supreme Court.

London's appeal is based on the issues that possession alone of a film, or other property, charged as obscene does not constitute a crime, as it violates the Constitution. Defense against the obscenity charges will also be presented.

UA Names Chasman To Ad Director Post

NEW YORK—David Chasman has been promoted to executive director of advertising for United Artists, it was announced by Fred Goldberg, executive director of advertising, publicity, and exploitation.

This post is newly created, the first step in a major reorganization of advertising, publicity and exploitation, instituted by Goldberg.

Although Chasman will still continue to be responsible for the administration and operation of world-wide advertising functions, his major responsibility will lie in the areas of creativity and closer collaboration with producers and their representatives.

"In today's changing market, it become vitally important to search out new and better ways of merchandising and advertising our motion pictures," Goldberg stated. "Mr. Chasman's function will be to discover and develop new sources of creativity and to apply them to the development of our advertising tools.

"This new post emphasizes United Artists' recognition of the importance of working even more closely with the creative people who produce our films, so that the advertising concept and results developed for a specific picture will represent the point of view of both the creators and the merchandisers.

"The executive director of advertising will now be able to begin the development of a campaign with the producers and their representatives even before production starts on a motion picture. This will enable United Artists to utilize the production period to develop material that can only be created and delivered while the cameras are rolling and the cast is available."

Prior to joining United Artists as advertising manager in 1960, Chasman had been an advertising executive with top national ad agencies, holding a series of key advertising posts with Grey Advertising, Inc., from 1953 to 1960, and the Monroe Greenthal Agency from 1951 to 1953.

Mort Hock has been appointed United Artists advertising manager, it was announced later by Goldberg. Hock has resigned his position as assistant advertising manager of Paramount Pictures, a post he had held since 1960, to accept his new assignment.

Md. Exhibs Elect Nolte

BALTIMORE—Allied Motion Picture Theatre Owners of Maryland announced that C. Elmer Nolte, Jr., managing director of F. H. Durkee enterprises, was elected president at an association meeting last week.

Harry C. Bondurant was named as new vice-president and Leon Black, treasurer. New directors are Meyer Leventhal, H. Vernon Nolte, J. Stanley Baker, Walter Gettinger, Jacob Levin, Louis Gaertner, J. Robert Gruver, and Victor H. Savadow.

Rosen On Foreign Trip

NEW YORK — Samuel Rosen, executive vice-president of Stanley Warner Corporation, leaves on a trip for the Far East, the Middle East, and some European centers on April 30. It will be a combined business and vacation trip. He will visit theatres, studios, and manufacturing plants and make an appraisal of opportunities and developments which may be of value to the diversified activities of the company.

Rosen will be gone about two months and will be accompanied by Mrs. Rosen.

Hartford Pay-TV Target Date June 1; Other Video Stations "Wait And See"

HARTFORD—The projected 10 million dollar pay-tv experiment on RKO General-owned WHCT-TV (Channel 18) here continues very much in the news, although target date, June 1, is still some weeks away.

Firstly, top news sources anticipate some 500 initial subscribers once America's first on-the-air pay-tv plan begins operations.

It is noted, moreover, that current motion pictures will probably comprise the bulk of the opening entertainment, the viewers to pay between one dollar and one dollar and a half per attraction.

A technical test of the Phonevision system, developed by Chicago's Zenith Radio Corporation, is currently under way in an estimated 50 metropolitan Hartford homes, majority of these residences, incidentally, belonging to station personnel.

As regards personnel appointments locally, it is understood that Bernard Hammond, public relations director at Avon Old Farms School for Boys, a preparatory school, has been retained by RKO General in a public relations capacity. WHCT-TV, preparatory to starting subscription sales in May, has reportedly dismissed its regular advertising sales force.

If anything, the specific, hard-core reaction by other Hartford television stations to the testing has been one of "Wait and See."

WHNB-TV has kept Hartford viewers mindful of its Monday-through-Friday 5 p.m. "Early Show" film program, with bus-cards and direct-mailing containing the message, "Recent purchases of post-1948 films never before shown in this area will bring a new era of entertainment for the whole family!"

Bingo—Legal Or Not? Depends On The County

COLUMBUS, O.—All charity bingo games have been ordered shut down in Miami County while charity bingo will continue in Lorain until there is a legal ruling from the city solicitor.

These actions came in the wake of an opinion by Attorney General Mark McElroy that charity as well as commercial bingo games are illegal. McElroy is a candidate for the Democratic nomination for governor in the May 8 primary.

Sheriff Robert Henning of Miami County ordered the closing of about 20 bingo games. He said the games were operated mostly in church, civic, and fraternal organizations. In Lorain, the mayor's audit committee for social games agreed that a city ordinance permits the games to operate. The ordinance allows 14 church, veteran, social, and fraternal groups to operate bingo in any form in the city of Lorain. However, a ruling is being sought from the city solicitor to clarify the situation.

McElroy said all bingo is a form of lottery and a violation of the state constitution.

Ministers For Integration

SALISBURY, N.C.—The Salisbury-Rowan Ministerial Fellowship, an interracial group, has adopted a statement calling for integration of local theatres "in the interest of moving forward in race relations."

It said "discrimination in our theatres" is one of the community's biggest "immediate problems" in the field of race relations.

"We believe," the statement said, "seating should be on a nonsegregated basis, and we pledge our good offices to accomplish this."

The association called on a Community Service Committee appointed recently by the mayor and the City Council to "not only to serve as a fair referee" in racial issues in the community but "also to take the initiative in seeking to provide equality for all members of our community."

It said it wants to "encourage all groups to exhaust the channels open through this committee before engaging in independent action."

Discussing plans for the release of the MGM-Cinerama production, "The Wonderful World of The Brothers Grimm," are Nicholas Reisini, president, Cinerama, and Benjamin Thau, vice-president, MGM.

FPCC Earnings Up

TORONTO—Famous Players Canadian Corporation earnings rose to $2,423,919 in 1961. They were $1,857,251 the year before.

The 1961 profits included 40 cents per share from the sale of fixed assets and marketable securities. In 1960, the amount was 12 cents per share.

President John J. Fitzgibbons, Sr., said that the "gratifying improvement resulted from adjustments which we have made in our business, including the elimination of unprofitable theatres and economies that have been affected and because we did not in 1961 have to absorb any cash losses on the operation of Telemeter." He said that the signing of Telemeter subscribers and responses to additions to the regular programs of the toll tv system are "encouraging."

Nev. Percentage Suit Filed

RENO, NEV.—Eight distributors have filed a percentage suit in the Second Judicial District Court of Nevada against Charles P. Leonard and Carson City Theatre Corporation, operating the Sky View Drive-In and the Carson, Carson City, Nev.

The suit was filed as a consolidated one by Paramount, MGM, 20th-Fox, Warner Bros., United Artists, Columbia, Buena Vista, and Allied Artists and asked for an aggregate of $12,162 in additional unpaid film rental, plus $4,048 for counsel fees.

The distributors are represented by attorney Frederick L. Hill of the Reno law firm of Goldwater, Taber and Hill, with Sargoy and Stein of New York, of counsel.

MCA Offers Full Decca Stock Swap; Decca Board Okays Pre-Merger Move

NEW YORK—Milton R. Rackmil and MCA President Lew R. Wasserman announced that MCA has offered to exchange their stock for all of the outstanding capital stock of Decca Records, subject to approval by 80 per cent of Decca stockholders having outstanding shares.

The proposed stock deal by the two companies could lead to a merger of Decca Records, parent company of Universal Pictures Corp., and the Music Corporation of America.

The following stipulations were attached to the stock swap: One share of new MCA convertible will be allowed for each share of Decca outstanding, with one-third share of MCA common per Decca share in addition; the preferred MCA stock will pay $1.50 annual cumulative dividend, and each share may be converted into one-half share of MCA common. The liquidation value per share of no par convertible voting preferred stock will be $32; it will also be called at $32 per share.

Following registration with the Securities Exchange Council, the offer will be submitted via a prospectus, to Decca stockholders for their approval. Decca's board of directors has recommended that the proposed deal be approved by its shareholders.

Fla. D-I To Iselin

ALBANY—The acquisition of the Trail Drive-In, Sarasota, Fla., was announced by Alan V. Iselin, president of Iselin Theatres, headquartered here.

The Sarasota drive-in is the fourth theatre in the Iselin group which includes the Auto-Vision and Turnpike Drive-In, Albany, and the Super 50 Drive-In, Ballston, N. Y.

In announcing the Florida acquisition, Iselin stated, "No one can fail to be extremely excited by the tremendous activity which is now taking place in the state of Florida, and I am very hopeful that I may further expand my operations in this state. We are planning extensive alterations and improvements in the Trail Drive-In Theatre to exceed $100,000 in cost, including an entire new entrance, marquee, and we are planning on doubling the size of the concession building and the installation of a modern cafeteria food establishment."

Robert Case, formerly manager of the Super 50 Drive-In, and at one time New York state district manager for Walter Reade Theatres, has been appointed general manager of the Trail Drive-In. Concession operation is being handled by Berlo Vending and Seymour Florin Enterprises of New York is handling the buying and booking.

Mirisch Names Livingston

HOLLYWOOD—Jeff Livingston has been appointed vice-president and national director of advertising and publicity of the Mirisch Company, it was announced by Harold J. Mirisch, president. He will assume the duties formerly handled by Leon Roth, who has formed his own company to produce films in association with the Mirisch Company.

Livingston's new appointment, which commences May 7, brings to an end a 15-year association with Universal Pictures Company where at present he is ececutive coordinator of sales and advertising.

New York's Cinema Lodge recently paid tribute to Dore Schary, Hollywood and Broadway producer, director, and playwright, for his outstanding contributions to American Jewry. He is seen receiving Cinema "Honor Scroll" from Howard Minsky, vice-president and program chairman, as Abe Dickstein, Lodge president, looked on.

AA Int. Shifts Execs

NEW YORK—A major strengthening and realignment of the executive staff of Allied Artists International Corp. was announced by Bernard J. Gates, vice-preaident and general sales manager of the company.

New appointsments include the promotion of Roger Sultan, former AA International manager in Chile to the position of assistant sales coordinator at the New York home office; the appointment of Americo Rosenberger to the position of Latin American division manager with headquarters in New York; and a step up to the position of Latin American supervisor with headquarters in Buenos Aires for Juan Carlos Mendez, former AA International manager for Brazil.

Juan Carralcassaz, former Brazilian southern division manager has taken over from Mendez as Brazil general manager, with Carlos B. de Mello moving in as Rio de Janiero branch manager. Appointed assistant general manager in Brazil is Joao Pita who will headquarter in Sao Paolo. In Chile, replacing Sultan as AA International manager will be Leon Nebenzahl as general manager.

B'nai B'rith Lodge Awards Annual Honors

NEW YORK—A large turnout at the Hotel Astor installed officers of New York's Cinema Lodge of B'nai B'rith. Dore Schary, Hollywood and Broadway producer, director, and playwright, was the principal speaker.

Schary was presented with the Cinema Lodge "Honor Scroll" for his contributions to the living arts and his continuing efforts on behalf of American Jewry. Howard Minsky, co-chairman of the luncheon with Robert K. Shapiro, presented the scroll to Schary.

Cinema Lodge officers installed by S. Arthur Glixon, first vice-president of District Grand Lodge 1 of B'nai B'rith, included Abe Dickstein, 20th-Fox, as president for an unprecedented third consecutive term. Other officers include vice-presidents Alex Arnswalder, Jack Hoffberg, Leonard Kaufman, Milton Livingston, Joseph R. Margulies, Howard Minsky, David Picker, Sol Rissner, Cy Seymour, Howard Shulman, Rabbi Ralph Silverstein, and Jack Weissman. Louis Wolff was installed as treasurer and Leonard Rubin as secretary. Trustees installed were Max Blackman, Julius Collins, Leo Jaffe, Marvin Kirsch, Joseph Maharan, Samuel Rosen, Herman Schleier, Hon. Arthur H. Schwartz and Karl Tausig.

A series of B'nai B'rith and Cinema Lodge awards were made for outstanding service during the past year. Dickstein received the President's Award; Rissner received the Membership Award; Arnswalder the Membership Retention Award; and Joseph B. Rosen and Rubin received awards for their chairmanship of Cinema's successful fund-raising drive of the past year. Joseph Ingber, Leo Jaffe, Joseph M. Sugar, and Max Youngstein received Cinema Lodge awards for their fund-raising efforts, and Rissner received a special Veterans Administration Award.

Gutman Joins Para.

NEW YORK—Leo A. Gutman has been appointed advertising manager for Paramount Pictures Corporation, it was announced by Martin Davis, director of advertising, publicity, and exploitation.

An executive with broad experience in the entertainment field, Gutman has resigned as director of advertising and sales promotion for Ziv-United Artists Television to accept the new post. Associated with Ziv for the past 15 years, he previously operated his own advertising agency in Cincinnati.

Paul N. Lazarus, Jr., left, is seen with Samuel Bronston at a New York City "21" press luncheon announcing the appointment of Lazarus as executive vice-president of the Bronston production company. Lazarus left for Spain this week with Mrs. Lazarus, and he will spend several months there for the Bronston company. Note: This photograph was incorrectly captioned in the previous issue of MOTION PICTURE EXHIBITOR.

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Litho U. S. A.

The NEW YORK Scene

By Mel Konecoff

SPYROS P. SKOURAS announced with pride the other day at a home office press conference that Carlo Ponti has agreed to produce a film, "The Condemned of Altona" (temporary title), based on Jean-Paul Sartre's play, which 20th-Fox will distribute throughout the world with the exception of Italy and France. He also announced that his company will distribute the forthcoming production of "The Leopard," a Goffredo Lombardo production, which will star Burt Lancaster, Claudia Cardinale, and Alain Delon, and will get started next month in Rome in color at a budget of five million dollars.

Ponti, who was present, announced that his film will star his wife, Sophia Loren, and Maximilian Schell, recent Academy Award winners. It is presently under way in Rome in black and white with a budget of three million dollars.

SEASONAL NOTE: Managers of the Newark zone of the Stanley Warner Circuit gathered last week in the Hotel Manhattan for a progress meeting regarding their "Spring Into Spring" drive, with all kinds of prizes at stake, including trips abroad, money, etc.

Our spy, Sam Erickson, no relation to the famous Paramount spy in "The Counterfeit Traitor," was on hand to cover prior to our arrival, and he reports that executive vice-president Sam Rosen urged the men and women not to worry about statements made by self-appointed censors but rather to watch the pictures and the advertising and keep the theatre's skirts clean. He felt that resistance to pictures has increased from a censorship viewpoint.

Harry Kalmine, vice-president and general manager, told the assemblage that past performances have been excellent, and he hoped that the good work would continue, which would mean more and more successful sales drives in the future.

Zone manager Charles Smakwitz was meeting chairman, urging attention to advertising and noting that this is the time to strike for patrons, especially as tv doesn't have the appeal that it once had. He asked that his men pay attention to theatre cleanliness, projection, sound, and all the other physical aspects of operation. Said Charlie, there is no such thing as hard sell or soft sell but rather smart sell and stupid sell. Theatremen must make the proper choice and follow through in these days of lack of proper product.

Advertising-publicity head Harry Goldberg noted that audiences were divided into three divisions, the top strata, the middle, and the lowest, and if theatremen aim for the middle group then business should be good. Look for a film's selling points and then follow through.

Smakwitz also lashed out at a lack of good pressbooks, a lack of proper pre-selling, and inadequate manpower in distribution, as well as in some instances of exhibition.

Edgar Goth, advertising-publicity head of the Newark zone, urged exploration and development of the special interest market. The manager with a limited budget, he also pointed out, should concentrate on tried and true sales methods.

Briscoe Speaks For U. J. A.

NEW YORK—Robert Briscoe, Lord Mayor of Dublin, will address motion picture and amusement industry leaders at their annual United Jewish Appeal luncheon which will be held at the Essex House on May 24. Milton R. Rackmil, president of Universal Pictures and Decca Records, will be honored at the affair.

The following statement was made by Lord Mayor Briscoe upon his recent arrival:

"My decision to visit the United States was strengthened by the opportunity to help save human lives by speaking in behalf of the United Jewish Appeal which, this year is especially concerned with meeting the pressing problems of expected heavy immigration to Israel and other lands. I welcome the opportunity to speak for this great humanitarian cause which is so wonderfully effective at rescuing victims of hardship and oppression and enabling them to start new lives in Israel and other countries."

Hutchinson Joins Ameran

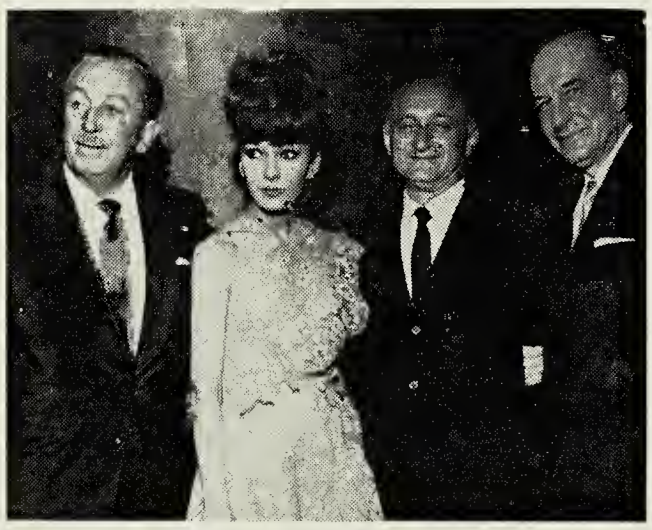
LONDON—Leading British art director Bill Hutchinson has been appointed art director of Ameran Films, it was announced by Charles H. Schneer, head of the production company.

In his assignment Hutchinson will develop designs and create sets for a program of major productions planned for 1962-63. The projects, now in active preparation, will be produced by Schneer for Columbia release.

Lester Rejoins NSS

ATLANTA — Charles Lester, National Screen Service district manager, has returned to his headquarters in the Atlanta office following a prolonged leave of absence, it was announced by Burton E. Robbins, NSS president.

Lester, who is now enjoying the best of health, has resumed his supervision of the Atlanta, New Orleans, and Charlotte offices of NSS. His return involves no managerial changes in the three offices under his supervision.



Dany Saval was at Radio City Music Hall, New York City, for the gala opening of Buena Vista's "Moon Pilot" in which she is starred, and the "Disneyland U.S.A." stage show. She is shown with, left to right, Walt Disney; Irving Ludwig, president, Buena Vista; and Russell V. Downing, president of the Music Hall.

Theatrevision Eyes 10-City Expansion

ROCHESTER, N.Y.—Plans to install Theatrevision in 10 communities in and around New York state are underway following the first test of the closed-circuit tv system at the Auditorium here, where audiences, paying $1.50 to $3 admission, saw "Gideon" on a large screen simultaneously with its presentation on the stage of the Plymouth in New York, where tickets were $7.50 top.

An opinion poll made by the Auditorium management showed that 80 per cent of the first nighters "definitely" or "probably" would go to see another theatrecast of a live Broadway show. Others were recorded as uncertain, definitely opposed, or of qualified opinions.

Walter Lowenthal, vice-president of the Dynamic Theatre Network, Inc., which owns Theatrevision, said the company is purchasing equipment for installation in a string of towns smaller than Rochester. All installations will be limited to cities on the eastern seaboard because time zone problems would logically preclude trying to link New York theatres with cities to the west, Lowenthal pointed out. The whole plan is based on the simultaneous feature, or the live telecast, he added, and therefore performances in the west would necessarily start too early to be practical.

While declaring that it is not the intention of the company to operate Theatrevision in so-called "theatre" cities, he said it was felt that Rochester falls into the Theatrevision category because it has no steadily operating legitimate theatre. While Rochester had as many shows last year as Detroit and Toronto, so far as it could be learned, Lowenthal said he thought that potential patronage in Kodak Town would still support the addition of four Theatrevision shows.

The first Theatrevision audience in Rochester, some 2,000 persons, brought out the fact that the folks were interested in but not excited over the results. The pollsters engaged by Dynamic Theatre said 11 per cent of the people who attended the first night said they "probably would not" attend another theatrecast, and two per cent said they definitely would not. The remaining seven per cent of the responses were qualified favorable and unfavorable, according to the report.

"Although the results have to be studied in more detail, the first measure of the audience's reaction is even more favorable than we expected," said Nathan Zucker, president of Dynamic. The company now will conduct an opinion survey of the general public to determine reactions of those who have not seen the theatrecast, for comparison purposes, Dynamic announced. It has been reported that Buffalo and Jamestown may be among the cities installing Theatrevision next season.

Para. Income Steady

NEW YORK—Paramount Pictures Corporation reports consolidated net income for the year 1961 at $5,668,000 or $3.35 per share, plus profit on sale of investments of $1,480,000 amounting to 88 cents per share, or a total of $7,148,000 or $4.23 per share based upon 1,688,531 shares outstanding at Dec. 30, 1961. The net income for the year 1961 would have been $1,147,000 or 68 cents per share higher had it not been for a change in accounting procedure for the amortization of research and development costs. Net income for the year 1960 was $7,026,000 or $4.20 per share on 1,673,231 shares then outstanding.

LONDON Observations

by Jock MacGregor

CONGRATULATIONS to Associated British Cinemas on putting on a really first rate showmanship promotion. Originally, they planned to preview Peter Rogers' "Carry On Cruising" aboard Britain's latest luxury liner, Canberra, in Southampton Docks, but technical hitches prevented it. Undaunted, they showed the film in the nearby ABC Theatre and then transported the audience for a cocktail party and lunch aboard this magnificent ship which will shortly make her first visit to America.

Where this junket differed from others lay in the fact the invitations went to the principal ABC theatre managers in London, Home, and Southern Counties to bring their local press representatives. Four Pullman Coaches were attached to the 9:30 am express from London and I joined David Jones, ABC and Anglo Amalgamated executives, and the stars, Liz Fraser, Sid James, Lance Perceval, and Kenneth O'Connor, for what was voted a "most enjoyable and productive day by the sea."

This was the managers' day and they were tickled pink at being able to give their local press contacts so lavish and entertaining an outing. Its success can best be gauged by the number of editors who found it possible to be away from their desks for the day—in all about 250 guests sat down to lunch. To gain the fullest coverage, every manager and his newspaper friends were photographed aboard Canberra with the stars. In turn, both Southern and BBC TV covered the scenes in Southampton.

It was a happy and enthusiastic party that joined the 4:30 train for the two hour trip back to town, and the managers and newspapermen I talked to were high in their praise for the junket. It went without a hitch and must have enhanced the individual manager's prestige and good will enormously, to say nothing of doing a wonderful pre-selling job for "Carry On Cruising."

I would like to add a special word of praise for Liz Fraser, who not so long ago was pounding a typewriter at Pinewood Studios. This dizzy blonde comedienne is a great trouper who doesn't seem to be able to say 'No' when it comes to help sell her pictures. Only the day before this junket, we had been in Glasgow for "A Pair of Briefs" premiere. Since then she has made several trips to the provinces. There are too few artists who will bother to help publicity these days and producers should consider this angle very seriously when casting.

FOLLOWING straight on the "Carry On Cruising" junket came the ABC Showmanship lunch, and the conversation was punctuated by stories of the landlubbers' adventures aboard Canberra—you might really have thought we'd been to sea for a week! Honored as top showman was Fred Vere of the Carlton, Boscombe, and having followed his career I now understand why his colleagues call him "Percy." To be honest, the penny only really dropped after Bill Cartlidge who obviously was not in on the joke had made several references to his perseverance getting him to the top. Reg Bowden of the ABC Westover, Bournemouth, was runner up. . . . It has been a week of showmanship activity. While in Glasgow I was able to officiate at a special presentation of one Silver and two Achievement Citations for campaigns published in MPE's Exploitation to C. Hayden Reed, manager, Odeon, Rutherglen. Presentations were made by Betty E. Box and Ralph Thomas, the successful producer director team of "A Pair of Briefs," and W. A. Hockman, Rank circuit controller. Also present were Rank Theatres publicity chief John Behr and A. J. Rockett, theatre controller for Scotland. Reed is the first Rank manager to receive a Silver Citation. . . . Cornel Wilde has signed to shoot the studio sequences for the three million dollar epic, "Lancelot and Guinevere," at Pinewood Studios after a location trip to Yugoslavia. He will star and direct with Bernard Luber co-producing. U-I will release . . . King Paul of Greece has conferred on Carl Foreman the Order of Phoenix and rank of Brigadier in the Greek Army for services to Greece through "Guns of Navarone."

Keep Detroit Beautiful Group Elevates Sweet

DETROIT—Fred P. Sweet, one of the most active theatremen in business, civic, and charitable projects, has been elevated to the post of first vice-president of the Mayor's semi-official Keep Detroit Beautiful Committee. For the past two years he has been on the KDB board of directors as well as chairman of the theatre subcommittee.

SWEET

Following recent annual elections, he was introduced at a large luncheon at the Veterans Memorial Building by KDB president Mrs. Gladys Smith, who said, "We are certainly pleased to have Mr. Sweet in this position. Like many committees of our nature, most of our volunteers are women. To have a man of Mr. Sweet's experience in both business and community projects will be of incalculable value to us."

Sweet is managing director of the Telenews, with which he has been for 18 years, subsidiary of Michigan Newsreel Company, Inc. Other activities include being secretary of Allied Theatres of Michigan, Inc., and chairman of its speakers' bureau. He is chairman of the theatre committee for Armed Forces Week. Since 1957 he has served as one of the crew of Variety Club of Detroit, Tent 5.

KDB Committee activates and coordinates over 1500 block clubs and associations.

PENNA. EXHIBS

(*Continued from page 6*)

pendent exhibitors and by this I mean the circuit as well as the one theatre man. We certainly do not want an organization that lends itself to snarling and baring of teeth and we certainly do not want members for lapel badge effort to yell, hip, hip, hooray.

"Here in the Philadelphia area, we have depended largely on a one man crusade. The ills of distributors practices, the evils of certain exhibitor practices, have been brought to light time and again by the "Exhibitor" weekly trade paper. Jay Emanuel has always called a spade a spade in his editorials, but we must go further. We need every man's support. We must have a champion in every exhibitor."

He urged the exhibitors not only to join, "but to become active in your time and effort, to make TOP the fully meaningful organization it can be. We are not an organization of big circuits or small, nor are we a conglomeration of 'haves' and 'havenots.' We are an association of progressive theatre men, big, little, circuit. The only difference in our problems might be their magnitude, for certainly what affects any one of us, must affect us all.

"If I sound over-enthusiastic over TOP and TOA, it is because I have learned from bitter experience in 39 years of exhibition that the voices of little men, though loud, individually, are often lost in the storm."

John G. Broumas, president of the Maryland Theatre Owners told the audience that he shared the thrill he experienced a few years ago when his own Maryland TOA unit was organized with the Pennsylvanians at the birth of their organization.

He said that he felt that organization was the only effective key to accomplish the objectives desired by the exhibitors. As an organization, he said that the Maryland TOA had accomplished only a small measure of what it would have liked to, but if they had not formed into a cohesive unit, they would never have been able to make the gains that they did.

"We have been able to go to our legislature and speak authoritatively against sales tax, against proposed increases in licensing fees, and in opposition to new forms of classification and censorship. It makes a tremendous difference, my friends, when you appear at a legislative hearing and say: 'I am John Broumas, president of the Maryland Theatre Owners Association, representing the majority of all the theatres in our state,' as against having to say: 'I am John Broumas of the Ritz Theatre in Baltimore,' and then have to stammer or hem and haw when the committee asks you whether other theatre owners agree with what you have to say."

He said that from here on out the TOP would find its combined voice would receive greater attention and respect in the state's legislative halls.

He urged the members to attend the coming national convention in Miami this November.

"You find yourself in the company of more than a thousand leading exhibitors from every state in the unit. You will discover that be they from Oshkosh or Broken Bow, Ypsilanti or Cripple Creek, they have the same worries as you do . . . how to get more pictures at more liveable terms, how to handle the do-gooders, how to get more people into the drive-ins on summer nights, wondering if they can play some of the new foreign films. You will find yourself drawn into huddles with other theatremen, and from them, you will pick up ideas that sound good for your home town."

He said that he believed wholeheartedly in the organization; that without it, "We Maryland exhibitors would be isolated individuals crying in the wind."

ALBANY

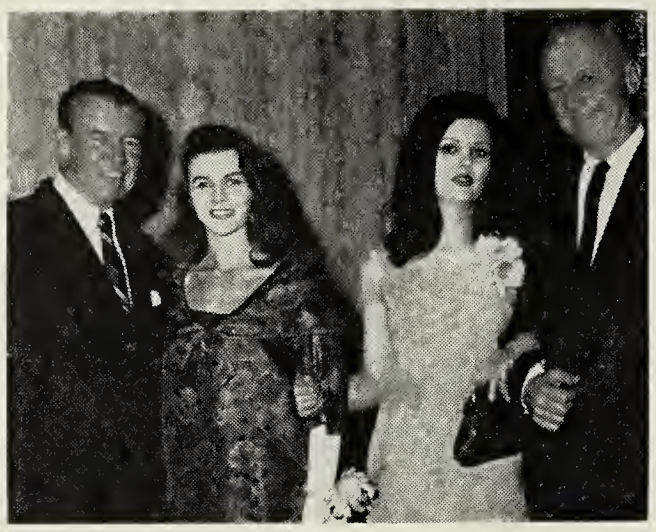
Schine's Glove, Gloversville, was one of the theatres spotlighting in its regular copy the Academy Awards "Oscarcast" and suggesting that readers tune in Channel 13, Stanley Warner owned WAST-TV, Albany. . . . The Menands Drive-In, Albany-Troy Road, operated by Joe Miller, advertised Richard Burton, "Eddie Fisher's Rival," in "Alexander The Great." . . . Eddie Segal, who managed the local Warner branch for about a year before it closed on Film Row, was in on behalf of Continental Pictures, for whom he now works out of Boston. . . . Herb Gaines, present WB boss here, arranged a special morning preview of "The Music Man" at the Strand. . . . The Klein Family's Hi-Way Drive-In, Coxsackie; and the Jericho, four miles south of Albany, have been giving out "Green Plaid" trading stamps as a promotion. . . . Fabian's Palace and Stanley Warner's Grand and Madison renewed for another year the privilege of reduced admission charge to Senior Citizens holding identification cards. There are over 800 registrants in this widely praised project.

ATLANTA

June Wilkinson, rising young starlet, made a six-day personal appearance tour along the Martin Theatres circuit in Georgia and Tennessee in connection with American International's "Twist All Night." She received a small golden key from the mayor of each town she visited, and was made a member of the Sigma Nu fraternity at Vanderbilt University while in Nashville. . . . Jim Frew, southern district manager, Continental Distributing, returned from a visit to the home office in New York. . . . The Atlanta Better Film Council held a hat style show. . . . Martin Theatres announced the sale of the President, Piedmont, Ala., to H. R. Richards. The Tom Jones Agency will handle booking and buying. . . . J. D. Housley, Dixie Drive-In, Lenior City, Tenn., is recuperating after a stay in the hospital there. . . . G. D. Baker, Sunset Drive-In, Morristown, Tenn., is hospitalized there following a heart attack. . . . Leon Benton, American-International, was in for a screening of "Burn, Witch, Burn" and a cocktail party for exhibitors and bookers. Jimmy Bello, sales manager, was host. . . . The local WOMPI held a Bingo party for the old folks at Highview Nursing Home. . . . At a luncheon of the WOMPI board $20 was raised towards purchasing Easter outfits for two girls in the family being helped by the club. . . . Tom Jones, the agency head, is a grandfather of a new grandson, Tom III.

BUFFALO

James Denton, special respresentative for United Artists, was in to do some tub-thumping for "Taras Bulba." Local motion picture editors were guests of Denton at luncheon and there was a cocktail party for exhibitors in the Statler-Hilton. Col. William Shirley, UA exploiteer, set up the program for the Denton visit. . . . Ben Weiner, UA special publicity representative, after aiding in the launching of "West Side Story" at Shea's Teck, left for Rochester and Syracuse to help promote the premieres in those two cities. . . . George Davis, treasurer at the Center, downtown Buffalo, is on leave of absence for a term with Uncle Sam's Army Reserve at Fort Knox. . . . Ronald Sherwood, who joined the Paramount service staff as an usher in August, 1961, has been appointed treasurer of the same house, succeeding Michael Martin, resigned. . . . Packed houses greeted the two performances of "California Calling," the musical-fashion show presented on the stage of the Paramount. The show was put on by the downtown merchants, in cooperation with the Courier-Express, which distributed the free tickets to the event. . . . Phil Thorne, manager, Playhouse, Canandaigua, has tied up with the local radio station and two big stores in the city in the form of a special 15-minute program every Saturday morning during which the Playhouse receives free plugs for the matinee performance, while the stores award 10 pairs of guest tickets to see the program. The tie-up helped considerably the Saturday matinee box office figures. . . .Sidney J. Cohen, president of Allied Theatres of New York State, Inc., with headquarters here, has sent out notices to members that a life insurance program is now available to all paid up members. . . .A general membership meeting was to be held in the Buffalo Variety Club headquarters, at which time a large number of new members were to be introduced.



Seen at the Dallas world premiere of 20th-Fox's "State Fair" recently were Raymond Willie, vice-president and general manager, Interstate Circuit; stars Ann Margret and Pamela Tiffin, and T. O. McGleaster, 20th-Fox division manager.

CHARLOTTE

A committe to investigate the "moral quality" of motion pictures being shown in Asheville, N.C., theatres were set up by the executive board of the City Council of Parents and Teachers. The committee was asked to be concerned especially about films being made available to children and young people of school age. It also was requested to look into advertising material announcing showing of films here. Mrs. Charles Millender was appointed chairman of the committee. . . . The National Association of Casualty Underwriters asked North Carolina State Insurance Commissioner Charles F. Gold at Raleigh, N. C., to approve a 40 per cent increase on bodily injury liability insurance rates for theatres in North Carolina. Under the proposal the rate would be increased from five to seven cents per admission. Gold scheduled a hearing on the matter.

CINCINNATI

Approximately 25,000 movie patrons voted in the local Academy Award contest which was sponsored by 41 area theatres in cooperation with WKRC-TV. . . . "Spook" shows on April 13 were very well received, and the demonstration of Karate by national champion Jim Wax added much to the atmosphere of "Karate, the Hand of Death," which played at the Twin Drive-In, during the weekend. . . . Joe Joseph has bought the Mur and Starlight Drive-In, Parkersburg, W. Va., from Charles Sugarman. . . . Walter S. Lewis has converted his Palace, Hyden, Ky., into a bowling alley. . . . James A. Conn, manager, National Theatre Supply, is convalescing nicely from major surgery.

COLUMBUS, O., NEWS—Extensive residential and commercial development is being planned for a segment of the Market-Mohawk redevelopment area within a few minutes' walk of the downtown theatre district. John Willison, city urban renewal director, said "definite interest" has been shown in three parcels, including sites for three 12 to 13-story apartments, a parking garage, and combined residential and business center. He said concrete proposals for these projects could be ready by July. . . . William H. Elder, Loew's division manager, was in Columbus for conferences with Sam Shubouf, manager, Loew's Ohio. . . . Ed McGlone, manager, Palace, held a Friday the 13th midnight twist contest in conjunction with "Hey, Let's Twist."

DALLAS

John S. Allen has resigned as southwest division manager for Metro-Goldwyn-Mayer and joined the H. J. Griffith organization as an administrative associate. Allen will make his offices here with Frontier Theatres. Griffith has also announced the resignation of Louis C. Higdon as vice-president and general manager of Frontier Theatres to devote his attention to personal interests. . . .James Denton, executive assistant to producer Harold Hecht and unit publicity man during the filming of "Taras Bulba" in Argentina, visited on a promotional tour in behalf of the movie. . . . An open house honoring philanthropist Karl Hoblitzelle, head of the Interstate Theatre Circuit was held at the Hexter Memorial Lighthouse for the Blind. . . . Frank X. Tolbert, columnist in the Dallas Morning News, brought to the attention of the nation the fact that Ben Hur, Tex., inhabitants had never read the book or seen the film. As a result, Interstate Theatres brought almost the entire town to Dallas to see the film and copies of the book were sent to the town. Now Tolbert is in Hollywood to see why Metro-Goldwyn-Mayer has not kept their promise to send a Ben-Hur chariot to the town to be placed in the town square. . . . Formal dedication ceremonies of the recently completed center for the Dallas Services for the Blind will be held May 13, according to Gordon McLendon, chief barker of the Dallas Variety Club. The building will stand in the memory of R. J. O'Donnell. The Dallas Women of the Motion Picture Industry have equipped the kitchen. The central assembly hall will be named in memory of Mildred R. Sack, wife of Alfred N. Sack, well known in local exhibitor circles.

DENVER

Denver theatre owners have formed a committee known as the Denver Committee Opposed to Pay TV and elected Tom Smiley, president, Wolfberg Theatres, as chairman, and Mrs. Vera Cockrill, owner, Denham, secretary-treasurer. Marcus Cohn, Washington, D.C., was retained as legal counsel to try and forestall efforts of a local tv station to put into service Teleglobe pay tv on a three year trial basis. . . . The Fox, Denver, put on a one day experiment of grand opera offering "Aida" and "Madame Butterfly" for the single day on a continuous performance basis. . . . "West Side Story" is slated to follow "El Cid" into the Denham. . . . Seven-foot-four-inch Dave Land, 16 year old giant featured in Look magazine, will be footman at the Denver during the showing of "State Fair." Decked out in western garb, the lad will surely be head and shoulders above the crowd. . . . Ralph Batschelet, managing director, Fox Mayan, will be m.c. at El Jabel's big "Night in Mecca" blowout in the 15,000 seat Coliseum May 5.

"How I Would Sell . . .

JULIUS CAESAR

LOBBY displays featuring scene stills and star-power are sure to grab considerable attention for the star-studded Shakespearian epic, a natural for school tieins.

Big MGM Reissue With All-Star Cast Offers Many Tieups

An Exclusive **SHOWMANALYSIS** *Prepared by—*

JACK SAEF, Advertising Department
New England Theatres, Inc., Boston, Mass.

SAEF

ABOUT THE AUTHOR • Jack Saef, native Bostonian, has been associated with motion picture theatres for the past 36 years. Starting as an usher in his home town with Publix Theatres, he worked his way up through the ranks to position as manager. He covered several assignments throughout the United States for Paramount-Publix as front house operations man, during which time he participated in the opening of several of the nation's top de-luxe movie houses. His cross-country trek led back to Boston where he was assigned to exploitation in the New England area for the national chain. He was a pioneer in utilizing radio broadcasting for the exploitation of motion pictures. During his career as a press agent he has been associated with exploitation and promotion of the show world's top film and footlight personalities. For 25 years he has been involved with advertising and exploitation for New England Theatres, Inc. Jack is also active in all endeavors which benefit children, including Cerebral Palsy and Jimmy Fund campaigns.

In recent years the so-called "reissue"—"re-release"—"encore hit"—"proven picture" features have taken a very definite and important position on the film booking schedules of most movie houses throughout the nation. It may be because of the dearth of available product that the reissue film has assumed this position of prominence. In some instances, an enterprising exhibitor's efforts in exploiting a reissue bill into a box-office success inspire others to get on the band wagon in an effort to cash in on the popularity of this particular combination of attractions. A recent example of such a very successful combination of reissue films is "IVANHOE" and "KNIGHTS OF THE ROUND TABLE." Then, there is the showman who, after carefully checking over all available films, feels that he can do better by searching out a strong reissue feature which has all the elements of a potential hit at the box-office.

A film boasting a classic story, all star cast, lavish production, action, spectacle, romance, and great direction certainly offers the potential which, enhanced by carefully planned advertising, exploitation, and promotion, could once again establish itself as a big box-office hit. Such a film is Metro-Goldwyn-Mayer's reissue of Shakespeare's "JULIUS

which listed all pertinent information on the picture. This in turn was immediately followed up by advance stories in the Sunday and daily press announcing the forthcoming special engagement of "JULIUS CAESAR."

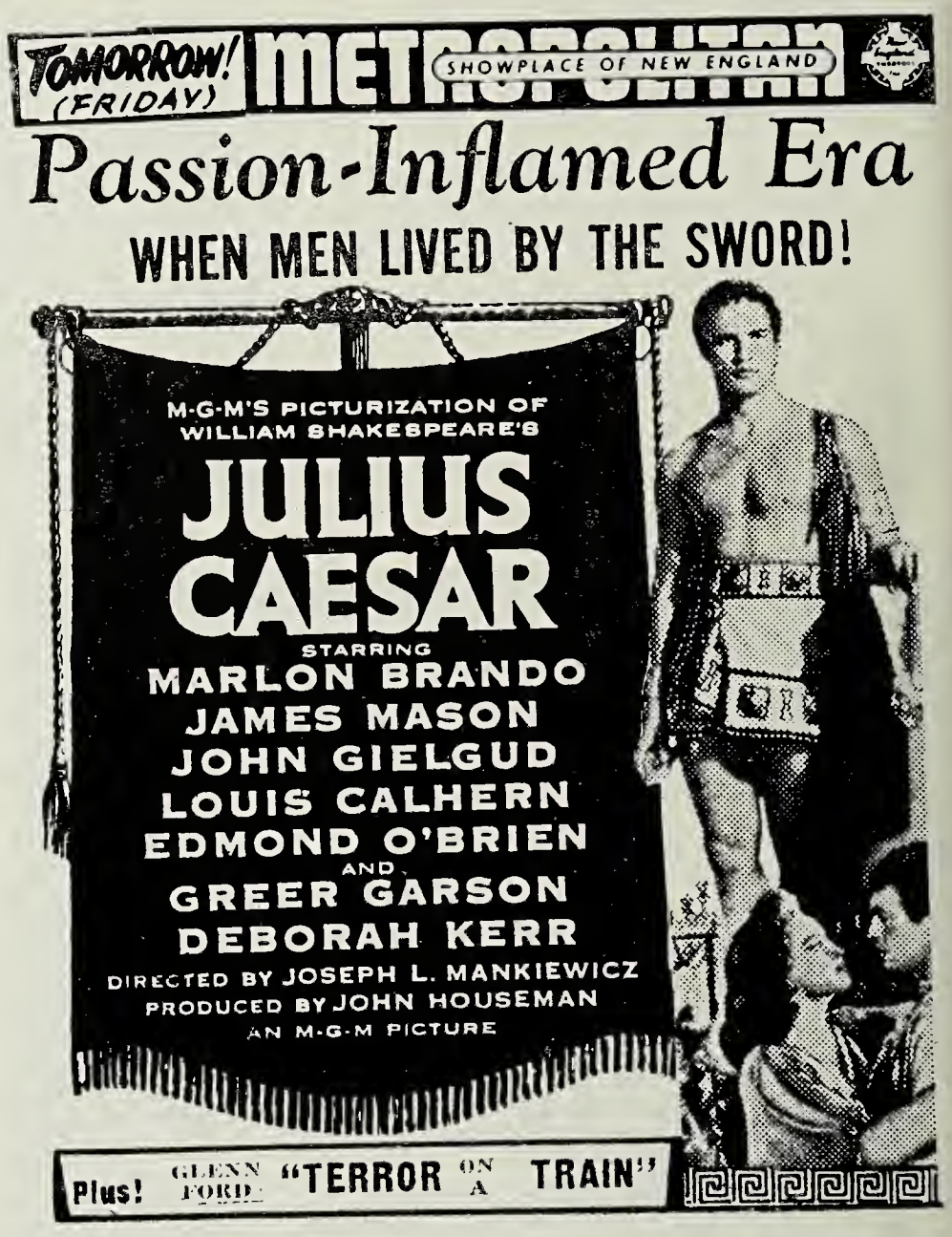
The results from the student appeal campaign were most gratifying. Calls and inquiries flowed in from the greater Boston area as well as from other nearby New England states, with comments indicating that bus loads of students would attend the engagement of "JULIUS CAESAR" at the Metropolitan Theatre.

Our sales campaign to the general movie public started in the amusement pages of the Sunday papers a full week ahead of the opening. Two and three column photo breaks and story promotion heralded the coming of the picture. The publicity campaign carried through with more picture and story promotion in the daily press. The free lineage publicity led up to the appearance of our first display ad which appeared in the form of a two column "class" ad the morning before opening. The evening papers of the same day carried a four column "action-spectacle-all star cast" display ad. On the opening day, the morning papers carried the four column ad release and the evening papers printed the alternate two column ad. We also released a special display ad on the opening day to the largest circulated daily college publication in our area.

By careful planning of our publicity and advertising campaign, we felt that we had gained our objective of maximum coverage at a minimum cost.

Naturally, the theatre itself was covered by advance screen trailers and special display posters which sold the magnitude of "JULIUS CAESAR" and its all-star east. Incidentally, colleges having school broadcasting facilities made mention of the attraction, playdate, and theatre to the students.

We strongly urge all exhibitors who play this attraction to make a careful study of the excellent ads and material available in MGM's press book.



ABOVE, another ad stressing the film's wide appeal. BELOW LEFT, James Mason and John Gielgud as the conspirators Brutus and Cassius. BELOW, a poster that makes a perfect handout for posting on school bulletin boards.

METROPOLITAN THEATRE
STARTS FRIDAY, MARCH 30

WILLIAM SHAKESPEARE'S

JULIUS CAESAR

AN M-G-M PICTURE STARRING

MARLON BRANDO
DEBORAH KERR
JAMES MASON
GREER GARSON
JOHN GIELGUD
LOUIS CALHERN
EDMOND O'BRIEN

And A

CAST OF THOUSANDS

TOMORROW! (FRIDAY)

METROPOLITAN

SHOWPLACE OF NEW ENGLAND

LAST DAYS! HAYLEY MILLS "WHISTLE DOWN THE WIND"

THE CAST OF THE CENTURY IN THE COLOSSUS OF CINEMAGIC!

LUSTY, LAWLESS ROME...

Where TRAITORS Vied With HEROES For The POWER AND GLORY OF AN INFAMOUS EMPIRE!

M-G-M presents

MARLON BRANDO · JAMES MASON

JOHN GIELGUD · LOUIS CALHERN

EDMOND O'BRIEN · GREER GARSON

DEBORAH KERR · CAST OF THOUSANDS! in

JULIUS CAESAR

Directed by JOSEPH L. MANKIEWICZ · Produced by JOHN HOUSEMAN

Plus! GLENN FORD "TERROR ON A TRAIN"

ABOVE, an ad that clearly indicates more general appeal than that of Shakespeare alone. Note appeal to action fans. LEFT, Marlon Brando in the famous funeral oration.

CAESAR." We felt that we had a multi-million dollar production with one of the greatest all-star casts ever assembled for any single motion pieture. We knew we had a double-barrelled screen presentation in that it offered a special appeal to all students studying the works of Shakespeare, plus the general appeal to movie fans in search of a quality film with all the ingredients of great entertainment.

It now became our job to plan and eonduct an all-embracing dual campaign that would inform and sell students of Shakespeare as well as the regular movie goer.

Coineident with the booking of "JULIUS CAESAR," we announeed the film, theatre and playdate, as a eoming attraction, listing in the leading Boston hotel publication available to visitors to New England. This resulted in inquiries from English teachers and students with reference to show times, prices, ete. We immediately followed through with brief notes to the heads of English departments in all leading high schools and eolleges and enclosed a boldface, display type announcement for their classroom and library bulletin boards

DES MOINES

L. J. Wegener has resigned as general manager of Central States Theatre Corp. of Des Moines. He had been with the circuit for 36 years and general manager for the past 16 years. No announcement was made as to his future plan. The circuit operates 70 houses and drive-ins in Iowa and Nebraska. . . . M. E. Lee, head booker for Central States, is now convalescing at home after a long stay in the hospital . . . Bert Thomas, B and I booker, is now back on the job after being hospitalized. . . . Doc Twedt, Chief, Britt, Ia., recently underwent surgery at Rochester, Minn. . . . Frank Jones is the new manager, Strand and Skylark Drive-In at Creston, Ia., for Commonwealth. Jones came to Iowa from Pratt, Kans. . . . Frank Banning, former manager, Creston, has been transferred to Columbia, Mo., to manage the Broadway Drive-In.

DETROIT

Two changes have been announced by president Woodrow R. Praught, president, United Detroit Theatres. The first is the removal of UDT's offices from the Mutual Building, which it has inhabited for some 34 years, to the Madison Theatre Building. Remodelling of the fifth floor, which the circuit will occupy, has already begun. UDT has long had the building, which contains the recently remodelled Madison, under lease from St. Luke's Church home. The second is that effective May 15, in line with a general streamlining going on within AB-PT affiliates, there will be the closing of the Detroit accounting department. Its head, Eugene Welling, moves to Chicago where he will become an executive in the accounting department of Balaban and Katz, where the work will be consolidated. . . . MGM may not have figured largely in the national Oscar picture, but figured prominently as far as local connections are concerned. On Oscar night, Variety Club of Detroit Tent 5 held a party featuring an Oscar Sweepstakes. A point system was worked out so that a perfect score was 100. First, with 85, was Edith Partich, sister-in-law of Lou Marks, MGM division manager. In second place with 75 points was Robert Feican. Attached to the MGM New York office, he is visiting Detroit on an auditing mission. Lou Marks himself was tied for third place with 70 with Linda Martinez. The lady marred the MGM sweep inasmuch as she is the wife of Herbert Martinez, UI branch manager. This was the best-attended Oscar party since the events were begun. Grinnell Bros. Music House, the country's largest, loaned Tent 5 a battery of television sets so all could see in comfort. . . . In Coleman, Mich., James Methner has sold the building which includes the Sandra to The Coleman Tribune. The newspaper will convert the structure into a printing plant. Methner built the house in 1948 and operated the Sandra until, in 1960, with dwindling patronage, he darkened it. He owns and is operating the Gem, Beanerton, Mich.

HOUSTON

A state board to censor motion pictures will be required for controlling the sale and distribution of pornographic movies unless the Legislature acts, Senator Robert W. Baker said in a talk here. Baker, a Democratic candidate for the lieutenant governor, said efforts to include movies in the statute prohibiting the distribution of pornographic literature proved futile in the final hours of the last special legislative session. A Senator tagged the amendment, holding it up for 72 hours, he said. Before the time elapsed, the session adjourned. "It has gotten to the point that in order to win an award, a movie has to be based on immorality," Baker said. "The movies are getting as bad as they were in 1922 when the Hays office set up its standards. It was about 1932 that public criticism arose again and started the drive that created the Motion Picture Production Code. "Parents can keep their children away from the immoral movies now, but presumably in three or four years these same movies will be on television. "Unless the Legislature acts, a board to review and censor all movies is going to be required." . . . El Cid was given a gala premiere opening at the Alabama with the proceeds going to the Houston Council for Retarded Children. Joe E. Lewis and Jane Russell were among the first nighter stars. KPRC aired interviews while the three local tv stations covered the proceedings. . . . The Majestic took part in the statewide premiere of "State Fair" with the street in front of the theatre closed to traffic and renamed "State Fair Plaza." There were twist dancers and square dancers, finalists in the Miss Houston Contest, the Oilerettes and the Spinerettes, and members of the Houston Oilers, Ken Hudgins, who appeared in the film as an assistant director in the dance rehearsal scene, was on hand as one of the stars. . . . "West Side Story" began a road show engagement at the Tower.

Tony Randall and Kim Novak, stars of the MGM-Joseph E. Levine comedy, "Boy's Night Out," are seen at the Loew's Capitol, New York City, preview of the film, along with Mr. and Mrs. Levine.

JACKSONVILLE

R. C. Bailey, Blountstown, is now running the Jefferson Drive-In, Monticello, which was formerly operated by Sam Strathos, Daytona Beach. . . . In addition to their heavy contributions of time and energy to many charitable projects, local WOMPIs are also engaged in devoting many of their off-duty hours each week to the selling of vanilla and chocolate products in order to finance the chartering of a Greyhound air-conditioned bus which will carry them to the WOMPI national conclave in Kansas City next September. . . . When the concession stands of the Florida became swamped with more customers than the sales staff could serve—during an afternoon intermission of a stage performance of "The Music Man" for school children—WOMPIs from the Florida State Theatres home office saved the day by womening the stands to serve candy, popcorn, and drinks to hungry hordes of kids and teen-agers. . . . The Vanguard Drive-In, Cocoa, formerly operated by Charley Myers, is now a unit of Kent Theatres. Three other Cocoa houses—the State, Island Beach, and Island Beach Outdoor—are also part of KT. . . . A closing date of May 6 was set for the Twinkle Star Drive-In at Auburndale, operated by Bailey Theatres of Atlanta.

NEW HAVEN

Two downtown Hartford first-runs — the 4200-seat State, owned by the Harris Bros., and the 1200-seat Parsons, owned by Maurice Greenberg—have been demolished to make way for the multimillion dollar east-west highway. Neither the Harris or Greenberg interests intend to rebuild locally. Two more first-runs, Loew's Poli (2800 seats) and Loew's Palace (1400 seats), are destined for demolishment in the foreseeable future, their particular land area designated for modernistic apartment blocks. To date, Loew's Theatres Inc., New York, has not disclosed future Hartford plans. . . . The Ferguson-Mc Queeney-LaFlamme interests, operating the first-run art theatre, the Rivoli, Hartford, have named Albert Armon as house manager, succeeding Thomas McDonough, resigned. . . . The 850-seat, first-run art theatre, the Art Cinema, Hartford, has been sold, for an undisclosed sum, by the Park St. Investment Company interests to a newly-formed corporation, Connecticut Cinema, Inc., listing Ernest A. Grecula, a veteran of independent exhibition operations in Connecticut, as principal spokesman and resident manager. A first-run policy will be continued. Grecula was advertising and publicity director for the Hartford Theatre Circuit and, at one time, operated the first-run State, Torrington, Conn., on a lease from Morris Jacobson. For a time, he was Hartford sales representative for National Screen Service. . . . Connecticut exhibition and distribution gathered at a testimonial luncheon in the Colonial House, Hamden, honoring Sam Germaine, who has resigned, after 37 years association, from the 20th-Fox Connecticut branch staff, to join Second National Pictures, Inc., of Boston. . . . Smith Management Company, owner and operator of the Meadows Drive-In, Hartford, largest outdoor theatre in Connecticut (2,070-car capacity), slated resumption of a first-run policy for April 18, hosting premiere of "The Man Who Shot Liberty Valance."

NEW ORLEANS

Mrs. Bob (Eleanor) Ragsdale gave birth to a daughter, Faith. Ragsdale is assistant manager, Loew's State. . . . Jim Frew, regional sales representative, Continental Distributing, returned to his home base, Atlanta, following a visit here wth Carl Peppercorn, vice president and general sales manager, who came here from a Dallas sales conference. . . . Mrs. L. J. Brun installed a new screen at her Apex, Lumberton, Miss., through Hodges Theatre Supply Company. . . . R. W. Wilkinson, Universal regional sales manager, was a visitor at the local exchange. . . . Page Baker, head, Theatre Owners Service; Don Stafford, Chief, Dixie Theatres, Inc.; and T. G. Solomon, head, Gulf States Theatres, attended the funeral of M. H. Brandon in Memphis. . . . Paul Back is new Buena Vista salesman succeeding Floyd Harvey, Jr., now with Don Kay Enterprises. . . . A pair of Strong 133 Lamps were set up at the Joy Drive-In, Minden, La., by Hodges Theatre Supply. . . . The Cox, Pierre Part, La., closed. . . . A. L. Royal Theatres' Royal Drive-In, Meridian, Miss., is now on full week's schedule. . . . S. L. Grahan ticketed May 6 for reopening of Ritz Drive-In, Lucedale, Miss. . . . A. R. Gilberts, old time vaudeville performer, and later tent show motion picture operator in southern Louisiana, died in Laudun's Sanatorium after a lenthy illness. He was 77. . . . At the recent LATO Board meeting at Kolb's Restaurant it was resolved that the schedlueld June convention was to be canceled. A committee of three directors were appointed: Kermit Carr,

(*Continued on page 20*)

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960**

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

ALL FALL DOWN (MGM)
Warfield, San Francisco ($10,000) 2 wk. 90%
United Artists, Chicago ($20,800) 2 " 82%
Adams, Detroit ($9,800) 2 " 78%

BLUE HAWAII (PAR.)
Michigan, Detroit ($20,300) 3 " 86%
St. Francis, San Francisco ($12,200) 4 " 114%
Fox, Philadelphia ($14,800) 3 " 74%
Paramount, Seattle ($12,300) 4 " 71%
St. Louis, St. Louis ($12,500) 2 " 94%
Kentucky, Louisville ($7,600) 3 " 112%
Metropolitan, Boston ($11,600) 4 " 121%

BREAKFAST AT TIFFANY'S (PAR.)
Capri, Boston ($8,100) 10 " 190%
Radio City, New York ($163,100) 5 " 98%
Coliseum, Seattle ($8,600) 2 " 95%
Madison, Detroit ($16,000) 9 " 99%
Ohio, Louisville (No Ave.) 2 "Ave.$7,000
Esquire, Chicago ($13,500) 10 " 102%
Fox, St. Louis ($14,300) 4 " 112%
Omaha, Omaha ($7,700) 3 " 98%
Alexandria, San Francisco ($12,500) 6 " 111%
Paramount, Seattle ($12,300) 2 " 67%
Arcadia, Philadelphia ($13,200) 10 " .. 103%
Esquire, San Francisco (No Ave.) 1 " Ave. $4,500

CHILDREN'S HOUR (UA)
Woods, Chicago ($25,100) 6 " 94%
Grand Circus, Detroit ($13,000) 4 " 111%
Randolph, Philadelphia ($13,000) 3 " 116%
Astor, New York ($25,900) 4 " 88%
Esquire, San Francisco (No Ave.) 4 " Ave. $7,900

DAY THE EARTH CAUGHT FIRE (U-I)
Victoria, New York ($19,000) 4 " 95%
Golden Gate, San Francisco ($19,700) 2 " 78%

EL CID (AA)
Warner, New York ($21,900) 17 " 139%
Astor, Boston ($10,500) 16 " ... 129%
Cine-Stage, Chicago (No Ave.) 16 "Ave.$14,400
Music Hall, Detroit ($18,400) 16 " 81%
Goldman, Philadelphia ($12,800) 16 " 99%
Alexandria, San Francisco ($12,500) 16 " 102%
Brown, Louisville ($8,700) 6 " 79%

FLOWER DRUM SONG (U-I)
Radio City, New York ($163,100) 5 " 92%
Memorial, Boston ($17,900) 8 " 101%
Michigan, Detroit ($20,300) 7 " 102%
Ambassador, St. Louis ($10,700) 5 " 127%
Kentucky, Louisville ($7,600) 6 " 92%
Music Hall, Seattle ($7,100) 7 " 112%
Chicago, Chicago ($28,100) 8 " 111%
Stanley, Philadelphia ($18,700) 8 " 86%
Golden Gate, San Francisco ($19,700) 7 " 95%
Orpheum, Omaha ($8,700) 3 " 104%

FOREVER MY LOVE (PAR.)
Esquire, Chicago ($13,500) 2 " 82%

FOUR HORSEMEN OF THE APOCALYPSE (MGM)
Loew's, St. Louis ($13,000) 3 " 79%
Loew's State, New York (No Ave.) 5 "Ave.$23,000
Adams, Detroit ($9,800) 3 " 126%
Warfield, San Francisco ($10,000) 3 " 109%
Mary Anderson, Louisville ($6,100) 3 " 119%
Fox, Philadelphia ($14,800) 3 " 93%
State-Lake, Chicago ($25,000) 3 " 74%
Orpheum, Boston ($12,400) 4 " 99%

HITLER (AA)
Paramount, Boston ($16,800) 1 " 81%

INNOCENTS (20TH-FOX)
Pageant, St. Louis ($4,100) 7 " 81%
Criterion, New York ($27,300) 5 " 80%
Trans-Lux, Philadelphia ($7,000) 4 " 100%
Woods, Chicago ($25,100) 3 " 71%
Mary Anderson, Louisville ($6,100) 1 " 106%
United Artists, Detroit ($19,700) 5 " 60%
Paramount, Boston ($16,800) 1 " 90%
Paramount, San Francisco ($15,200) 3 " 79%
Omaha, Omaha ($7,700) 1 " 66%

JUDGMENT AT NUREMBERG (UA)
Palace, New York ($22,500) 16 " 176%
Boyd, Philadelphia (No Ave.) 7 " 88%
United Artists, Detroit ($19,700) 7 " 79%
Saxon, Boston ($18,900) 8 " 100%
Coronet, San Francisco (No Ave.) 6 "Ave. $14,400

KING OF KINGS (MGM)
Loew's State, New York (No Ave.) 21 "Ave.$30,700
Boyd, Philadelphia ($21,700) 17 " 71%
United Artists, Detroit ($19,700) 11 " 68%
Saxon, Boston ($18,900) 16 " 84%
Todd, Chicago ($28,000) 18 " 68%
Coronet, San Francisco ($22,500) 15 " 70%
Blue Mouse, Seattle ($10,600) 8 " 86%
Esquire, St. Louis ($12,500) 8 " 136%
State, Omaha ($5,200) 4 " 102%
Brown, Louisville ($8,700) 5 " 88%
Fox, San Francisco ($12,300) 3 " 86%

LIGHT IN THE PIAZZA (MGM)
Victoria, New York ($19,000) 5 " 88%
Stagedoor, San Francisco ($5,000) ..8 " 133%
Adams, Detroit ($9,800) 3 " 81%
Woods, Chicago ($25,100) 2 " 92%
Loew's Midcity, St. Louis ($11,300) 2 " 81%
Trans-Lux, Philadelphia ($7,000) 5 " 109%
State, Omaha ($5,200) 1 " 80%
Capri, Boston ($8,100) 3 " 153%

LOVER COME BACK (U-I)
Radio City, New York ($163,100) 5 " 99%
Fox, St. Louis ($14,300) 6 " 118%
Chicago, Chicago ($28,100) 8 " 95%
Michigan, Detroit ($20,300) 5 " 94%
Golden Gate, San Francisco ($19,700) 6 " 98%
Arcadia, Philadelphia ($13,200) 9 " 101%
Memorial, Boston ($17,900) 6 " 118%
Orpheum, Omaha ($8,700) 3 " 108%
Kentucky, Louisville ($7,600) 9 " 107%
St. Louis, St. Louis ($12,500) 2 " 75%

MADISON AVENUE (20TH-FOX)
Viking, Philadelphia ($7,000) 3 " 92%
Orpheum, Omaha ($8,700) 1 " 72%
Mary Anderson, Louisville ($6,100) 1 " 83%
Paramount, New York ($32,700) 2 " 61%

MAGIC SWORD (UA)
United Artists, Louisville ($9,000) 1 " 89%

MAJORITY OF ONE (WB)
Radio City, New York ($163,100) 4 " 85%
Capri, Boston ($8,100) 7 " 129%
United Artists, Chicago ($20,800) 3 " 74%
Music Hall, Seattle ($7,100) 1 " 126%
Randolph, Philadelphia ($13,000) 4 " 79%
Orpheum, Omaha ($8,700) 1 " 63%
Mary Anderson, Louisville ($6,100) 2 " 74%
St. Francis, San Francisco ($12,200) 2 " 107%
Mercury, Detroit ($14,300) 3 " 70%
Esquire, St. Louis ($12,500) 4 " 85%

MOON PILOT (B.V.)
Radio City, New York ($163,100) 1 " 92%
Stanton, Philadelphia ($13,400) 1 " 112%

MURDER SHE SAID (MGM)
Exeter, Boston (No Ave.) 6 " Ave. $8,900
Dundee, Omaha (No Ave.) 1 "Ave.$2,000
T-L Krim, Detroit ($5,200) 2 " 69%
Shady Oak, St. Louis (No Ave.) 2 " Ave. $3,000

ONE, TWO, THREE (UA)
Astor, New York ($25,900) 12 " 101%
Fine Arts, New York ($9,900) 12 " 147%
Randolph, Philadelphia ($13,000) 8 " 91%
Beacon Hill, Boston ($8,300) 13 " 149%
Esquire, San Francisco (No Ave.) 7 "Ave. $9,600
United Artists, Chicago ($20,800) 6 " 91%
Mercury, Detroit ($14,300) 6 " 89%
Music Box, Seattle ($5,700) 3 " 99%
Loew's, St. Louis ($13,000) 3 " 90%
Ohio, Louisville (No Ave.) 3 " Ave. $7,800
Admiral-Chief-Skyvue, Omaha (No Av) 2 "Ave.$8,800

ONLY TWO CAN PLAY (COL.)
Fine Arts, New York ($9,900) 3 " 240%

OUTSIDER (U-1)
Stanley, Philadelphia ($18,700) 2 " 68%
Fox, Detroit ($12,600) 2 " 92%
Memorial, Boston ($17,900) 2 " 76%

PIT AND THE PENDULUM (A.I.P.)
Admiral-Chief-Skyvue, Omaha (No Ave.) 2 " Ave.$13,500
Roosevelt, Chicago ($21,000) 4 " ... 137%
Palace, New York ($22,500) 4 " ... 100%
Fox, St. Louis ($14,300) 2 " ... 118%
Palms, Detroit ($24,800) 3 " 79%
Stanton, Philadelphia ($13,400) 3 " ... 98%
Paramount, Boston ($16,800) 1 " 114%
Mary Anderson, Louisville ($6,100) 2 " ... 107%

POCKETFUL OF MIRACLES (UA)
Loew's Midcity, St. Louis ($11,300) 3 " 114%
Victoria, New York ($19,000) 6 " 97%
Fox, Philadelphia ($14,800) 7 " 89%
Orpheum, Boston ($12,400) 3 " 121%
Warfield, San Francisco ($10,000) 4 " 108%
Grand Circus, Detroit ($13,000) 6 " 116%
Fifth Ave, Seattle ($7,900) 3 " 81%
Oriental, Chicago ($27,000) 6 " 75%
Brown, Louisville ($8,700) 3 " ... 104%
Admiral-Chief-Skyvue, Omaha (No Ave.) 2 "Ave $7,300

PREMATURE BURIAL (AIP)
United Artists, Chicago ($20,800) 3 " 92%
Stanton, Philadelphia ($13,400) 2 " 86%
Paramount, Boston ($16,800) 1 " 100%

ROMAN SPRING OF MRS. STONE (WB)
Capitol, New York ($45,900) 6 " 64%
Viking, Philadelphia ($7,000) 4 " 114%
St. Francis, San Francisco ($12,200) 3 " 90%
Mary Anderson, Louisville ($6,100) 3 " ... 105%
Capri, Boston ($8,100) 6 " 117%
Music Box, Seattle ($5,700) 3 " 100%
Roosevelt, Chicago ($21,000) 3 " 79%
Madison, Detroit ($16,000) 3 " 64%
Ambassador, St. Louis ($10,700) 2 " 126%
Omaha, Omaha ($7,700) 1 " 91%
Pilgrim, Boston ($9,500) 1 " 77%

ROME ADVENTURE (WB)
Radio City, New York ($163,100) 3 " 80%

SATAN NEVER SLEEPS (20TH-FOX)
Paramount, New York ($32,700) 5 " 73%
Viking, Philadelphia ($7,000) 4 " 117%
Oriental, Chicago ($27,000) 3 " 70%
Omaha, Omaha ($7,700) 1 " 117%
Paramount, Boston ($16,800) 2 " 62%
Fox, Detroit ($12,600) 2 " 74%
Fox, San Francisco ($12,300) 1 " 69%
United Artists, Louisville ($9,000) 1 " 62%
Fox, St. Louis ($14,300) 1 " 79%

SERGEANTS 3 (UA)
Capitol, New York ($45,900) 7 " 100%
Fox, Philadelphia ($14,800) 6 " 136%
Orpheum, Boston ($12,400) 5 " 144%
Warfield, San Francisco ($10,000) 4 " 170%
Palms, Detroit ($24,800) 3 " 95%
State-Lake, Chicago ($25,000) 6 " 118%
Ohio, Louisville (No Ave.) 6 " Ave. $8,000
Esquire, St. Louis ($12,500) 4 " 100%

SUMMER AND SMOKE (PAR.)
Sutton, New York ($9,200) 9 " 120%
De Mille, New York ($22,800) 9 " 98%
Esquire, Chicago ($13,500) 6 " 72%
Arcadia, Philadelphia ($13,200) 7 " 71%
Grand Circus, Detroit ($13,000) 3 " 99%
Ambassador, St. Louis ($10,700) 2 " 103%
Omaha, Omaha ($7,700) 1 " 63%
Metropolitan, Boston ($11,600) 3 " 92%
Paramount, San Francisco ($15,200) 1 " 87%

SWEET BIRD OF YOUTH (MGM)
Stanley, Philadelphia ($18,700) 3 " 90%
Mercury, Detroit ($14,300) 3 " 100%
Loew's, St. Louis ($13,000) 3 " 102%
Sutton, New York ($9,200) 2 " 217%
Capitol, New York ($45,900) 2 " 100%

TENDER IS THE NIGHT (20TH-FOX)
Paramount, New York ($32,700) 4 " 91%
Metropolitan, Boston ($11,600) 3 " 100%
St. Francis, San Francisco ($12,200) 3 " 76%
Mercury, Detroit ($14,300) 3 " 89%
Fifth Avenue, Seattle ($7,900) 1 " 101%
Oriental, Chicago ($27,000) 3 " 68%
Orpheum, Omaha ($8,700) 1 " 98%
United Artists, Louisville ($9,000) 1 " 78%
Stanley, Philadelphia ($18,700) 3 " 69%
Ambassador, St. Louis ($10,700) 2 " 100%

TOO LATE BLUES (PAR.)
Pilgrim, Boston ($9,500) 1 " .. 68%
Palms, Detroit ($24,800) 1 " ... 65%

VIEW FROM THE BRIDGE (CONT.)
Sutton, New York ($9,200) 9 " ... 154%
DeMille, New York ($22,800) 11 " 95%
Trans-Lux, Philadelphia ($7,000) 4 " ... 84%
Kenmore, Boston ($5,600) 7 " .. 178%
Esquire, Chicago ($13,500) 5 " .. 65%
Presidio, San Francisco (No Ave.) 7 " Ave. $3,500
Grand Circus, Detroit ($13,000) 1 " 61%

WALK ON THE WILD SIDE (COL.)
Criterion, New York ($27,800) 7 " 132%
Roosevelt, Chicago ($21,000) 7 " 101%
St. Francis, San Francisco ($12,200) 5 " 99%
Ambassador, St. Louis ($10,700) 3 " 115%
Viking, Philadelphia ($7,000) 2 " ... 243%
Palms, Detroit ($24,800) 2 " 77%

WEST SIDE STORY (UA)
Rivoli, New York ($24,800) 25 " 208%
Midtown, Philadelphia ($10,400) 22 " 164%
Gary, Boston ($10,900) 23 " 228%
United Artists, San Fran. ($13,500) 17 " 141%
Todd, Chicago ($28,000) 7 " 100%
Madison, Detroit ($16,000) 8 " ... 100%
Loew's Midcity, St. Louis ($11,300) 6 " ... 113%

See You in Dublin

VARIETY CLUBS
INTERNATIONAL CONVENTION
MAY 15-19

★

NEW JERSEY MESSENGER SERVICE

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Theatre Installations and Maintenance

NEW ORLEANS

(*Continued from page 18*)

T. G. Solomon and E. T. Calonge, to discuss with members of Mississippi Theatre Owners the possibility of holding a joint annual convention. . . . Mrs. W. S. Taylor, Laurel, Miss., wife of the owner of the Arabian and Strand, Laurel, Miss., was fatally injured in an automobile accident, in which her husband was injured. . . . The Pix, Collins, Miss., long dark, is to be reopened by Billy Shoemaker; and the Joy, Shubuta, has opened under the new management of T. H. Woolridge. The Rex, DeKalb, Miss., also long closed, is being put in shape for reopening by George Russell. . . . F. T. McLendon Theatres reopened the Joy Drive-In, Milton, Fla.

PHILADELPHIA

Harry Sley's Viking anti-trust suit against major distributors, Stanley Warner Theatres, and William Goldman Theatres comes up again in U.S. District Court on June 18. Edward Bennett Williams is new counsel for Sley. . . . Fans closed for "renovations" and when it reopens will be under the new management of Paul Klieman. . . . An art exhibition featuring paintings of Barabbas as interpreted by six American artists started its national tour here at the Fidelity Philadelphia Trust Company. It was part of the publicity campaign by Columbia for the forthcoming picture of the same name. . . . Three former Philadelphians got together recently during the location shooting in Hawaii of Columbia's "Diamond Head." They are star James Darren, Marvin Miller, location manager; and Frank Bettelli, location studio projectionist.

PITTSBURGH

Condolences to Archie Fineman, Paramount, Braddock, on the death of his mother. . . . Ralph Buring set a contest with radio station KQV on 20th-Fox's "State Fair," with winners to get a trip to Buffalo and Niagara Falls. In Buffalo, they will have dinner with Bobby Darin during his engagement at the Town Casino. "State Fair" is the Easter attraction at Associated Theatres' Gateway. . . . John McKool, operator, Silver Drive-In, Johnstown, Pa., has leased it to Charles Sheftic, who also operated the Westmont Drive-In, Johnstown. . . . Harry Feinstein, Stanley Warner zone manager awarded "Silver Dollar Merit Awards" to 9 managers in first lap of circuit's "Found Money" Drive. They were Mike Cardone, Memorial, McKeesport; Charles Comar, Warner, Pittsburgh; Tony Collincini, Manos, Greensburg; Wallace G. "Doc" Elliott, Ohio, Lima, O.; Al Fusco, Warner, Morgantown, W. Va.; John King, Fairmont, Fairmont, W. Va.; Larry Kneel, Stanley, Pittsburgh; Ruth Osborne, LaRoy, Portsmouth, O., and Henry Rastetter, Warner, Erie. . . . Booker Syd Freeman has tied in with the Earl Wheeler Modeling School in promoting the "Miss Universe" contest for western Pennsylvania. He also has the Ohio franchise. . . . Ralph Buring, 20th-Box exploiteer, and Margarite Paprocki have set the date for June 17. . . . Max "Sonny" Sonleitner, for many years theatre contact man for the ad department of the Post-Gazette, and more recently on the staff of John H. Harris Enterprises, now has a new post. He has become advertising manager of a chain of three suburban newspapers. . . . Bob Denver, tv performer who plays a bearded beatnik on the "Dobbie Gillis" program, will be one of the chief attractions on the annual Variety Club telethon, to be held on May 5 under the overall direction of Harry Kodinsky.

ST. LOUIS

The Missouri-Illinois Theatre Owners held their monthly meeting at the Chase Hotel. Highlighting the luncheon meeting was the presentation of a plaque to Dave Arthur for his "outstanding performance as both master of ceremonies and entertainer" at the last MITO convention. . . . Mrs. Sylvia K. Cohn, whose son George is office manager at Columbia, died after a long illness. . . . Mrs. Arretus F. Burt, founder of the Better Films Council of Greater St. Louis and its public relations chairman, was honored with a silver tea at the home of Mrs. William E. Moore. Thirty organizations affiliated with the council were invited to the tea, first such event to be given by the organization. Mrs. Richard Moll, president of the council, and Mrs. Leo Lundergan as arrangements chairman planned the tea. . . . Miss Ann Garner Long, daughter of exhibitor and United States Senator and Mrs. Edward V. Long, was crowned Missouri Princess by Vice-President Lyndon B. Johnson in the annual Cherry Blossom Festival at a dinner in Washington, D. C. Miss Long was chosen Missouri princess by a vote of members of the Army-Navy Club. She is a sophomore at George Washington University in Washington.

SALT LAKE CITY

The Tower Midtown has been leased to Sero Amusement Corporation from Tower Theatre Corporation, which also operates the Tower East. In taking over the theatre, Warren Bunting, district manager for Sero, said the name would be changed and it would be operated as a move-over and art house. . . . Lowell Thomas was in and attended a performance of Cinerama's "Seven Wonders Of The World" at the Villa. . . . The Gem boxoffice was robbed of a small amount.

SAN ANTONIO

James Powers has been promoted to the post of manager, Parkaire Drive-In, operated by Lone Star Theatres. Robert Trapp, formerly of the Trail Drive-In staff, has been named assistant manager of the Prince to succeed Powers. . . . .Film actor Alan Mowbray addressed school teachers in El Paso, Tex., on "Moments of Greatness" at the District 6 convention of Trans-Pecos and Texas State Teachers Association. . .A tornado wrecked much of the business section at Mineola, Tex. About 80 children in the Select watching "One, Two, Three," escaped injury although the theatre front was blown out. Employees evacuated the children without panic. . . .The movie "Exodus" was picketed in Kingsville, Tex., the south Texas ranch capital by a group of Arab students from the Middle East. The students are members of the Arab Student Organization at Texas A&I College. Four members of the group paraded before the Texas carrying placards. One sign read: "Exodus is a distortion of the truth." A spokesman for the students, Faysal M. Zedon of Saudi Arabia, said there are two sides to every question, and that the Arab students would continue peaceful picketing as long as the movie runs at the Texas. Two members of the college staff, including Dean J. E. Turner, visited the picketing scene and suggested that the students return to the campus, but they continued to parade outside the theatre. Bill Lanoue, manager, Texas, said he didn't object to the pickets as long as they did not interfere with theatre patrons. Later, Bill Diamond, Lake Jackson, Tex., started picketing the pickets. Diamond, also a Texas A&I student, said he thought "Exodus" was a fair presentation. "Of course," he said, "I'm Jewish."

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

APRIL 25, 1962 SECTION TWO
VOL. 67, NO. 19

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star
6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 **BIG WAVE, THE**—D-73m—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6207 **BRIDGE, THE**—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles
CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler
6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea melier—Franco-Italian co-production; spoken in English
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry
6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Gaunn
June **BILLY BUDD**—Robert Ryan, Peter Ustinov

COMING

BLOODY BROOD—Barbara Lord, Jack Bett
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
PAYROLL—Michael Craig, Francoise Prevost—England
RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue.
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-65)—For the lower half

TO BE REVIEWED

ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, YokoTani
ASSIGNMENT OUTER SPACE—Archie Savage
BLACK DOOR—Herb Evers, Virginia Leith
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
END OF THE WORLD—Ray Milland, Jean Hagan
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PHANTOM PLANET—Dean Fredericks, Coleen Gray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
•Adventures Of Marco Polo		A-I
•Advise And Consent		Col.
After Mein Kampf		Misc.
•Air Patrol		Fox
Alkazam, The Great	A1	A-I
All Fall Down	A3	MGM
Anatomist, The		For.
Angel Baby	B	AA
Armored Command	A3	AA
Arms And The Man		For.
•Assignment Outer Space		A-I
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Loudres		For.
Bell 'Antonio		For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The		Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
•Big Red		BV
Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
•Bimbo The Great	B	WB
Bird Man Of Alcatraz, The		UA
•Black Door		A-I
Black Tights		For.
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
•Bon Voyage		BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out	A3	MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
•Broken Land		Fox
•Broken Lariat		Col.
Brushfire	A2	Par.
Buffalo Gun		Misc.
Burn Witch, Burn	A2	A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

•Cabinet Of Caligari		Fox
Call Me Genius		For.
Cape Fear	A3	U-I
•Captain Sindbad		MGM
•Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
•Critic's Choice		WB
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
•Diamond Head		Col.
Doctor In Love		For.
•Dr. No		UA
Dondi	A1	AA
Don't Knock The Twist	A2	Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
•End Of The World		A-I
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program
PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BIG RED—(TC)—Walter Pidgeon
BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman
CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made In England
601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program
603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad
HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program
538 **MEIN KAMPF**—DOC-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating
541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles
537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse
Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made
Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mal Zetterling
Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
Apr. **BELLE SOMMERS**—David Janssen, Polly Bergen
June **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
June **MOTHRA**—(Tohoscope)—Japanese Cast
June **13 WEST STREET**—Alan Ladd, Dolores Dorn
July **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BROKEN LARIAT—(C)—James Philbrook, Nancy Kovack
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CASH ON DEMAND—Peter Cushing, Andre Morell
CONGO VIVO—Jean Sebastian, Bachir Toure
DAMNED, THE—Macdonald Carey, Shirley Ann Field
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
H. M. S. DEFIANT—Alec Guinness, Dirk Bogarde
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
INTERNS, THE—Suzy Parker, Cliff Robertson
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES IN ORBIT, THE—Three Stooges
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZI—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good · actionful, slam-bang swashbuckler—Made in Italy
208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

May **RIDE THE HIGH COUNTRY**—(CS; C)—Randolph Scott, Joel McCrea, Mariette Hartley
May **VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Mastroianni
June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
June **LOLITA**—James Mason, Shelley Winters, Sue Lyon
July **BOYS' NIGHT OUT**—(CS; MC)—Kim Novak, Tony Randall, James Garner
July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Coscima

COMING

CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK THE—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
PERIOD OF ADJUSTMENT—Anthony Franciosa, Jane Fonda
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
SQUARE OF VIOLENCE—Broderick Crawford, Valentina Cortesa
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TARZAN GOES TO INDIA—(MC)—Jock Mahoney
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

May **HELL IS FOR HEROES**—Babby Darin, Steve McQueen
May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
June **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off beat people
207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

F

Fabulous World Of Jules Verne	A1	WB
Fanny	A2	WB
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
Five Day Lover	C	For.
Five Finger Exercise	A2	Col.
•Five Golden Hours	A3	UA
•Five Miles To Midnight		UA
•Five Weeks In A Balloon		Fox
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
Follow That Dream	A1	UA
Follow That Horse		For.
•Follow That Man	A2	UA
Force Of Impulse	B	Misc.
Forever My Love	A1	Par.
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

•Gathering Of Eagles, A		U-I
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo	A2	UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
Gina		For.
•Girl Named Tamiko, A		Par.
Girl With A Suitcase	A3	For.
•Girls, Girls, Girls		Par.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
Goodbye Again	B	UA
•Grand Duke And Mr. Pimm, The		UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand Of Death	A2	Fox
Hands Of A Stranger	A2	AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari	A1	Par.
•Hell Is For Heroes	A2	Par.
Hellions	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
•Heroe's Island		UA
Hey, Let's Twist	A1	Par.
Hitler	A3	AA
•H.M.S. Defiant		Col.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Hook, The		MGM
Horizontal Lieutenant, The	A2	MGM
House Of Fright	B	A-I
House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Thank A Fool		MGM
•I Love, You Love		Col.
Incident In An Alley		U-A
•I Like Money		Fox
•Information Received	A3	U-I
Innocents, The	A3	Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's Only Money		Par.
•It's Trad, Dad		Col.

J

•Jack The Giant Killer	A1	UA
•Jason And The Golden Fleece		Col.
Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.

L

La Belle Americaine		For.
•Lad: A Dog	A1	WB
Ladies' Man	A1	For.
La Dolce Vita	SP	Pa.
LaNotte (The Night)	C	For.
La Notte Brava		For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Year At Marienbad	A3	For.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
•Legionnaire, The		MGM
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
•Line Of Duty		UA
•Lion, The		Fox
•Lion Of Sparta		Fox
•Lisa		Fox
•Lolita	SP	MGM
•Lonely Are The Brave	A2	U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Mad Dog Coll	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
Magic Sword	A2	UA
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
Man Who Shot Liberty Valance, The	A2	Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Miracle Worker, The		UA
•Miracle Of The White Stallions, The		BV
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Mothra	A	Col.
Music Man, The	A1	WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
•Mutineers, The		Col.
My Geisha	A2	Par.
•My Six Loves		Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures		U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The		UA

O

On The Double	A1	Par.
One Plus One	A3	Misc.
Only Two Can Play	A3	For.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tryon, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
142 **PURPLE HILLS, THE**—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
121 **RACERS, THE**—MD-112m.—(CS ;DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
205 **SATAN NEVER SLEEPS**—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-61)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
208 **STATE FAIR**—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
TRAPP FAMILY, THE—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
117 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
143 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern
133 day science fiction should do okay
WILD IN THE COUNTRY—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Pres-
129 ley for draw
206 **WOMANHUNT**—MD-60m.—(CS)—Steven Piccaro, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124 **20,000 EYES**—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay duallier

COMING FEATURES IN ORDER OF RELEASE

Feb. **SWINGIN' ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall
Apr. **BROKEN LAND**—CS; DC)—Kent Taylor, Jody McCrea
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
May **CABINET OF CALIGARI**—(CS)—Glynis Johns, Dan O'Herlihy
June **I LIKE MONEY**—(CS; DC)—Peter Sellers, Nadia Gray
June **IT HAPPENED IN ATHENS**—(CS; C)—Jayne Mansfield, Nico Minardos
June **LISA**—(CS; DC)—Stephen Boyd, Dolores Hart

COMING

AIR PATROL—Willard Parker, Merry Anders
FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—(DC)—Jackie Gleason
HEMINGWAY'S ADVENTURES OF A YOUNG MAN—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
PROMISE AT DAWN—(CS)—Ingrid Bergman, Richard Beymer
SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
SOMETHING'S GOT TO GIVE—(CS; DC)—Dean Martin, Marilyn Monroe

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimballst, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caraian
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schlaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of International play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WAR HUNT—MD—81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half duallier—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordon, Sylvia Simms
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Mar. **NUN AND THE SERGEANT, THE**—Robert Webber, Anna Sten—Springfield
Apr. **BIRD MAN OF ALCATRAZ, THE**—Burt Lancaster, Karl Malden, Thelma Ritter
Apr. **MIGHTY URSUS**—Ed Fury, Christina Gajoni
May **GERONIMO**—(TC)—Chuck Connors
May **THIRD OF A MAN**—Simon Oakland

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
JACK THE GIANT KILLER—(C)—Kerwin Mathews
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
MIRACLE WORKER, THE—Anne Bancroft, Patti Duke, Victor Jory
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TOWER OF LONDON, THE—Vincent Price—Admiral
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyabl comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
6210 **DAY THE EARTH CAUGHT FIRE, THE**—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6214 **SIX BLACK HORSES**—W-80m.—(EC)—AudieMurphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING FEATURES IN ORDER OF RELEASE

June **NIGHT CREATURES**—Peter Cushing, Yvonne Romain—(C)—English
June **LONELY ARE THE BRAVE**—(Panavision)—Kirk Douglas, Gena Rowlands
July **INFORMATION RECEIVED**—Sabina Sesselman, William Sylvester
July **THAT TOUCH OF MINK**—(C; Panavision)—Cary Grant, Doris Day

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, —(C)—Herbert Lom, Heather Sears—English
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TO KILL A MOCKING BIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 **COUCH, THE**—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (6-18-62)—Joyous, colorful musical gem
162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (6-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 **WORLD BY NIGHT**—NOV-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

P

•Panic Button		WB
Parent Trap, The	A1	BV
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Period Of Adjustment		MGM
•Phaedra		UA
•Phantom Of The Opera		U-I
•Phantom Planet		A-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Postman's Knock		MGM
Premature Burial	A2	A-I
•Pressure Point		UA
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•Promise At Dawn		Fox
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Hills, The		Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
Reprieve	A2	AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country	A3	MGM
•Rider On A Dead Horse		AA
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Rome Adventure	A3	WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
Safe At Home		Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Salammbo		Fox
Samar	A2	WB
Sand Castle, The	A1	Misc.
Satan Never Sleeps	A3	Fox
Satan In High Heels		Misc.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Some Like It Cool		For.
•Something's Got To Give		Fox
Something Wild	A3	UA
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Square Of Violence		MGM
•Star Creatures		A-I
State Fair	A2	Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
•Story Of The Count Of Monte Cristo, The		WB
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
•Swinging Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
•Tarzan Goes To India		MGM
Teen-Age Millionaire, The	A1	UA
•Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
•Term Of Trial		WB
•That Touch Of Mink	B	U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
•13 West Street	A2	Col.
•Third Dimension, The		UA
Three On A Spree	A3	UA
•3 Stooges In Orbit		Col.
3 Stooges Meet Hercules, The	A1	Col.
•Third Of A Man	A2	UA
Throne Of Blood	A2	For.
Through A Glass Darkly	A3	For.
Thunder Of Drums, A	A3	MGM
Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
Tomorrow Is My Turn	B	For.
•Too Hot To Handle		AA
Too Late Blues	B	Par.
•Tower Of London, The		UA
Town Without Pity	A3	UA
•Travels Of Marco Polo		AA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
20,000 Eyes		Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge	A3	Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
Viridiana	C	For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
Wild Harvest	C	Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A1	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzi		Col.

COMING FEATURES IN ORDER OF RELEASE

158 **June LAD: A DOG**—(TC)—Peggy McCay, Peter Breck
July MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
June STORY OF THE COUNT OF MONTE CRISTO, THE—(TC)—Louis Jourdan

COMING

ACT OF MERCY—Leslie Caron, David Niven
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimballst, Jr.
CRITIC'S CHOICE—(TC)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(C)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-17-61)—Spectacle programmer for action spot—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—Kingsley-Int.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer. Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890(12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed In English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aime, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depiciting dissolute life of modern Roman upper crust—English titles—Astor
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman Import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

16101 Toy Tinkers (C&D)
16102 Pantry Pirate (P)
16103 Pluto, Jr. (P)
16104 Cold War (G)
16105 Lion Down (G)
16106 Get Rich Quick (G)
16107 Fathers Are People (G)
16108 Mickey and The Seal (MM)
16109 Donald's Dilemma (DD)
16110 Donald's Double Trouble (DD)
16111 Corn Chips (D&C&D)
16112 Contrary Condor (DD)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua ..... 18m.
6442 (Dec.) Wonderful Israel ..... 19m.
6443 (Feb.) Wonders of Philadelphia ..... 18m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS (REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)
6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grape-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cat-Tastrophy
6608 (Jan.) Wonder Gloves
6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

6401 (Sept.) Quiz Whizz ..... 15½m.
6402 (Oct.) Fifi Blows Her Top ..... 15½m.
6403 (Nov.) Pies and Guys ..... 16½m.
6404 (Jan.) Sweet and Hot ..... 17m.
6405 (Feb.) Flying Saucer Daffy ..... 17m.

COMEDY FAVORITES (REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) .. 15½m.
6432 (Nov.) Pleasure Treasure (Andy Clyde) .. 16m.
6433 (Dec.) Dance, Dunce, Dance (Eddie Foy, Jr.) . 18½m.
6434 (Jan.) The Fire Chaser (Joe Besser) ..... 16m.

ASSORTED FAVORITES (REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) ..... 16½m.
6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) ..... 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.
6424 (Feb.) Flung By A Fling ..... 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION (COLOR)

Ten Pin Tour

D20-5 Speedway
D20-6 Gold Medal Divers
D21-1 Symphony In Motion
D21-2 Bow Test

TRAVELRAMAS (COLOR)

T20-1 Porpoise Posse
T20-2 Pee Wees On Ice
T20-3 Waters Of Bangkok

NOVELTOONS (COLOR)

P20-1 Northern Mites
P20-2 Micenicks
P20-3 The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnaveral
P21-1 Munro
P21-2 Turtle Scoop
P21-3 Kozmo Goes To School
P21-4 Perry Popgun
P21-5 Without Time or Reason
P21-6 Good and Guilty
P21-7 T.V. or Not T.V.

MODERN MADCAPS (COLOR)

M20-1 Galaxia
M20-2 Bouncing Benny
M20-3 Terry The Traitor
M20-4 Phantom Moustacher
M20-5 The Kid From Mars
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Visit
M21-1 The Plot Sickens
M21-2 Crumley Cogwell
M21-6 Funderful Suburbia
M21-7 Samson Scrap and Delilah

THE CAT (COLOR)

C20-1 Top Cat
C20-2 Bopin Hood
C20-3 Cane and Able

TWO REEL SPECIALS (COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL (COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holiday In Ireland
7205 (May) Champion Angler

MOVIETONE ADVENTURES (CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble

Universal-International

TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz .....
4202 (Mar.) Land Of The Long White Cloud .....

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep .....
4272 (Dec.) Caramba (CS) .....
4273 (Jan.) Mabuhay .....
4274 (Feb.) Leaping Dandies .....
4275 (Mar.) Pink Land Blue Waters .....
4276 (Apr.) Bahama Holiday .....
4277 (May) Fabled Island (CS) .....
4278 (June) Strictly Sydney (CS) .....

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crowin' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic .....
4232 (Dec.) After The Ball .....
4233 (Jan.) Chief Charlie Horse .....
4234 (Feb.) Woodpecker From Mars .....
4235 (Mar.) Calling All Cuckoos .....
4236 (Apr.) Niagara Fools .....
4237 (May) Arts and Flowers .....

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears
9709 (4-21-62) Crow's Feat
9710 (5-12-62) Mexican Boarders
9711 (6-30-62) Zoom At The Top

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico
9003 (5-26-62) Land Of The Trembling Earth

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champions
9504 (4-28-62) Racing Thrills

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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER WANTED for leading independent drive-in. Located in ideal size deep South city. Excellent community for family man. Present employees know of opening. **BOX D411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, 42 years old, 30 years experience. Common sense in advertising, promotions, personnel and concessions. Desires asst. supervisor of concessions in Tennessee or Kentucky. Family man. Available for best offer. **BOX B418. c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, FILM BUYER and booker, 30 years experience in all phases theatre operations. Can furnish best references. Available at once. Will relocate. **BOX C418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, 14 years experience first run conventional and art theatres. Experienced all phases, including newspaper ads, booking, publicity. Married, and best of references. **BOX D418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED PROJECTIONIST, 30 years old, 2 years experience, married, sober. Write to **JESSE BRYMER, 616 Childers St., Pulaski, Tenn.** (418)

NEW THEATRE in Merrick, L.I., N.Y., seeking aggressive, publicity, promotional-minded man for art type operation. Theatre will be ready for occupancy about July 1. **Call GEORGE HATTEM, EV 4-0075, Brooklyn, N.Y., anytime after 2:00 P.M.** (418)

PROJECTIONIST AVAILABLE IMMEDIATELY. Ten years experience with drive-in and indoor theatres. Single, age 30, sober and reliable. Write **J. M. BRYANT, Dublin, N.C.** (418)

PROJECTIONIST, eight years experience, single, reliable, non-drinker, 30 years old. **WILLIAM R. HEDGECATH, 172 Washington Heights, Pulaski, Tenn. Phone: 363-4697.** (418)

EXPLOITATION MINDED MANAGER, same chain 15 years desires change in North or South Carolina. Would like to lease or partnership deal with independent. **BOX A418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

YOUNG MAN, 19, looking for training as projectionist. Part-time now, but after 6/30/63 will be able to stay full time or will relocate. **DAVID N. ALT, R.R. 2, Box 40, Owings Mills, Maryland.** (411)

MANAGERS, join fast growing organization. Paid hospitalization, profit-sharing, commissions. Drifters stay away. Write **ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, N. Y. Phone: SU 5-7607.** (411)

MANAGER-TOP FLIGHT PROMOTION-Advertising-Maintenance-Concession man needed for large year-round drive-in operation St. Louis area. Mid-westerner preferred. Fast growing organization. Good salary plus company benefits. Give full resume first letter. **BOX A411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER: 14 years experience, all phases, first-run conventional. Especially interested in promotion. Wishes to relocate, midwest area preferred. A-1 references. **BOX A425, c/o M P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

DRIVE-IN MANAGER, southern California area, wishes to locate in Nevada. Understands theatre, clubs and bowling. **BOX C411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTION SUPERVISOR wanted by small circuit in South. Must be thoroughly experienced all equipment, make repairs etc. Good salary and expenses to right man. **BOX B411, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to — **The A-MAN Corner** { Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

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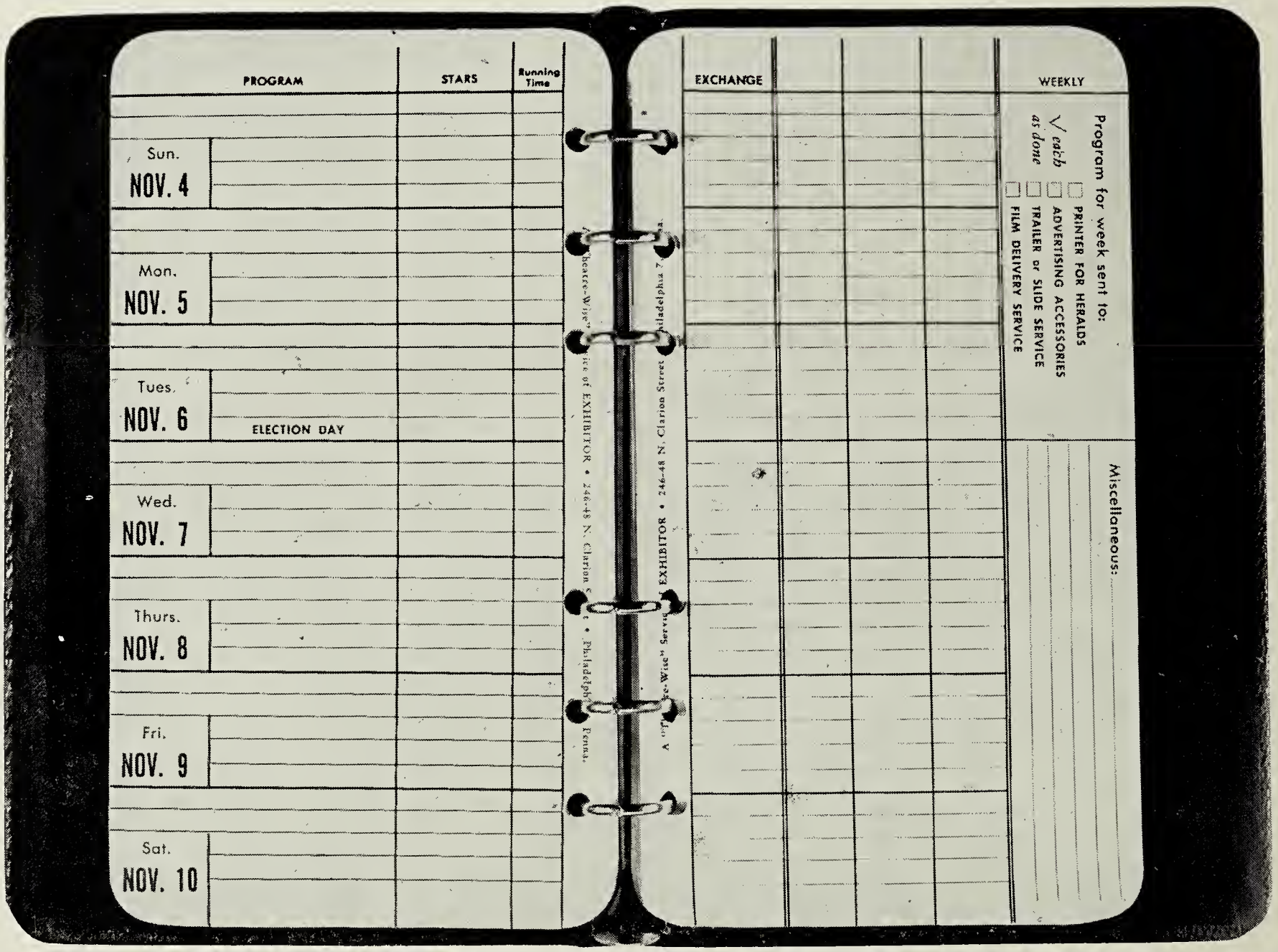

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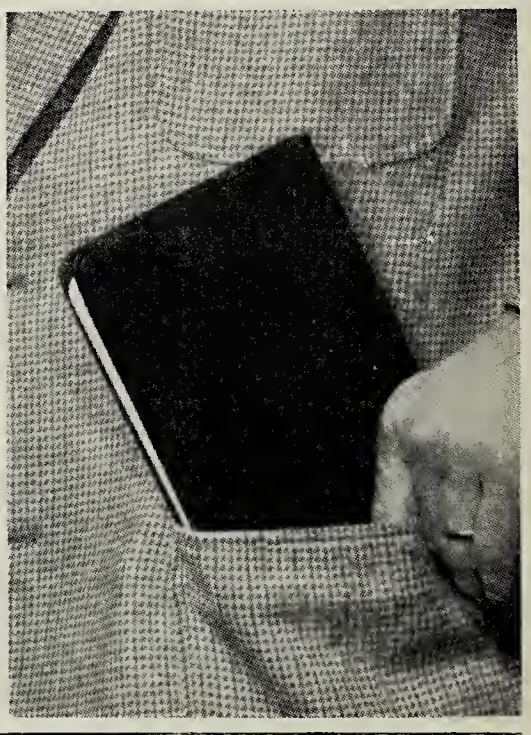


NOTE TO THEATRE SUBSCRIBERS: ***The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!***

MOTION PICTURE

EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 2, 1962

Volume 67 Number 20

IN THREE SECTIONS • THIS IS SECTION ONE

NC Exhib Sues Integrationists

(See Page 6)

Atlanta Ponders New Censor Bill

(See Page 10)

L. Douglas Netter, Jr., (top) president of Astor Pictures International, has been named executive vice-president of Astor Pictures, Inc., and Ernest Sands has been appointed Astor's general sales manager.

CANCEROUS POLICY HITS CHICAGO . . . see editorial—page 3

Everybody say: "One picture worth a thousand laugh$..."

the picture is "MR. HOBBS TAKES A VACATION" soon fro

20 CENTURY

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 375 S. Crescent Heights Blvd., Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 67 • No. 20

MAY 2, 1962

A CANCEROUS POLICY HITS CHICAGO

THROUGH THE YEARS, the public has come up with some fairly puzzling notions about the motion picture industry. One of the strangest, and we are sure every theatreman has encountered it, is that subsequent run situations somehow doctor films so that the patron doesn't see the same picture shown earlier at first-run showings.

This is particularly true as regards hard ticket features. When they finally complete their lengthy first-run engagements and begin to break in neighborhood situations, some self-styled "expert" is sure to point out to his friends that the first-run showing was decidedly longer and that the sub-run patrons are being cheated.

This has led exhibitors to point out in their advertising the fact that the film as shown in sub-run engagements is the SAME film as shown in first-run, "unexpurgated and unabridged," as the book publishers like to say.

Recently, we received a letter from Oscar A. Brotman, Chicago circuit operator and president of the Greater Chicagoland Drive-In Theatre Association, calling attention to a dangerous and shortsighted practice that could cost the industry a great deal in loss of public confidence.

Brotman says, *"May I offer some information for you for an editorial? You have commented on this before but perhaps you might be able to use the following:*

"Stanford Kohlberg, operating the Starlite and 53 Drive-In Theatres in this city (Chicago), books two, three, four, and sometimes five features on one program and skips one or two reels of each feature. He was formerly a member of our association, and despite my pleas to him that his continuance of this practice in addition to running sex shows was a detriment to the business, he continued, and so his theatres are the only ones who do not belong to our association.

"Starting Friday, April 13, he actually advertised the following program: 1. "THE HUSTLER"; 2. "TWO WOMEN"; 3. "SPLENDOR IN THE GRASS"; 4. "FANNY"

"The minimum charge on "THE HUSTLER" is 25 per cent; the minimum charge on "TWO WOMEN" is 25 per cent; and the minimum charge on "SPLENDOR IN THE GRASS" and "FANNY" as a combination is 35 per cent. How he can afford to pay for this is beyond my understanding. The running time of the above features total eight hours and nine minutes. Investigation disclosed that in addition there was a 10 minute intermission between features. Thus, if the complete program were shown, it would be eight hours and 39 minutes, and if a patron entered the theatre at 7:00 o'clock, it would be 3:39 o'clock before the end of one complete show. (EDITOR'S NOTE: Rumor has it that the Warners duo were bought flat)

"Investigation with the manager and the operators disclosed that a reel or two of each feature was skipped and the program ended at 1:55. In addition to it being a sacrilegious dissipation of top product, this is in violation of each distributor's contract which prohibits cutting or elimination of any portion of a feature. It is obviously 'false advertising,' as a patron has a legal right to expect to see the entire feature as advertised on an attraction board and as advertised in the newspapers. This type of operation adversely reflects on all drive-ins.

"I know that I become annoyed if our operators make a fast changeover and skip a few seconds. How any exhibitor has the effrontery to skip entire reels is beyond my comprehension.

"This exhibitor has been following this practice for years, and while I realize it is difficult for a local branch office to hire detectives to make certain the entire feature is shown, I felt it was my duty as president of our organization to register protest with the local branch managers. Of course, the local heads abhor this custom, but they seem powerless to stop the practice. I do not profess to know what the answer is, but I know if it were my picture this exhibitor was featuring and I knew of this continued practice, I would insist on some sort of a bond guaranteeing his contractual obligation to refrain from cutting, eliminating, or omitting portions of the advertised feature.

"Since I have the facts and it is common knowledge amongst the industry in Chicago, and since truth is a defense to libel and since advice from an attorney rendered in good faith is an additional defense, it is my professional opinion in which I am certain your local counsel will concur, that your printing of the above will not embarrass you in any way."

We can understand Mr. Brotman's concern over this industry problem. The confidence of the public is hard to win and easy to lose, and this is a sure way to provide the enemies of our industry with ammunition for further tirades against us. We have learned through bitter experience that the mistakes of any one member of the motion picture community taint every other member with the same sin. Censors have no trouble bridging the gap between the particular violation and the general rule, and the same thing applies in this case. The public, misled by one drive-in, will lose faith in all of them, and we commend Mr. Brotman and his organization for his courage in standing up for what is right.

We have editorialized before on the disservice done to the industry by those drive-in operators who peddle their wares like bargain basement junk salesmen. Admittedly, this is an extreme case, but certainly distributors are aware of the situation. The fact that they have done nothing to put an end to it is scarcely to their credit.

Certainly, it is as much a matter of pride as of simple good business to make sure that the feature films, produced with such care and at such fantastic expense, are presented to the public as favorably as possible. This is the responsibility of both the local distributor branch and the individual exhibitor. For either or both to shirk that responsibility is a breach of our covenant of good faith with the public.

Mr. Brotman is trying, but he can't do it alone. He needs help of distribution, of his fellow theatremen, and of Chicago's newspapers and other advertising media.

Abraham Lincoln said it best, "You can fool some of the people all of the time and all of the people some of the time, but you can't fool all of the people all of the time."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From COTULLA, TEX.

Have just been reading "SHALL WE BOOST ADMISSION PRICES" in the February 14 issue of your fine magazine and could not help writing you my views on the subject.

Speaking as a small town exhibitor who gets many pictures on a flat rental, I say *of course* we should raise prices. Not only do I raise my prices from 50 cents and 25 cents to 60 cents and 30 cents on top-bracket flat pictures, I raise them on 50 percent and 60 percent pictures, too, if I think the traffic will bear the increase. Why should we be different? If something costs more, then charge more for it!

I have had the same experience as mentioned in your article: When I've played three or four pictures consecutively at increased admissions, some of my patrons have felt that the next picture I show at regular prices must not be so hot. In these cases, I've tried to explain that my prices are based on what the pictures cost me; that those cost prices are determined by people in New York or elsewhere, based on how good *they* think a picture is and that what they consider as a good (or bad) picture does not always agree with what my customers might think of a picture. It took a while to convince them, but after they came to see some of these high-priced, well-reviewed, much-publicized spectacles and observed the sparse crowds, they began to believe me.

Frankly, I think that any small town exhibitor should experiment and find out what prices his area can bear—and I'll bet my Saturday night gross that 90 percent of them will under-estimate it. Then he should ease into those prices as permanent policy. *Then,* he should add about 25 percent to them on anything that looks *to him* to be better than usual. People are funny. If you reduce prices for them they think you're a sucker. Raise them once in a while, though, and advertise the hell out of that fact, and they think you've *really* got something special.

My father ran our theatres for 28 years before I took over at his retirement four years ago. For the last year I've been meaning to write you what might be some fresh views on this most ridiculous of all possible industries. Maybe I'll do it yet.

It's just ridiculous! Absolutely ridiculous! Never saw anything like it in my life! Even the book publishing industry shows more common sense than . . . ! Oh, well!

L. R. Du Bose
Du Bose Enterprises

From PULASKI, VA.

Boost in admission prices is a ticklish question in a big way. I think we must be certain when we "up" the admission. By this I mean check and find out what the picture is doing elsewhere and what the economy is in your particular area. Please don't forget that the moviegoer is a smart person. This upping the price every time you have a "better than average picture" will cause inquiries to what is going on, and often you will hear the statement, "Everytime you get a good movie you have to 'up' the price; therefore I can't see it." Now what will the average picture do at regular admission? Will it die or gross good because the other pictures had a high admission price and they couldn't afford to go? Let's take a family type movie with title, stars, and story. It's a top grosser and you are going to increase admission prices and up the adults and also cater to the children so they will bring Mom and Dad. Then the teenagers will want to come and therefore pay more. Now a family doesn't go to the movies as a group too often. Now you have an opportunity to stimulate family business, providing you have sold them through the advertising media best suited to your situation. You have created a desire in the patrons in wanting to see this particular picture or attend your theatre.

We are going to have to give them more than just a good evening of entertainment. We will have to let them know that they were *WANTED.* When they leave make sure that you have found out if they liked the movie and also welcome them back again. Now, "how about the holiday season at Christmas time?" That to me is the only time when we as an industry really have TOP ENTERTAINMENT. An increase in admission would be fair only if we had given our patrons TOP ENTERTAINMENT before the holidays. However, people have more money during the Christmas season than any other time of the year. I for one had TOP ENTERTAINMENT at this time of the year. However, I didn't during the period of Labor Day to Christmas except for one or two pictures. So since I had something for my patrons to see, I didn't "up" the admission. For us business was tremendous. I sold the pictures and at the same time *created a desire in the people to see the pictures and attend the theatres.* Our marquee slogan reads, "ALWAYS A GOOD SHOW AT A LOW PRICE." Sounds corny but it has caused quite a bit of comment. SO DON'T KILL THE GOOSE THAT LAYED THE GOLDEN EGG, BECAUSE WE MIGHT BE IN THE CLASS WITH THE "FAST-BUCK-BOYS."

WENDELL JONES, Manager
Pulaski Theatre Corp.

From ALBION, N. Y.

In answer to your editorial "SHALL WE BOOST ADMISSION PRICES?" I wish to give my views on admission prices, which may give brother exhibitors some idea, but not exactly solve their problems.

At our two Plaza Theatres in Rochester, N.Y., we had an admission price of 35 cents for children and 75 cents for adults. About a year ago we decided to raise our prices to 50 cents for children and 90 cents for adults without any ill effect. We had two consecutive good pictures when the raise went into effect.

Our children's prices are actually higher than the downtown first-runs. We find we have less destruction of seats and more orderly theatres with the higher admissions. Grosswise, it is really up to the individual attractions.

For instance, we advertised "THE HUSTLER" and did so big that we are repeating it in one of our city theatres. However, it is only doing average in a town like Albion of 5,000 people. The point is the admission prices have no effect, as we charge only 35 cents for children and only 70 cents for adults in small towns. If a picture doesn't go, lower prices won't help. Anything up to $1.00 is a bargain in this era.

Occasionally, we raise the adult admissions from 90 cents to $1.00, such as we did on "SPARTACUS" recently.

C. V. MARTINA
Martina Offices

From NEW YORK, N.Y.

It is very nice of you to give credit for the wonderful humanitarian work Pioneers do in extending help to those in our industry, wherever possible, who have met with misfortune. Credit should be given for all the activities in this phase of the Pioneers to three men—Marvin Kirsch, Bill German, and our late departed Johnny O'Connor.

They have, through the years, assumed the responsibility and work involved in taking care of this program of the Pioneers—they investigate, they visit—all in all, they do a magnificent job. As a matter of fact, our cases are known only as Mr. X—#1, #2, etc. That is how closely we protect those unfortunates. Some of them are very proud—falling from high esteem and shrinking from accepting help—if it were public knowledge.

Therefore, I want you to know who actually gets credit for the grand work that is done under this program and, of course, I am very happy for your comment on your editorial page. Unconsciously, you are doing us a great service because these are the things that help us get contributions from the industry at large to perpetuate the cause by reading editorials of this nature.

Thanks again, Jay—and don't forget to pay your rent promptly.

HERMAN ROBBINS
President, Motion Picture Pioneers

EDITOR'S NOTE: You are quite welcome, Mr. Robbins. We are proud of your fine organization. For the benefit of readers who wonder about the cryptic reference to paying rent on time, may we announce: MOTION PICTURE EXHIBITOR just moved to 1600 Broadway, Suite 604, where the welcome mat will always be out for our New York friends. We understand National Screen frowns on housewarming parties, but don't let that stop you. Just bring your own bottle, and expect a big welcome from New York Editor Mel Konecoff and Advertising Manager A. J. (Bert) Martin. Our home office of course, remains at 317 N. Broad st., Philadelphia 7, Pa.

From NEW YORK, N.Y.

I notice your editorial page of April 18th, particularly that part in which you wonder whether a distributor's heart ever beats. If you were sitting where I am, you would cease to wonder about distributors, but I would like to have you point out sometime about an exhibitor's heart beat. I am sure that would prove to be interesting even to the best cardiologist.

BENJAMIN KALMENSON
Warner Bros. Pictures, Inc.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Band

Joyce Gallione, secretary to **Joseph N. Sugar,** vice-president and general sales manager, Magna Pictures Corporation, was married to **Raymond John Binder** at St. Agnes' Chruch, New York City.

Obituaries

Oscar A. Morgan, 73, veteran Paramount Pictures sales executive, who retired in 1958 following 44 years of service to the company, died in Ormond Beach, Fla. He joined Paramount in 1914 as manager of the company's first theatre, the Paramount, Newark, N.J., and held positions as branch, district, and division manager in many parts of the country. He was also short subjects and newsreel sales manager for many years, and at the time of his retirement was manager of reissue sales. He is survived by his wife, a son, and daughter.

Mrs. Augusta Daquila Pekras, 66, wife of **Tex Pekras,** pioneer Columbus, Ohio, theatre operator, died. She was manager of the Broad-Lincoln Hotel. Pekras operated the Dreamland, High Stree theatre of the silent era, and later was asociated with the Ritz, Rivoli, and Oak.

Corey Commends "Oscar" Ads

HOLLYWOOD — Wendell Corey, president, Academy of Motion Picture Arts and Sciences, commended all segments of the film industry and the trade press for taking a "mature" approach to pre-nominations and "Oscar" Awards advertising.

"The Academy was both proud and gratified by the response to its December request that 'restraint and good judgment' be exercised in advertising pertaining to achievements and performances eligible for our annual nominations and Awards; the results surpassed our highest expectations," he said.

A survey of trade paper advertising and other promotional practices employed during the weeks preceding the 34th Annual Awards bears out the fact that the nominees, producers, studios, publicity departments, agencies, and exploitation departments fully recognized their responsibility to maintain a high level of maturity in the area of advertising this year and responded accordingly, Corey declared.

Corey said another by-product of the Academy's request that "Awards be voted for achievement on the screen and for no other reason" was that attendance at all screenings of nominated achievements was larger than ever before.

UA Latin Billings Soar

NEW YORK—Record billings are being registered in Latin America by United Artists, reported Alfred Katz, UA foreign division manager, on his return from a four-week business trip to that territory.

Katz predicted that by the year-end, UA's business will have exceeded last year's by a wide margin as the 10-Academy Award-winner, "West Side Story" roadshow engagements lead the parade of forthcoming blockbusters.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 30

Seattle Leads Nation Into 21st Century

SEATTLE—The Seattle World's Fair crossed the threshold of the 21st Century when the nation and the world heralded the opening of the first U.S. world's fair in 22 years on Saturday, April 21, in the World's Fair Stadium.

President John F. Kennedy, from Palm Beach, Fla., officially pressed a golden key, starting the first international exposition since 1932 as television and news photographers flashed the attending dignitaries, including foreign ambassadors, foreign ministers, senators, congressmen and state, county, and city officials. Speakers were Gov. Albert D. Rosellini, Mayor Gordon S. Clinton, U. S. Secretary of Commerce Luther Hodges, Fair President Joseph E. Gandy, Senator Warren G. Magnuson, and film star Danny Kaye.

John Raitt, star of motion pictures, television, and musical comedy, brought enthusiastic applause, and Danny Kaye contributed by reading "The Credo of Century 21." The Washington State National Guard fired a 21-gun salute while flights of Air Force and Navy jets flew in formation overhead.

Celebrities were guests at a champagne lunch in the Eye of the Needle Restaurant, 600-feet in the air, and a gala opening day program followed.

Igor Stravinsky appeared as guest conductor in the evening at the Fair's new Opera House, conducting the Seattle Symphony Orchestra in some of the maestro's own works. A capacity audience paid as much as $50 for a single admission to the performance, which also starred the brilliant young pianist, Van Cliburn, as guest soloist.

MGM Int. Names Edelstein

NEW YORK—The appointment of Melvin Edelstein as territorial manager of Chile for MGM International was announced by Morton A. Spring, president. Edelstein succeeds John O'Brien, who resigned last week. Edelstein entered the film industry in 1937. He was manager of several Latin American territories for RKO.

Big Brother of the Year Award was received recently by Meredith Willson, author-composer of Warners' "The Music Man," from President John F. Kennedy at White House ceremonies. Mrs. Willson is at the left and Charles C. Berwind, national chairman, Big Brothers of America, is also seen.

BROADWAY GROSSES

Holdovers Maintain Strength

NEW YORK—Strong holdover product accounted for itself well as Broadway rode the crest of holiday openings.

"STATE FAIR" (20th-Fox). Paramount reported a fine $40,000 for the third week.

"MOON PILOT" (Buena Vista). Radio City Music Hall, with Disneyland stage show, powered to $127,000 Thursday through Sunday, with the fourth week a big $177,000.

"SWEET BIRD OF YOUTH" (MGM). Capitol reported $20,000 for the fifth week.

"ALL FALL DOWN" (MGM). Loew's State garnered $11,000 for the third week.

"EL CID" (Allied Artists). Warner took in $17,000 for the 20th roadshow week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported a big $45,000 for the second week.

"CAPE FEAR" (U-I). Victoria reported $20,000 for the second week.

"JESSICA" (United Artists). Astor garnered $13,000 for the second week.

"FIVE FINGER EXERCISE" (Columbia). Forum reported $17,500 for the second week.

"EXPERIMENT IN TERROR" (Columbia). Criterion took in $22,000 for the third week.

"WEST SIDE STORY" (United Artists). Rivoli held the champ for a big $47,000 in the 28th week.

"JUDGMENT AT NUREMBERG" (United Artists). Palace continued its successful roadshow engagement with $32,000 in the 19th week.

Brandt To Europe

NEW YORK—Richard Brandt, president of Trans-Lux Corporation, has left for Europe on an extensive trip which will take him to Copenhagen, Spain, and France.

The primary purpose is to acquire new product for Trans-Lux Distributing Corporation. Brandt will also attend the Cannes Film Festival. This trip is in line with the major expansion plan announced by Trans-Lux at their last Press Conference in January.

"THE MUSIC MAN"

"THE MUSIC MAN" is an entertainment gem and a boxoffice bonanza. Meredith Willson's stage smash has been fashioned by Morton DaCosta and Warner Brothers into a screen delight that should appeal to the widest possible audience.

Robert Preston, who created the lead role on Broadway, explodes all over the screen in a virtuoso singing, dancing, and acting performance that couldn't be better. He is backed by a cast of real talents, headed by lovely Shirley Jones.

Everyone connected with the production of this visual, musical treat should take a deep bow. The public reaction should be translated into full theatres everywhere. It's a winner all the way and "Oscar" better take notice.

JAY EMANUEL

N.C. Theatre Sues Integrationists

Pickets Hurt Business, Carolina Owner Says; Defendants Take Fifth At Pre-Trial Hearing

DURHAM, N.C.—Defendants in an impending $30,000 suit by the Carolina for loss of business and punitive damage as a result of illegal picketing and demonstrations recently in an effort to compel the theatre to racially integrate its audiences took cover behind the Fifth Amendment at pre-trial hearings and refused to answer most questions on grounds it might incriminate them.

Only 24 of the 34 defendants to the suit were questioned during the two days, and the proceedings were suspended until April 30 at which time they were to be resumed. At the same time, a hearing at which the defendants were to appear to show cause why an injunction restraining them from illegal demonstrations at the theatre should not be made permanent, was postponed until a later date, still not set. The deadline for Abercrombie Enterprises, operators of the Carolina, to file its suit also was postponed indefinitely from a scheduled April 25.

The hearings just held were ordered by the court to permit Abercrombie Enterprises to get information needed for filing its complaint. Each witness, one by one, refused to answer a long list of questions on the grounds of possible self-incrimination.

The questions they refused to answer were such as: "Were the demonstrations planned to interfere with the operation of the Carolina Theatre? What are the names of the other persons who participated in the demonstrations? Did you attend meetings on the N. C. College campus concerning planning of the demonstrations? Were you in the picket line? Were you requested to leave the theatre premises? Did you enter the building? Were the campus meetings advised by the NAACP? Do you know the other defendants in this action?

One of the defendants, Floyd McKissick, Negro lawyer for the NAACP, also refused to answer most of the questions asked him, which included:

"Were you retained to represent the defendants? Did you advise any of the defendants in this action to go to the Carolina on March 14 and 15 to interfere with the operations of the Carolina in any way? Did you attend a meeting at North Carolina College on March 15? Did you in your capacity as youth advisor of the NAACP go to the Carolina at any time to interfere with its operations? Did you advise the defendants to remain at the theatre after they were ordered to leave the premises?"

Most of the defendants are Negroes and students at N. C. College, but several of them are white and graduates of Duke University. One, Milton Opton, Jr., 25, a native of New Jersey, refused to answer when asked if he knew any of the other defendants or had advised them concerning the theatre demonstrations, or whether he had addressed a meeting at the college just prior to the demonstrations. Asked what was his nationality, he said, "On advice of my counsel I regretfully decline to answer that question."

Among other questions which the Negro students declined to answer were, "Did you

(*Continued on page 12*)

UA 1961 Net Rises To 15.5% Over 1960

NEW YORK—Robert S. Benjamin, chairman of the board of United Artists Corporation, announced a 15.5 percent increase in net earnings for the year 1961 over 1960. Net earnings for 1961, after provision for income taxes of $3,239,000, amounted to $4,042,000 ($2.34 per share) as compared with net earnings for 1960 of $3,498,000 ($2.02 per share) computed on the basis of the number of shares outstanding at the end of 1961.

The net earnings for 1960 are shown before a special credit arising from adjustment of prior years' reserves.

UA's gross worldwide income for the year 1961 totalled $112.717,000 as compared with $108.531,000 in 1960.

MCA To Concentrate On Production Activity

HOLLYWOOD—The Music Corporation of America, Inc., announced it will divest itself of its talent agency and concentrate on production if its acquisition of Decca Records, Inc., stock is approved by the record company's stockholders as unanimously approved by the Decca board of directors.

It was learned that MCA is planning to build three 14-story office buildings and three smaller structures at the Revue Studios as part of a multi-million dollar enlargement plan.

The MCA talent agency may be sold outright.

A prospectus indicated that in addition to Decca and Universal president Milton Rackmil, one other Decca officer would be named to the MCA board.

MCA is currently being investigated by a Federal Grand Jury in Los Angeles for reported anti-trust violations, and last fall the Screen Actors Guild contended that there was a conflict of interest in MCA being both a representative and employer of artists. At that time, MCA agreed to drop the agency or its tv production.

"Longest Day" To Roadshow

NEW YORK—Darryl F. Zanuck's all-star production of "The Longest Day" will be released as a roadshow attraction by 20th-Fox, it was announced by the company.

The decision was reached following conferences between the producer and 20th-Fox home office executives. The $10,000,000 CinemaScope production, based on Cornelius Ryan's book, will have its initial two-a-day engagements this summer beginning in July in New York and other cities to be announced.

Exhib Appeal Refused

WASHINGTON—The Supreme Court refused to review lower court findings against I. B. Adelman in his legal attempt to modify an earlier injunction against the major distributors so that his Delman, Houston, Texas, could compete for first-run product with the Metropolitan and Majestic, owned by Interstate and Loew's State.

The effect of the refusal to review permits the lower court decisions to stand.

Richard Brandt Named As Trans-Lux Prexy

NEW YORK—Trans-Lux Corporation held its annual stockholder's meeting on April 26, 1962 and announced its first quarter earnings for 1962 were $192,900, as against a first quarter earnings in 1961 of $186,500.

A per share earning of 25 cents for the quarter ending March 31 was also announced, as against last year's 24 cents per share earnings for the same quarter, on the same number of shares outstanding.

Percival Furber, chairman of the board, noted that this year's earnings would have been two cents per share higher than reported except for a change from accounting methods used in the first quarter of 1961.

As a subsequent board meeting, held on the same day, Richard Brandt was elected president of Trans-Lux Corporation. Previously, he had been vice-president of the Corporation and president of the entertainment division. Furber remains as chairman. of the board and chief executive officer. Aquila Giles, previously vice-president of Trans-Lux Corporation, was named executive vice-president.

Movielab Name Switch

NEW YORK—Movielab Film Laboratories, Inc., following approval of the proposal at its recent annual stockholders' meeting, has formally changed its corporate name to Movielab, Inc., effective immediately.

Saul Jeffee, president and board chairman of the company, observed that for many years his organization had been known as "Movielab," and that the change of name was in fact making official a designation which had been widely used and publicized throughout the film industry over a long period of time.

The change of name to Movielab, Inc., does not carry with it any change in policy or personnel, which will continue as before.

UA Promotes Coleman

NEW YORK—Fred Goldberg, United Artists executive director of advertising, publicity, and exploitation, has announced the promotion of Val Coleman, assistant publicity manager, to the position of exploitation coordinator.

In his new post Coleman will be an assistant to Al Fisher, UA exploitation manager, and will serve as liaison between the publicity and exploitation departments in the preparation and servicing of promotional materials for the field.

Town Relights Marquee

NEW BALTIMORE, MICH.—This city of 3,000 which has been without motion pictures for a year and a half will end the famine May 6 when the New reopens.

Leasing the modern 500-seat establishment is Ben Caplan, hitherto a manager for the Nederlander Detroit circuit. His landlady is Mrs. Vincent Laica, widow of the late exhibitor.

Clark Theatre Service of Detroit is handling booking. Policy is single bill, split week, with week-end matinees.

A SENSATIONAL SHOCKER!

A SENSATIONAL GROSSER!

"CAPE FEAR"

A *Hit* WITH THE PUBLIC AND PRESS EVERYWHERE!

A *Hit* AT THE WOODS THEATRE, CHICAGO!
A *Hit* AT THE FOX THEATRE, DETROIT!
A *Hit* AT THE VICTORIA AND TRANS-LUX THEATRES, NEW YORK!
A *Hit* AT RKO KEITH'S THEATRE, WASHINGTON, D.C.!
A *Hit* ALL OVER THE FLORIDA TERRITORY!

GREGORY PECK · ROBERT MITCHUM · POLLY BERGEN

"CAPE FEAR"

CO-STARRING LORI MARTIN · MARTIN BALSAM

JACK KRUSCHEN · TELLY SAVALAS AND BARRIE CHASE

Screenplay by JAMES R. WEBB · Directed by J. LEE THOMPSON · Produced by SY BARTLETT · A Melville-Talbot Production · A Universal-International Release

VERSARY

versal
national

Montana TOA Unit Told Product Still Top Problem For Industry

BILLINGS, MONT.—John H. Stembler, president, Theatre Owners of America, in an address delivered by George Roscoe, director of exhibitor relations of the TOA, to the annual spring meeting of the Montana Theatres Association, a TOA unit, at the Northern Hotel here, said concerning the product shortage that "any discussion of industry problems must start with this. If we had 300 or more new quality feature films each year from major Hollywood companies, many of our most trying problems would automatically disappear . . . Because the major companies have given us no indication or hope for any materially increased production in the foreseeable future, TOA has directed its main efforts to encouraging new sources of pictures. This is why TOA is so sincerely and earnestly supporting ACE Films, the exhibitor financed and operated company.

"In the field of pay television, we face a definite threat, because if pay tv were ever established, it would seriously compete with us for first-run films. In Arkansas . . . in Washington, D.C. . . . in Denver . . . and on many fronts we are fighting. In most local situations, our member exhibitors, counselled and assisted by our anti-pay tv committee, so ably headed by Philip F. Harling, have stamped out pay tv brush fires before they had a chance to spread . . . We shall continue to vigorously oppose pay tv because successful theatres and successful pay tv can not live together.

"In connection with censorship we have reaffirmed our adherence to the Production Code, our belief in freedom of action under the Bill of Rights, and again recognized our responsibility to inform the movie-going public of the content of forthcoming films. We have expanded our Film Content Informational Service; and shall continue our work with the Production Code Authority, the Screen Producers Guild, and the MPAA to see what long range steps can be taken to blunt any proposed outside regulation of our industry. We must all continue to use discretion and good taste in our advertising to avoid unnecessarily antagonizing our critics.

"TOA will continue to be active in many other fields where theatre interests are involved; and we are continuing work with the Army and Air Forces Motion Picture Service to ease the problems of military posts playing features before nearby commercial theatres. And our group Life Insurance Program is in its third year and has over $4,000,000 worth of coverage for our member subscribers."

Chris Goder, Fort, Poplar, will continue as president of the Montana Theatre Association for the second consecutive year.

He was reelected at the concluding session of the unit's two-day meeting. Bob Suckstorff Sidney, was reelected secretary-treasurer. Three new directors were named to serve with six other directors whose terms continue. The new directors are John Tella, Butte; Bob Johnson, Havre; and Harold Hansen, Whitehall.

Huntley Enters Production

NEW YORK—Television newscaster Chet Huntley has formed a new motion picture and tv production company to be known as Chet Huntley Enterprises, Inc.

Operations will start at once at the company's studio near Stockton, N.J. Huntley may appear in and narrate a limited number of films.

TOA Regional Presidents Form Watchdog Committee

NEW YORK—John H. Stembler, president, Theatre Owners of America, announced that he had appointed the presidents of TOA's state and regional units to a special committee "to keep TOA and the Production Code Committee alerted on legislation at the municipal and state levels."

TOA explained that "the presidents will keep us posted on proposed laws not only in the field of censorship and classification, but on taxes, minimum wages, and any other matters which could cause problems for theatres."

The TOA also disclosed that its censorship committee has been renamed the Production Code Liaison Committee, with the change made because the committee felt the new title "will be a less restrictive description of its activity in the field of fighting proposed outside regulation of the industry."

Astor Ups Sands, Netter

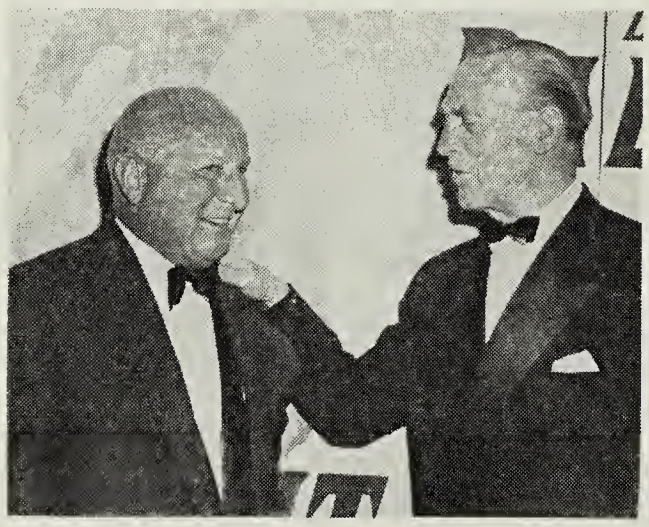
NEW YORK—Ernest Sands has been promoted to the post of general sales manager of Astor Pictures.

He was formerly assistant to George M. Josephs, who as vice-president in charge of sales, had functioned as general sales manager. Josephs' executive position remains the same.

Additionally, L. Douglas Netter, Jr., has been appointed executive vice-president of Astor Pictures, Inc. He will retain his present position as president of Astor Pictures International, and the activities of the subsidiary organization will be more closely integrated with the operations of the parent company. Netter will supervise Astor's sales activities. He has been with the company since last year, and formerly was general manager for Samuel Goldwyn Productions.

Para. Votes Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable June 4 to holders of record May 18.



Barney Balaban, left, president, Paramount Pictures, chats with former Allied master spy Eric Erickson prior to the recent world premiere of Paramount's "The Counterfeit Traitor" at New York's DeMille Theatre, sponsored by the Overseas Press Club.

Ark. Exhib Meeting Draws Top Speakers

LITTLE ROCK, ARK.—The entire top floor at the LaFayette Hotel was reserved to accommodate the 200 delegates at the 43rd annual convention of Independent Theatre Owners of Arkansas, which was held here this week (May 1-2).

One of the principal speakers was John G. Broumas, Chevy Chase, Md., assistant to the president of Theatre Owners of America. His talk was on problems of exhibition. Also in the program for May 1 was Bill Slaughter, Rowley United Theatres of Dallas, who spoke on concessions.

Clarence Walker, Atlanta, talked on "Keys to Success." He is well known in public relations and as a "roving ambassador" in the field of amusements, concessions, and allied trades.

M. B. Smith, Commonwealth Theatres, Kansas City, spoke on exploitation and publicity.

An open forum was a high point of the luncheon on May 2. Discussion was on censorship, taxes, and pay tv, Leon B. Catlett spoke on the last-named subject.

At the Coca-Cola sponsored banquet, there was an award of a week's stay at the Arlington Hotel, Hot Springs, Ark.

Weiss To Rome For "Cleo"

NEW YORK—Nat Weiss, 20th-Fox publicity manager, left for Rome over the weekend to supervise the final phase of the "Cleopatra" publicity campaign for the domestic market, and map plans for the important interim period between completion of the film and its first public presentations, expected to take place before the end of the year.

With the multi-million dollar production nearing conclusion, assistant publicity manager Jack Brodsky, who has been assigned to Rome as the American specialist under the overall supervision of "Cleopatra's" international publicity coordinator Giulio Ascarelli, plans to return to his desk at the home office in mid-May. Weiss will remain in Rome through the balance of filming on the massive project.

While in Rome, the publicity executive will also coordinate with Titanus public relations director Syd Stogel plans on two productions to be released internationally by 20th-Fox, Carlo Ponti's "The Condemned of Altona" and Goffredo Lombardo's "The Leopard."

Technicolor Earnings Up

BEVERLY HILLS, CALIF.—Patrick J. Frawley, Jr., chairman of the board and chief executive officer, announced that earnings of Technicolor, Inc., and its wholly owned subsidiaries for the first quarter of 1962, ending March 31, equaled 22 cents per share as compared to 18 cents per share for the like period of 1961. Earnings for the first quarter of 1962 are $567,326 on 2,623,218 shares outstanding. This is compared to $451,479 for the first quarter of 1961 with 2,543,179 shares outstanding.

Sales for the first quarter of 1962 were $14,796,100, as compared to $11,807,564 for the comparable period in 1961.

Brotman Building Chi House

CHICAGO — Oscar A. Brotman, Robar Amusements Inc., announces the construction of a new indoor theatre, the Hillside, Hillside, Ill.

THE Film DAILY

Along the RIALTO

with **PHIL M. DALY**

• • • IN THE ORDINARY COURSE OF EVENTS we hear very little about the trailer, and when we do it is usually to pay tribute on the important part trailers play in both the production and merchandising branches of the business. It is rather interesting commentary that every exhibitor survey that has been made has found the trailer to be one of the most effective means of advertising, with nothing but praise for their content. Being both economical and without waste circulation, the trailer has long since established its value to the industry.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Ga. Court Ends Atlanta Censorship But Points Way To New Law-Levy

NEW YORK—Herman M. Levy, general counsel for the Theatre Owners of America, said in a case report that Atlanta legislators attempting to draft a new censorship ordinance will "have quite a task ahead" because the legislation must conform to both state and federal constitution.

Legislation is currently being considered by the City of Atlanta which will provide severe penalties for the exhibition of obscene motion pictures.

In ruling a previous ordinance unconstitutional, the Georgia Supreme Court, in a move Levy termed "unusual," suggested that a new ordinance might be drafted to cope with the problem of constitutionality of censorship. The new ordinance, the Court suggested, could contain special consideration measures for City courts when sentencing defendants on a charge of exhibiting obscene movies "if the exhibitor had voluntarily submitted the film to a City-created board of review. Such a move, the Court advised, would demonstrate "lack of intent" on the part of the exhibitor.

While not commenting on the mechanics of the plan the court suggested to the Atlanta legislators, Levy said that another consideration was present. He said that the Court had to face the problem of "providing that the standards of the board applied to censoring motion pictures do not affront the guarantees of the First and Fourteenth Amendments." In ruling the censorship ordinance unconstitutional in the *K. Gordon Murray Productions, Inc.* vs. *Floyd,* the Georgia Supreme Court bypassed the question of whether Atlanta's censorship ordinance had violated these two Amendments. The stated purpose of the ordinance was, Levy said, to regulate and prevent the display of obscene or licentious pictures. No pictures were permitted to be shown "unless the same shall have been approved by such board," and the board was empowered to "approve" or "disapprove" or reject any picture or scene submitted . . . when the same would affect the peace, health, morals and good order of the City," he said.

Levy branded this as a "violent type of censorship."

"It permits the determination by one person, or by a group of persons of what the remainder can see," he said.

Levy said that the Georgia ruling was important for many reasons, one of them being that the court decided the case under the State Constitution. He said that the Court recognized that motion pictures were entitled to protecion under the First and Fourteenth Amendments, but did not apply these benefits to the case because the U.S. Supreme Court had ruled in the Chicago "Don Juan" case "that an ordinance is not void just because it requires submission of all motion pictures for censorship before they are shown to the public."

He said that if the deliberations of the Georgia Court had ended at that point, the outcome would have been quite different, but they had gone on and found the ordinance unconstitutional under state law.

Then, Levy said, the Court made an "unusual move." It proceeded to suggest "the kind of ordinance which might be permissible." He said he would not comment on this action at this time.

Va. Exhibs Urge New Academy Awards Study

RICHMOND, VA.—The board of directors of the Virginia Motion Picture Theatre Association at their regular quarterly meeting passed resolution requesting TOA to conduct a study of the Academy Awards, which they do not feel are presented in a showman like manner; to study the possibility of TOA presenting awards to pictures and stars which have been seen by the general public; to go on record as opposing the elimination of sales forces by the distributors; and to go on record with all film producers and distributors as opposing the sale of motion pictures to television.

The VMPTA annual convention has been set for July 16-17-18 at the Chamberlin Hotel, Old Point Comfort, Va.

Phila. Tent Aids Hospital

PHILADELPHIA—At a recent meeting of the Crew of Variety Club Tent 13 a resolution was adopted approving the creation of a permanent relationship with Children's Hospital, recently affiliated with the University of Pennsylvania, and the Club.

When in the next few years, the new buildings of Children's Hospital are erected, it is contemplated that there will be a special portion designated as "The Variety Club Clinic," or some similar name.

In order that they may meet one another, the board of Children's Hospital extended an invitation to a limited number of barkers for cocktails, dinner, and a brief meeting on May 7 at the Hospital.

N. Y. Allied Conducts Spring Buyers' Clinic

BUFFALO—Sidney J. Cohen, president of Allied's New York Unit, announced that many important Allied leaders had accepted his invitation to participate in a Spring Meeting and Buyer's Clinic.

The Clinic, held this week at the Variety Club in Buffalo, was to be attended by Irving Dollinger, chairman of the board, New Jersey unit; Wilber Snapper, chairman of the committee on industrial relations; Alden Smith, chairman of the executive committee, Michigan unit; George Stern, president of Western Pennsylvania Allied; and Milton London, executive director of Allied States.

Independent exhibs from the entire state were invited to attend, members of Allied or not. A free lunch was to be served to the Clinic's audience.

Industry leaders and film buyers were to be on hand to field all questions the participants have.

The details of Allied States Life Insurance Program also were to be fully explained at the meeting. The program is open now, during the current enrollment period to members of all ages without any examination through the Prudential Insurance Co. Employees may also be covered at a small premium rate.

Cohen said the committees and chairmen for the first New York State Convention of Allied will be announced shortly. The New Yorkers will meet jointly with the New Jersey unit at the Concord Hotel, N.Y., Aug. 6 thru Aug. 9. Cohen said that "a terrific package deal had been made."

Duffus Heads Boys' Club

RICHMOND, VA.—Carlton Duffus, Ashland exhibitor and executive secretary of the Virginia Motion Picture Theatre Association, was reelected president of the Boys' Club of Richmond.

Detroit Exhibs Issue Movie Guide To Offset Lengthy Newspaper Strike

DETROIT—"To help offset the potentially disastrous effects" of the newspaper strike, as it goes into its third week, the Metropolitan Exhibitors of Detroit began distribution of 300,000 copies of a Movie Guide listing the programs of every theatre for eight days. MED is the business-building group formed two years ago by leading exhibitors.

Added to a big step-up in purchase of air time, many spots were purchased to announce the publication of the Movie Guide.

Almost since the inception of newspaper shut-down, there have been constant spots announcing that by calling the switchboards of the Cooperative Theatres of Michigan and United Detroit Theatres, program information could be obtained. The resulting pressure has so jammed these facilities, that now all Detroit area cashiers volunteer to patrons that their switchboards will be open to give out information.

In addition to handling the Guides to patrons, they are being posted in department stores, supermarkets, discount houses, drug stores, restaurants, or wherever traffic is heavy. New Guides are made available each Friday.

The newspaper wrangle is the most complicated in history. It began April 11 when Teamsters Local 372, after being unable to come to terms with the Detroit Free Press since last August, began picketing. In line with the long-standing "gentlemen's agreement," the Detroit News closed its doors.

Requests for intervention by the Attorney General's office on the grounds the Sherman Anti-Trust law was being violated were made as well as to the National Labor Relation Board that the newspaper's action violated the Taft-Hartley Law.

Meantime, in New York, a similar newspaper agreement was held to be illegal. However, this will probably have no immediate effect in Detroit. While the Commissioner of Police George Edwards successfully mediated the Teamster-Free Press dispute, two other unions picketed both papers, with 10 additional ones clamoring for new contracts.

Exhibitors are pulling out every stop-gap possible without the foggiest concept of when normalcy will be restored.

Impact on business is still difficult to ascertain. The week following Easter showed some increase.

Top Team Aids Tisch In N.Y. UJA Drive

NEW YORK—Some of the foremost figures in the motion picture and amusement world have rallied behind the leadership of Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., who heads the industry's 1962 campaign for the United Jewish Appeal. The drive will reach its height on Thursday, May 24, at the Essex House, when Milton R. Rackmil, president of Universal Pictures and Decca Records, will be honored at a luncheon. The guest speaker at the function will be Robert Briscoe, Lord Mayor of Dublin.

Chairman Tisch revealed that UJA's Motion Picture and Amusement Division was "uncommonly spirited and effective in its campaigning" and predicted that the division's traditionally excellent support of UJA would be "better than ever this year, thanks to the great stature of Milton R. Rackmil and the urgency of current UJA goals."

The following industry figures serve as members of the executive committee: Richard Altschuler, Maurice A. Bergman, Arnold Bernstein, Charles Boasberg, Harry Brandt, Max A. Cohen, Charles Einfeld, Edward L. Fabian, Emanuel Frisch, William J. German, Harry Goldberg, Leonard H. Goldenson, Robert Goldblatt, and Morey Goldstein.

Also Bernard Goodman, Edward L. Hyman, Arthur Israel, Jr., Leo Jaffe, Saul Jeffee, Julius Joelson, Benjamin Kalmenson, Harry M. Kalmine, Malcolm Kingsberg, Harold J. Klein, Nat Lefkowitz, Jack H. Levin, Philip Lewis, Benjamin Lorber, Harry Mandel, Sidney M. Markley, Arthur L. Mayer, Joseph H. Moskowitz, Charles B. Moss, Arnold Picker, Eugene Picker, Jerome Pickman, Harold Rinzler, Samuel Rinzler, Burton E. Robbins, and Arthur Rosen.

Also Julius Sanders, Herman Schleier, Leonard W. Schneider, Fred J. Schwartz, Leslie Schwartz, Silas F. Seadler, Maurice Silverstone, George P. Skouras, Julius Stern, Solomon Strausberg, Morton Sunshine, Preston R. Tisch, Adam Wachtel, Major Albert Warner, Archie Weltman, and Max E. Youngstein.

Lending their guidance and assistance to the campaign as members of the steering committee are Barney Balaban, Robert S. Benjamin, William Brandt, Simon H. Fabian, Leopold Friedman, Leon Goldberg, Irving H. Greenfield, Arthur B. Krim, Herman Robbins, Samuel Rosen, Adolph Schimel, Abe Schneider, Samuel Schneider, Spyros P. Skouras, and Joseph R. Vogel. Skouras serves as corporate gifts chairman.

The company chairmen are Morey Goldstein, Allied Artists; Edward L. Hyman, American Broadcasting-Paramount Theatres, Inc.; Allen A. Grant, Century Theatres, Inc.; C. O. Slenker, Columbia; Gilas F. Seadler, Metro-Goldwyn-Mayer; Archie Weltman, Loew's Theatres, Inc.; Burton E. Robbins, National Screen Service Corp.; Arthur Israel, Jr., Paramount; Harry Mandel, RKO Theatres, Inc.; Adam Wachtel, Sargoy and Stein; Irving Palace, Skouras Theatres Corp.; Arthur Rosen, Stanley-Warner Corp.; Abe Dickstein, 20th Century-Fox; Joseph Ende, United Artists; Banjamin Lorber, Universal; and Bernard Goodman, Warner Bros.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable May 25 to stockholders of record May 9.

The NEW YORK Scene

By Mel Konecoff

HAROLD HECHT AND BURT LANCASTER, producer and star of "Birdman of Alcatraz," were in town last week to help in the film's promotion. The stop was one of a number which Lancaster was making to help in the selling.

Hecht told us that he made the film despite a noticeable lack of enthusiasm on the part of the Federal Bureau of Prisons, who refused to make prison backgrounds and settings available for the story of convict Robert Stroud, life inmate of Alcatraz, who spent his time becoming an expert in a number of scientific and medical fields. He thought an independent was subjected to less pressures than major companies, recalling that several of them had the rights to the film but dropped them when the going became a bit rough.

Lancaster hoped that the two million dollar film may prove a springboard which may set the elderly convict free. Incidentally, we asked him why not direct and produce as well as act in the films, but he thought that this was too much for one man to do and do properly. (This was before he walked off the Mike Wallace show. He didn't display any temperament with us although we didn't ask too many embarrassing questions.)

Turning to another of his films, "Taras Bulba," Hecht reported that he hoped to screen the rough cut of it for UA executives in May, at which time policy will be set for the film that will run about two hours and 45 minutes. Whether or not it will have intermission is also undecided at present.

Hecht estimated that the production costs came to seven million dollars, and Yul Brynner and Tony Curtis also are in on percentage deals. He wasn't overly pleased with the lack of cooperation in the Argentine where most of it was filmed, except for the Army, which did prove quite cooperative. The people didn't abide by their contracts, and some even sued for old age pensions, figuring their 10 weeks work entitled them to same.

The producer believes in advertising, and commencing June 1 and continuing through to the film's opening around Christmas time, there will be an elaborate trade paper campaign, while October will see the start of a big national campaign on "Bulba."

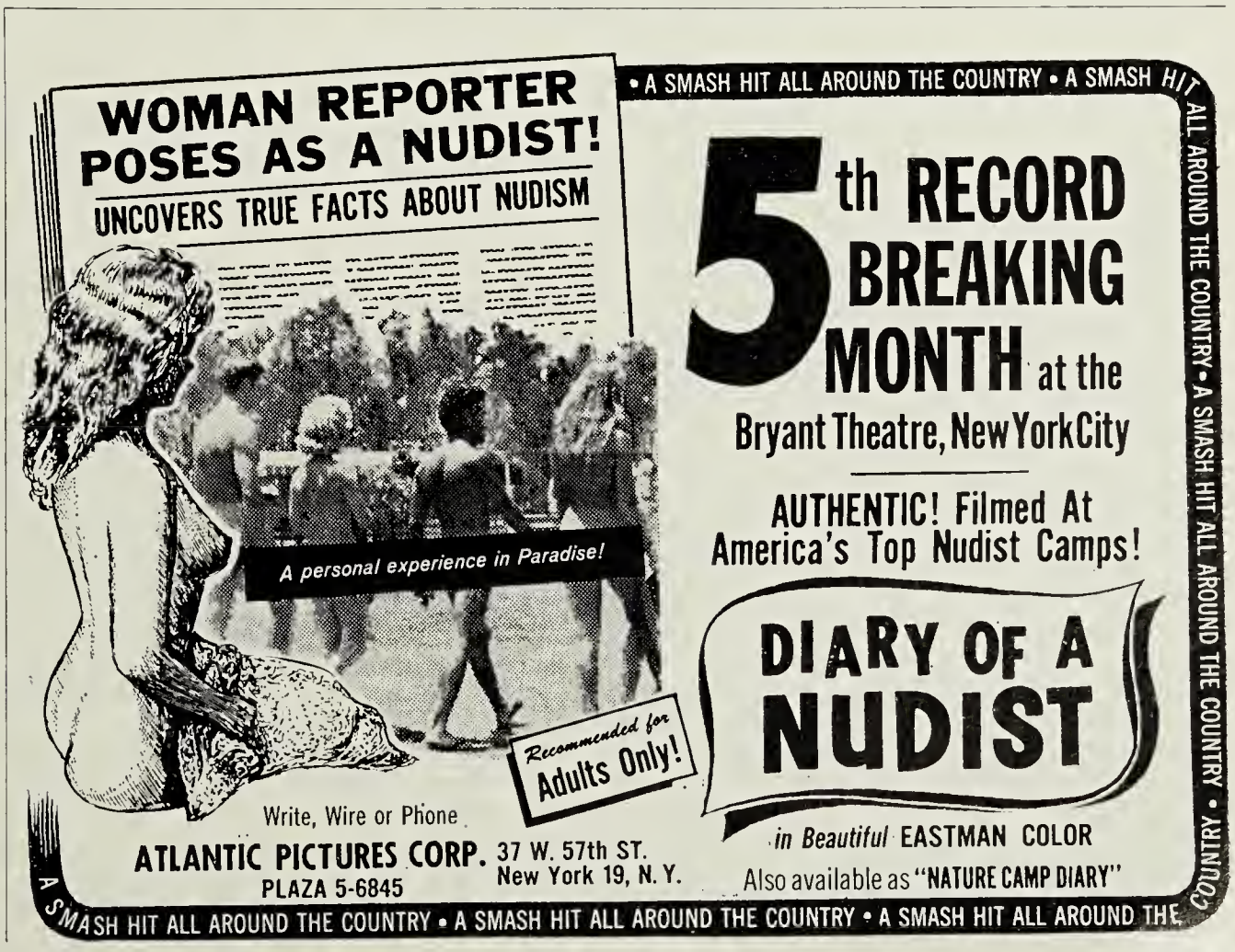
Productionwise, the future will see the team of Hecht, Hill, and Lancaster reunited for "Kimberly," a story of the diamond mines, to start in November as one of the two commitments still owed to UA. Hecht had just returned from Turkey, where he and Brynner discussed making a film based on Ataturk, the funder of modern-day Turkey, and where Army and other cooperation were promised. This may go the end of 1963.

He is venturing from the UA fold to the U-I family for a film with Tony Curtis, "Monsieur Cognac." This will be started in January 1963. Lancaster left for Italy at the week's end to appear in "The Leopard" for Geoffredo Lombardo.

A MATTER OF VARIETY: New York's Tent 35 threw its barker's hat in the air and opened its arms wide at the Hotel Manhattan last week at a luncheon to welcome the Lord Mayor of Dublin, Robert Briscoe.

Chief barker Charlie Alicoate not only made Briscoe an honorary member of Tent 35, but also awarded him a plaque for his splendid contributions to humankind. Briscoe reported visiting a number of Variety Tents on his tour of the U.S., and he was proud not only to be a member of the Dublin Tent but also because of the great good done by the organization, especially where needed—in the world of children.

Mayor Briscoe took the opportunity to welcome members of Variety to Dublin when they gather there for their forthcoming convention.



LONDON Observations

by Jock MacGregor

THE 50TH ANNIVERSARY Convention of the Cinema Exhibitors Association at Bournemouth next month could be anything but a celebration. The distributors are all but giving it the cold shoulder. No films are being previewed, and the hospitality is being provided by Lyons Maid and Walls, the industry's main ice cream suppliers. In turn, there is much annoyance over the allocation of hotel accommodations. Many feel the annual convention should no longer be the responsibility of the president's branch but be organized on the grand scale by the CEA head office O.ne thing certain is that a great opportunity for showmanship is being thrown away.

GOING DOWN! When the Capitol opened in 1925, the stalls were 30 feet above street level. In 1937, the auditorium was lowered to street level and the theatre reopened as the Gaumont. Now the building has been gutted and a new 600 seater Odeon, Haymarket, will occupy the basement. Three Cinemeccanica 70/35mm projectors with six channel sound are being installed. Above the theatre which will open on June 4 with "Barabbas" will be offices, shops, and a bank. . . . Jim Carreras, Britain's horror king, hosted a welcome lunch for his American counterpart and co-producer of the forthcoming "The Old Dark House," William Castle. Despite the presence of film censor John Trevellyan, there was nothing for him to cut other than the lamb. With Jim, the gimmicks are strictly locked in the studios. . . . Everywhere I go now the topic is Joseph Janni's Anglo Amalgamated release, "A Kind of Loving," which has opened to smash business at the Warner. It will be the most discussed picture of the year. There has never been such an outspoken one with an English sound track. Impeccably done, it tells of a none-too-well-suited couple marrying to give a baby a name in terms which teenagers can understand.

MANY SAY we sell our entertainment too cheaply. The Kine Year Book which has just appeared for 1962 lists full details of theatres operating in Britain and Ireland, and shows that the lowest admission for many is under a shilling—one even has a three penny (less than four cents) minimum. Out of London, not many have a top exceeding 65 cents. . . . Advertising makes movie news. People blinked to find up and coming Kenneth Rive placed a full page in the Evening Standard to plug his current Gala releases and Gala Theatres. Darryl F. Zanuck had a full page for "The Longest Day" in the Daily Mail, which on the eve of the Easter holidays ran a four page film supplement. . . . MGM is taking on a new mantle and presenting a live play, "The Glad and Sorry Season" by Hollywood scriptwriters Harriet Frank, Jr., and Irving Ravetch, who are currently co-producing Paul Newman's new picture at Paramount with Martin Ritt. Behind the play, which after a provincial tryout will replace "Ben-Hur" at the Royalty and will later be transferred to Broadway, is MGM British studio chief Lawrence Bachman.

CANADIAN Highlights

By Harry Allen, Jr.

SMOKING IN THEATRES has become a hot issue. Odeon Theatres and Famous Players combined forces in Edmonton, Alta., to gain permission for smoking in five theatres and were turned down by the city's committee on bylaws. The Edmonton fire chief and provincial fire officials backed up the theatres' plea presented by Melvin I. Friedman, Lieberman, and Newson, to the city's bylaws' committee. Opposition came from a University of Alberta professor. He stressed the threat to health represented by smoking, along with other irrelevant issues.

Friedman wrote in his brief: "Questions of esthetics, moral behaviour, public health, education, example, or traditional behaviour are not pertinent to your consideration of the proposed amendment. A large part of our population continues to exercise the privilege of using tobacco for their personal enjoyment and comfort." Friedman said the professor's arguments are "designed to appeal to prejudice and not to an intelligent consideration of the problems which relate to fire law."

Calgary, a neighboring city of Edmonton, has allowed smoking for about 25 years. In Vancouver, the City Charter has nothing to prevent smoking in theatres. But the Fire Chief has refused to allow it, and the matter is likely to go to the courts. Smoking is not permitted in any theatre in Nova Scotia, New Brunswick, and Prince Edward Island. In New Brunswick, the lobby is an exception and men's and ladies' rooms are not.

Smoking regulations are varied and sometimes not a little ridiculous. In most provinces, municipal judgment applies and it usually is governed by the individual theatre. One with a wooden floor may not get permission.

Interest in smoking in theatres has heated up with the fire in Loew's Uptown, Toronto, a 2,463-seat house operated by Loew's Theatres, Inc., New York, which sustained damage of $150,000. The fire broke out in the balcony early Sunday morning, and while the cause was not pinpointed, it is thought to have been a smoldering cigarette. The theatre will be closed from six weeks to two months while the theatre is restored.

Frank H. Fisher, president, Motion Picture Industry Council of Canada and executive vice-president of Odeon, has been studying the situation. He can't see any reason why the Uptown fire should affect the campaign for more liberal regulations affecting smoking in theatres.

N.C. THEATRE SUES

(*Continued from page 6*)

attend any meetings prior to March 14 concerning the planning of the picketing. Did you try to purchase a ticket at the theatre. Will you examine pictures taken at the theatre and identify those persons you know in them?"

The first defendant called as a witness said he was given a "form of instructions to follow" during the demonstrations at the theatre. However, he was stopped from answering any other questions by defense counsel.

Attorneys for the defendants objected to practically all of the questions "on the ground that the question goes beyond the scope of the examination and tends to permit inquiries for the purpose of obtaining evidence which would be self-incriminating in direct violation of the rights and guarantees afforded by the North Carolina and United States Constitutions."

Commissioner Samuel Gantt, appointed by the court to conduct the examinations, allowed the objections but said the refusal of each witness to answer the various questions and the reason given therefore were being noted and passed along to Judge Hamilton H. Hobgood. It was Judge Hobgood who issued the injunction against the demonstrators and ordered the pre-trial examination.

On the nights of March 14 and 15, several hundred Negroes descended on the Carolina, conducted round-robin efforts to buy tickets at the white boxoffice, and some of them forced their way into the theatre proper after being refused tickets. During the demonstrations, the theatre was unable to sell tickets to white patrons except at a makeshift boxoffice set up inside the lobby.

On March 16, Charles L. Abercrombie, head of Abercrombie Enterprises, obtained the court order restraining the demonstrators from illegal demonstrations or from attempting to interfere with the operations of the Carolina. At the same time, he gave notice of his intention to file the $30,000 damage suit.

Since then, things have been quiet at the Carolina, which has been the object of controversy since it is operated in a building owned by the City of Durham. The NAACP has been trying to get the City Council to require the Carolina to integrate since it operates in a building supported by public tax funds, and the Mayor's Committee on Human Relations has recommended such a step. However, Abercrombie, who has a long-term lease on the building, has declined to negotiate on the grounds that there is nothing to negotiate since the City Council and the Mayor's Committee already have stated their views.

The Council said it "would not oppose" integration of the theatre.

Para. Ups Hollinger

NEW YORK—Hy Hollinger has been promoted to publicity manager for Paramount Pictures Corporation, it was announced by Martin Davis, director of advertising, publicity, and exploitation. He succeeds Nick Mamula.

For the past year, Hollinger's duties have included public relations activities on behalf of International Telemeter Company, a wholly-owned division of Paramount Pictures. In his new post, he will continue to be associated with press functions of the subsidiary, in addition to supervising the publicity activities of the parent company.

Before joining the Paramount organization in March, 1961, Hollinger had been a staff writer for Variety for 10 years. Previously, he held posts with Warner Bros.

"How I Would Sell . . .

JESSICA

UA's Gay, Colorful, Girl-Filled Comedy Of Song, Sun, Fun

If there ever was a girl that can catch a person's eye and produce long, loud whistles, it's "JESSICA."

"JESSICA" is the answer to rainy days; a sunny, sparkling, happy movie that's all fun and filled with pretty girls, happy tunes, and a top-notch cast whose only purpose is to tell a story of song, sun, and sex.

JESSICA is delightful. . . . JESSICA is delicious. . . . JESSICA is mischievous. . . . JESSICA is an eyefilling ticket-selling bombshell that should turn any town heading for the theatre boxoffice if properly exploited.

I see in "JESSICA" a campaign to tease and tantalize Sioux Falls to a point that they won't want to miss seeing and meeting her when she comes to town.

To do this, we'll start our campaign at least three weeks in advance.

We want our campaign to start off with an ad in the daily newspapers personal column reading, *"If you're interested in an evening with a mischievous eyefilling girl please call me at 33-88961."* This ad will run every other day to the opening day with change of copy as we near our opening day, but keeping in mind to tantalize the reader.

The personal column ad directs readers to our automatic telephone answering machine where we will place the following message in a very charming, sexy girl's voice: *"Hello-o-o I'm glad you called . . . my name is 'Jessica.' My friends say I'm a delicious, delightful honey-haired dish of dynamite and I love to ride a motor scooter to fun! I'll be in Sioux Falls on Friday, May 18th. Watch the Argus Leader personal column for our meeting place . . . remember my name is JESSICA!"* Here again we'll change copy as we near our opening date.

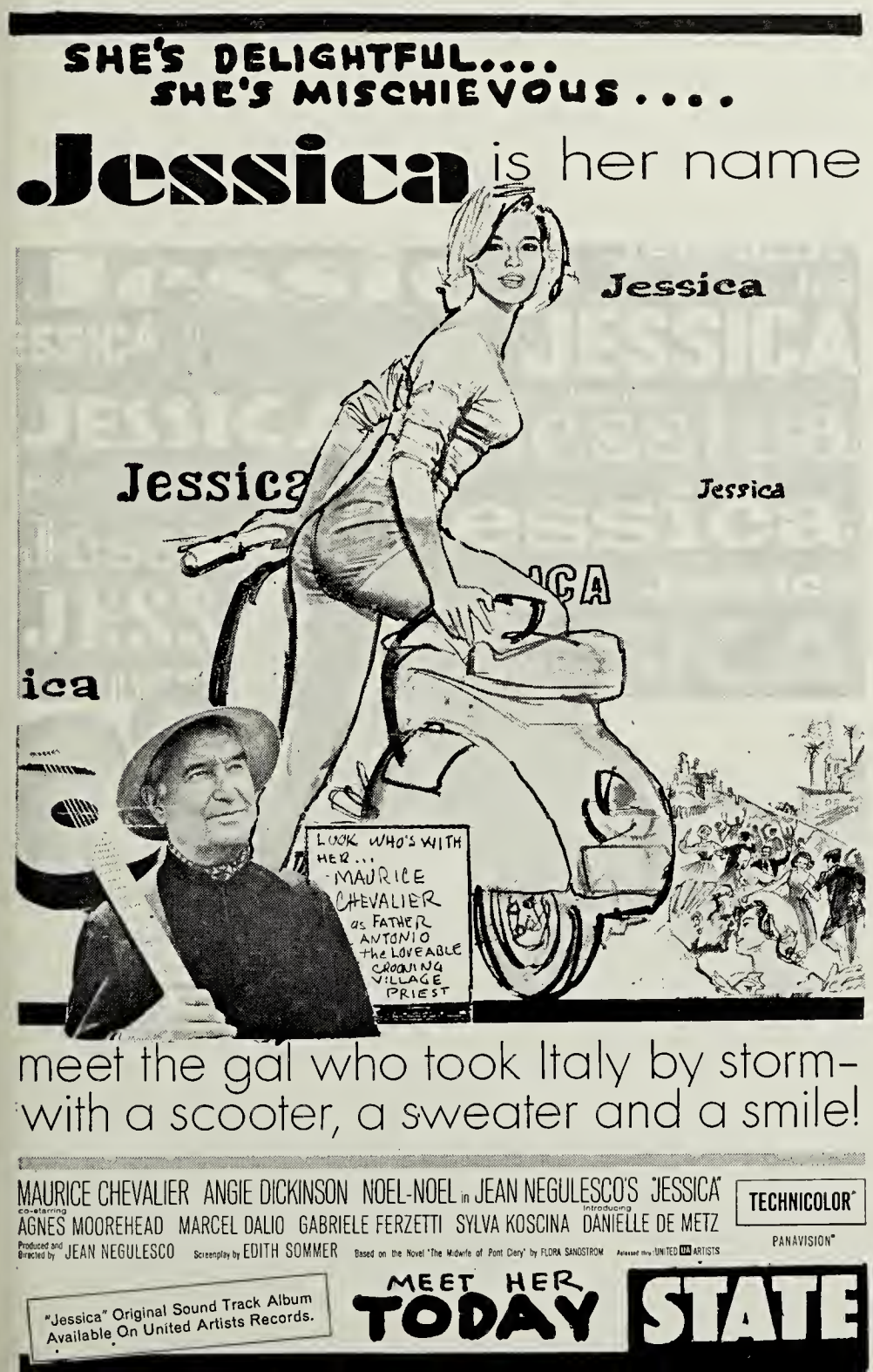
We will make up a special "Information for Baby Sitter" form (attached), and arrange to have the local diaper laundries insert them in each of their laundry packages starting about two weeks in advance and through our playdates.

We will also approach the leading department stores and arrange with their infant's and baby departments to insert several with each purchase during the same period mentioned above.

An Exclusive SHOWMANALYSIS Prepared by—

CLIFF KNOLL, City Manager, Minnesota Amusement Company, State Theatre, Sioux Falls, S. D.

ABOUT THE AUTHOR • Cliff Knoll, no stranger to these "How I Would Sell" pages, was literally born and raised in the theatre business. He worked his way up through doing display work in the theatre art shop and publicity department and as a youth ran the projectors as well. It was at the age of 18 that he first became a theatre manager. At one time, he was advertising manager of the Adler Theatre Company, and later general manager of the same company headquartering in Marshfield, Wisc. Since 1941, he has been associated with Minnesota Amusement Company, a subsidiary of AB-PT, managing theatres in both North and South Dakota cities, and in each location acting as city manager as well. Since 1956 he has been in Sioux Falls. He is married and has two children, and his hobbies include home movies, growing roses, and fishing.



OPENING day ad, with a few additions by the author, features eye-catching art of Jessica and appeals to lovers of comedy, music.

Information for Baby Sitter

We will be at the STATE THEATRE seeing "JESSICA"

Their phone number is Ed-27821

We will return about _____

Our Doctor's name is _____

Doctor's phone number is _____

Fire Department	Police Department
Ed 45501	Ed 45504

Special Instructions:

Messages and calls received:

Parents:

We hope this form will help when you attend the State Theatre and enjoy "JESSICA" starring Angie Dickinson and Maurice Chevalier. "JESSICA" is the delightful funny musical comedy of a beautiful American widow who is a midwife that turns an Italian town topsy turvey just by driving through on her motor scooter.

You'll really enjoy "JESSICA" showing May 18-25

The motor scooter tiein is a natural. We plan on setting a Vespa motor scooter well in advance in our lobby, using a cutout of "Jessica's" shapely figure from either the three sheet or the six sheet, whichever fits the scooter. The stills are terrific, so we'll use some of them too. Copy on this display will continue to tease and tantalize people with *"She's delicious . . . She's mischievous . . . She's eyefilling . . . She's JESSICA . . . and she's scooting into Sioux Falls on May 18th . . . PLEASE NO WHISTLING!*

Working with the local Vespa Scooter dealer, we'll set up a contest whereby people will be asked to guess how long the scooter will run on a full tank of gas. This scooter will be displayed on the street in front of the dealer's shop. Tickets to the movie and promoted gifts will be prizes. This dealer will carry the contest on any radio and television as well as newspaper advertising that he does during the life of the contest.

We'll dress a pretty shapely girl as much like "JESSICA" as possible and have her ride a Vespa motor scooter about town visiting shopping centers, colleges, and other spots where there is a good flow of people handing out small envelopes containing a candy kiss. Copy on the envelope will be *"Here's a kiss from Miss Mischief of 1962. . . . "Jessica" . . . She's delightful and eyefilling and you'll have a chance to meet her at the State Theatre May 18th . . . You'll be sorry if you miss her!"*

Working in advance of the appearance of our street ballyhoo, we'll try and insert this ad in the local college papers.—*BOYS—"Jessica" will be giving away kisses on the campus next Tuesday . . . Watch for her . . . She's a most mischievous girl!"*

WANTED
100 JEALOUS WIVES & GIRL FRIENDS TO MEET "JESSICA"

She's a most mischievous girl!

That's right we want 100 jealous (be honest) wives and girl friends to meet "Jessica" when she scoots into Sioux Falls on May 18th. Put your name and address on a postcard and mail it today to the State Theatre... we'll mail a guest ticket tothe first 100 cards received to see Angie Dickinson as "Jessica" Please only one card per family.

CAMPAIGN features such different approaches as baby-sitter forms and special ads inviting "jealous" wives to a special matinee to spur word of mouth selling.

This should start this group of boys and girls talking!

Three weeks in advance a special trailer will be made up and run on our screen until we put our regular National Screen Trailer on. Here's what this trailer will say: *"GIRLS . . . hold onto your boyfriend! WIVES . . . hold onto your husband! JESSICA is coming to town . . . she's a delightful, delicious, mischievous, eyefilling honey who causes all kinds of whistling . . .* remember her name . . . *JESSICA"*

We have the mailing list of all the male employees at the big packing plant located in Sioux Falls as well as several other firms. It is our plan to direct mail a letter two weeks in advance to several hundred of these employees using this copy: *"Dearest: My friends say I'm a delicious, delightful honeyhaired dish of dynamite. Men whistle at me, but women are jealous of me. You'll have a chance to meet me soon because I'm coming to Sioux Falls. Love, Jessica."*

This letter will be hand written on colored stationery and sprayed with a perfume, and the envelope will be marked "personal."

Three days later we'll mail a second letter to the same people printed on a different color stationery and perfumed with this copy: *"Darling: I'll admit I'm mischievous and love to ride a motor scooter for fun. When I ride my motor scooter all the men turn their heads and whistle and the women frown at me. Don't men like girls like me? I'll be scooting into Sioux Falls on May 18th and I'll park my scooter at the State Theatre. Please meet me there. Love, Jessica—PS: Oh Yes . . . if your wife or girl friend is the jealous type bring them with you they'll enjoy meeting me too."*

These letters will definitely start the name "JESSICA" among the men and plants where they work, and no doubt in many homes.

I like the ads showing Jessica's shapely figure with the motor scooter and will use them from the day before opening throughout our current campaign. Since we'll try and tease 'em into meeting Jessica, I prefer ad mat 402 with some revision as shown on attached layout for opening day ad.

The group of "Jealous Ladies" and girl friends who will see our first matinee at our invitation will each be given six postcards. On five of the cards they will be asked to mail a personal message urging five different friends to meet

"JESSICA." The sixth card will be mailed to the theatre and carry this copy: *"Please list the names and telephone numbers of the five friends you urged to meet Jessica. Each day during the showing of "Jessica" we'll call 10 names from these cards and present them with a guest ticket. Your friends may be lucky winners because of you."*

The people we call will have to bring the postcard received from their friend for admittance.

Through this plan we should receive 500 additional personal contacts from a cross-section of people in our area.

There's some fine music in "Jessica," including a sound track album and a 45 RPM recording of "Jessica" sung by Maurice Chevalier. Working close with all disc jockeys we'll get these records exposed as often as possible during each station's daily programming, making sure that the picture gets proper credit.

We'll have one of the most popular radio disc jockeys interview some of the "100 Jealous wives and/or girlfriends" who attended as our guests in response to our newspaper ad. Picking the best of these taped interviews, we'll use them on the air during our current showing.

Continuing with our teasing and tantalizing campaign, we'll arrange a "Wolf-call whistle" contest with one of the radio stations. Starting a week in advance, the announcer will ask his listeners to telephone him and he'll tape record their "wolf-call whistle" with their name and address. The best 25 whistlers according to the DJ will get guest tickets to the movie.

We'll arrange in advance to have our street ballyhoo "JESSICA" visit the two local television stations riding her motor scooter right onto the set for an interview by the tv personality. At this time, our "JESSICA" will present the tv personality with a record album from the picture along with guest tickets for himself. She will also make an announcement that she will give a guest ticket to the first 10 viewers who telephone the station during her appearance if they identify the person that plays the part of Father Antonio, the loveable crooning village priest, which is Maurice Chevalier.

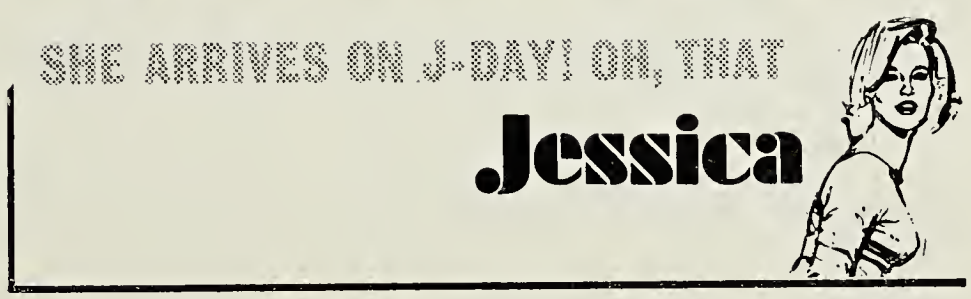
There's a good *name pictures with padre parts* contest in the pressbook which we'll try and work out on the KSOO-TV "Party Line" daily program.

A long stem rose from "JESSICA" will be presented to each person interviewed during all live TV CLUB NEWS programs a week in advance, at both television stations. Naturally, the announcer will give us theatre and movie credits.

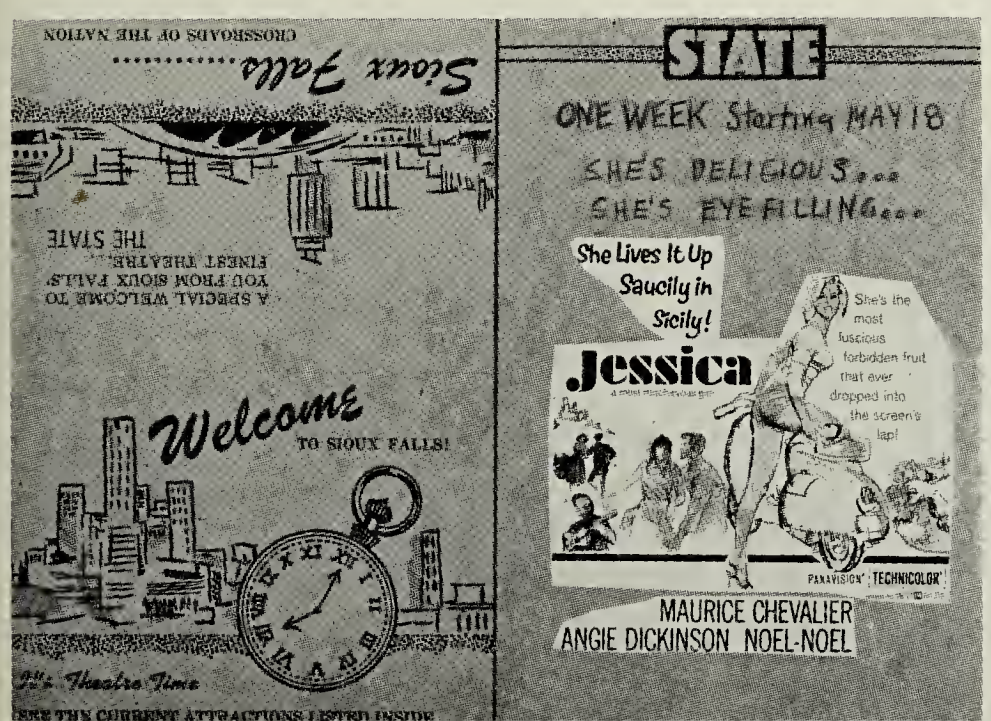
The music from the picture calls for record store tieins. We plan to use window displays in each of our music stores with copy as: *"Women are jealous of her . . . Men whistle at her . . . Maurice Chevalier sings about her . . . "JESSICA" . . . Get the record here today."*

Here is another place where a cutout of her shapely figure from the three sheet could be used in a provocative manner.

As mentioned at the beginning of our campaign . . . we'll TEASEM' and TANTALIZEM' until the WHISTLES grow LONGER and LOUDER and the URGE grows IRRESISTIBLE and MORE COMPELLING to meet and see "JESSICA."



RIGHT, the gal all the fuss is about, lovely Angie Dickinson, on her motor scooter. Teasers do their share to stimulate advance interest in the playdate. BELOW, hotel-motel movie calendar carries message everywhere.



ALBANY

Samuel Rosen, executive vice president, Stanley Warner; Edward L. Fabian, vice president, Fabian Theatres; Phillip J. Harling, attorney for the Fabian interests and a leader in the exhibitors' nation-wide fight against pay-TV; Arthur Rosen, SW home office; Sidney Kallet, Kallet Theatres, Oneida; George Eisenberg, real estate director for SW in the New York-New Jersey zone; and John Damas, head of construction for SW in the same area, were all in recently. Rosen, Sr., and Harling attended the civic luncheon which the Variety Club gave for Dublin Lord Mayor Robert Briscoe; but stayed in the background to let the spotlight fall on Rosen's youngest son, E. David, chief barker of Tent Nine, who proclimed the opening of the Tent's annual fund for Camp Thatcher. Eddie Fabian was in town on circuit business and stopped by the farewell cocktail party which Herbert Schwartz, Columbia branch manager and first assistant chief barker, Tent Nine, gave in the Variety rooms at Sheraton-Ten Eyck Hotel for his younger brother, Marty Ross, who had been a Tent Nine crewman and manager of Schine's Radio Station WPTR who joined the Rex Rand unit of three radio stations and a TV outlet based in Tampa, Fla. Eisenberg and Damas were in with plans for the changes necessary on SW property due to the city demolishing some buildings in a street widening project. . . . Harry Rogovin, Columbia district manager, was in en route from Boston to Oneida.

ATLANTA

Boulevard Drive-In, Fayetteville, N.C., has been taken over by North Carolina Theatres. . . . Mrs. Earle J. Archbold, president, Atlanta Better Film Council, is back after attending the annual conference in Grand Rapids, Mich. . . . The uncle of Bill Langston, Benton Film Forward Company, died. . . . American International Pictures announced a bonus drive June 1-October 1 with cash prizes to be awarded. . . . Roscoe Smith, vice president, Theatres Service Company, returned from a trip to their office in Birmingham, Ala. . . . The local WOMPI held their annual meeting with president Bernice Hinton presiding. . . . L. P. Blender, vice president in charge of distribution and sales, American International, hosted a cocktail party following a screening of "Burn Witch, Burn". . . . Floyd Stowe, operator, Linda Drive-In, Palatka, Fla., formerly of Atlanta, suffered a stroke which pralyzed his right side and speech. . . . Frank Lowery, United Artists salesman, resigned to enter business for himself in Covington, Ga. . . . Betty Dillingham, secretary at Martin Theatres, returned after visiting her husband at Camp Le Juene, N.C., where he is a U.S. Marine. . . . The decision of the Georgia Supreme Court which found that Atlanta's censor ordinance was unconstitutional was hailed as an important victory. . . . Independent Theatre Owners of Arkansas will hold their 43rd annual convention at Little Rock April 30-May 2.

BUFFALO

Local exhibitors are wondering which will be the designated theatre for the Cinerama production of "The Wonderful World of the Brothers Grimm." MGM is the producer of the super-wide medium film. Ordinarily this would indicate a Shea theatre. But contractual arrangements are unkown to William Laney, assistant to Maurice Druker, city manager, Loew-Shea Buffalo houses. . . . Robert C. Hayman, head of Hayman Theatres, Niagara Falls, and general chairman of the 1962 United Jewish Fund Campaign, announces that contributions are 18 per cent higher than for the same period in 1961. . . . A Going Away Champagne Cocktail Party will be staged by Tent 7, Variety Club of Buffalo on Sunday, May 6, when pink champagne and hors d'oeuvres will be served. The party will be in honor of the 30 o more Barkers, wives, and members of the Women's League who are going to the Variety International convention in Dublin, Ireland. . . . William P. Rosenow, who was associated with exhibition and distribution in the Buffalo area for many years, died recently in Elmhurst, Ill., and funeral services were held in Buffalo, with the Rev. Norman J. Irving of Orchard Park United Presbyterian church officiating. Rosenow started in the industry as head of the service department in Shea's Buffalo soon after that flagship of the Shea circuit opened several decades ago. In more recent years he was associated with William Brett in the operation of the Lakeshore and Niagara drive-ins and at one time operated the Genesee also in association with Brett. In the distribution end of the business, Rosenow was associated with several Buffalo exchanges in a sales capacity. . . . The opening day, May 30, at Fantasy Island, Grand Island, has been named Variety Club Day. Barkers of Tent 7 soon will receive tickets for the event, good for opening day and the first week-end at the resort. The tickets are priced at $1.55 and include all the rides, but no refreshments. Tent 7 will receive 25 per cent of all tickets sold before May 15.

CHARLOTTE

The Kittrell College chapter of the NAACP has issued a statement declaring that a committee has conferred with the manager, Embassy, Henderson, N. C., "pertaining to desegregation," without success. The statement quoted manager George E. Stevenson as saying he has no intention of integrating the theatre and that he has been thinking about closing the Negro section because of "poor Negro business." Kittrell College is a Negro school. . . . When a man pulled a pistol on her at the upstairs boxoffice of the Ambassador, Raleigh, N. C., Gloria Walker, 17, didn't wait for him to say anything. She just turned around and fled. Apparently, it unnerved the would-be bandit too, because he ran, not taking any of the money in the boxoffice. Miss Walker, taken to police headquarters, picked out the bandit from a group of pictures shown her, and police a few hours later saw him driving a car which had been reported stolen and ran him down after a chase on foot.

CHICAGO

Balaban and Katz tried out a stage show at their Riveria in addition to the film bill. They also plan to use the stage show at several of their neighborhood theatres. . . . At the spring opening celebration of the Cascade outdoor theatre, orchids were presented to the ladies, ball point pens to the men, and balloons and other prizes for the children. . . . Rhonda Fleming was named queen of the Chicago Flower and Garden show at McCormick Place. . . . The Nortown, backed by the North Town Chamber of Commerce and the merchants of the district, gave valuable door prizes to patrons attending a gala evening of the Devon Centre Spring Fashion Show along with their film bill. . . . Sy Bartlett, formerly a Chicagoan, was here to talk about his latest movie, "Cape Fear." . . . The Erlanger, opposite Chicago's City Hall, will be demolished to make room for the City Civic Center which will occupy the entire block bounded by Clark, Dearborn, and Randolph streets. . . . B and K's Chicago was the scene of a bomb scare. A homemade bomb exploded on the fire escape outside the movie house. Forty patrons who were inside the theatre at the time were ushered outside while the police searched the premises for other explosives. Sergeant Neville of the bomb squad said that the bomb was tossed from a passing auto and that damage was slight. Neville attributed the bomb to the act of pranksters. . . . Vendo Company, manufacturers of vending machines, will spend $100,000 for advertising in various key markets their vending equipment for food distributors using these machines. . . . The new Studio is the first movie house to bring back the bouncing ball Sing-A-Long organ bit. Herb Elisburg reports the new Studio has parking space for 2,000 cars, the parking area blacktopped. This is the first hardtop for the Kohlberg Circuit.

CINCINNATI

The Academy Award contest for movie patrons, sponsored by 41 area theatres in cooperation with WKRC-TV was considered quite a success. Patrons voted for best picture, best actor, and best actress on post cards. Winners will be announced with a tv set, a watch, and a transistor clock-radio for the first three winners. . . . William B. Shane, chief barker, Variety Tent Three, presented a $16,000 check to Rev. Bryce Nichols, executive director, Goodwill Industries, Rehabilitation Center, to be applied to the building fund and operating expenses for the workshop for the mentally and physically handicapped, sponsored by the Tent. . . . Joe Alexander, Albee manager, was quite pleased by audience reaction to the first two travel shows in a series of Monday only screenings, being played at the Albee. . . . Employees of Allied Artists have joined Local F-37, IATSE. . . . TOC is booking and buying for two drive-ins, Family, Somerset, Ky., and Fiesta, Chillicothe, O. . . . Walley Allen, Chakeres drive-in booker, reported attendance at opening week in their drive-ins was very satisfactory. . . . Harry Wood is supervising the installation of a new accounting system at the local 20th-Fox exchange. . . . Norman Robbins, New York City, general operations manager for National Screen Services, and Edward Adleman, States Film Services, were in. . . . Gene Lutes, Kentucky district manager for Chakeres Circuit, and Frank Collins, president, Eastland Bowling, Lexington., Key, were in the home office, Springfield, O., to see Phil Chakeres, president, before he returns to Miami Beach, his winter home.

COLUMBUS, O., NEWS — Leo Yassenoff, owner, Academy-Neth Circuit, received the medallion of the Columbus Art League for "Distinguished service to the arts." Yassenoff donated space in the Bryson Building for the free display of paintings of 52 central Ohio painters. . . . An amphitheatre for band concerts and similar programs is envisioned as part of the downtown riverfront development by Robert K. Levy, president, Downtown Area Committee. The riverfront is near the downtown theatre district. . . . Construction of a drive-in theatre in the 500-acre Eastland shopping center planned for a site in southeast Columbus was suggested by Jack Bachtel, city planning director. Branch stores of the Lazarus department store and Sears will be the nucleus of the center. . . . Engineers' plans for the $5.5 million underground parking garage at the State House in the center of the downtown theatre district call for 1160 parking spaces on three levels. Constrution will require 18 months. Ground-breaking may be held by Labor Day.

DALLAS

The Starlite Drive-In burned brightly causing about $3,000 damage. The motion picture on the screen was "A Blast of Silence." Drama behind the screen was "A Blast of Sirens." While 20 cars loaded with viewers watched actors play their roles, firemen on aerial ladders played hoses on flames leaping from the backside of the 60 foot tall screen. Ed Bowen, owner of the Negro drive-in, said, "Man, this is Friday the 13th, isn't it?" He said much of the theatre's neon tubing was shattered during a hail storm earlier in the week. Firemen theorized a short circuit caused by the hail pounding may have ignited the blaze. Finally flames chewed through power lines leading to the projector and the Starlite flickered out of business for the night. . . . The Greater Dallas Council of Churches sponsored Holy Week services, Monday through Friday, at the Tower. . . . Dion, youthful star of Laurie Records, made his local bow on April 19. He recently completed a film entitled "Ten Girls Ago" at Universal. . . . Joe Hyams, who has been named chief drum beater for "The Music Man," will be in the city soon as advance agent for the Warner Bros. musical. A likely Dallas date for the film is late July. . . . Interstate Theatres' two roadshow attractions, "El Cid" at the Tower and "West Side Story" at the Esquire, scheduled special Easter holiday matinees. . . . Jack Hirschberg was in as an advance agent for the visit of Chuck Connors on a promotional tour for Connors' latest motion picture, "Geronimo." Hirschberg is including Fort Worth, San Antonio, Houston, and El Paso on the Texas part of his tour before heading back to the west coast to resume his duties as publicist for George Stevens' "The Greatest Story Ever Told."

DETROIT

The evening of the Academy Awards the Variety Club of Detroit held an "Oscar Sweepstakes." In the category of "Best Actress," over 40 percent of the votes cast went to Sophia Loren in "Two Women," the balance being split over the other nominees. This reveals something curious: It is doubtful if as many as three persons in the room had seen the film. This is the first time within recollection that the Detroit Police Censor Board has made a fuss over anything. The film had played but briefly—at a small art house in Ferndale some time since—the short run indicating lack of interest. With the Oscar award, the matter was brought to the attention of Police Commissioner George Edwards, who viewed "Two Women" and decided the six cuts ordered were unjustified. It is now booked in to play the Adams. The entire state of Michigan uses Detroit, the only city with a censorship board, as its yardstick. So, the film may now play Detroit subsequents and the state. . . . The Variety Club of Detroit, Tent 5, contingent which will attend the 35th annual convention of Variety Clubs International in Dublin, Ireland, will number 12. Registered are Mr. and Mrs. Irving Belinsky, Mr. and Mrs. Harry Berman, Chief Barker and Mrs. Irving Goldberg, Property Master and Mrs. Arthur Herzog, Jr., Mr. and Mrs. Benjamin Rosen; and convention chairman and Mrs. Jack Zide. All are planning traveling in Europe at the termination of the convention for varying lengths of time.

HOUSTON

Jack Hirschberg was in the city as an advance agent for the forthcoming visit of Chuck Connors, who is scheduled to make a statewide promotional tour for "Geronimo." . . . The local movie industry received a double shot in the arm within a week's time with the announcement of two new movie houses here. The construction of a revolutionary new twin indoor theatre in the Gulfgate Shopping City was announced by Theodore W. Berenson and William Lane, developers of Gulfgate, and Richard A. Smith, president of General Drive-In Corp., of Boston. The theatre will be known as the "Gulfgate Twin Cinema" and will be the first of its type built in the southwest and perhaps in the country. Plans call for the erection of two 1,000 seat indoor theatres, joined by a common lobby, with all seating on one floor. Earlier, J. P. Boone, developer of Windsor Plaza Shopping Center, announced he is building a threatre for Julius Gordon of the Jefferson Amusement Co., Beaumont, Tex., for Cinerama pictures. The theatres are the first to be built in Houston in many years. The Boone project will be completed in August at a cost of more than $300,000, while the twin indoor theatres will be completed early this fall. The twin theatre project, the cost of which was not disclosed, will feature showing every hour on the hour. More than 1,600 parking spaces will be available to the twin theatre goers. Both will feature the latest in theatre appointments, including push-back seating on an inclined floor. The projection and sound equipment will encompass the latest developments in the field of electronic research and engineering, with huge 54 foot screens enveloping the entire end walls. A popular feature will be a lobby art gallery, which is a trademark of General Drive-In Theatres. A second "twin cinema" is contemplated for Northline Shopping City, another Berenson-Lane project, at a later date.

JACKSONVILLE

FST's Palace, downtown Tampa, has been renamed the New Palace to denote its conversion to a Cinerama theatre. Manager Donald Holcomb opened with a run of "This Is Cinerama." . . . Earl Turbyfill, local independent booker, and Mrs. Turbyfill have named their new daughter Donna Chris. . . . Douglas Walker resigned his Columbia booking post to devote full time to his operation of the Ilan, Fernandina, and, for extra measure, he staged a "black cat midnight show" the same evening, Friday the 13th. . . . Cecil Cohen made a patronage appeal for his reopening of the suburban Roxy by presenting a hillbilly stage show. . . . A contribution to the Will Rogers Memorial Hospital has been made by local WOMPIs in memory of the late Mary Newport Jewell. . . . Thomas Edison Bell has replaced Bill Wallace as manager, Star, New Smyrna Beach, and is operating it four days each week. . . . Walter Anderson has leased the Martin, Wildwood, from MCM Theatres. . . . Harmon Miller is managing the Vanguard Drive-In at Cocoa. . . . Bernard Levy, new executive liasion officer for the southern motion picture theatres of

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AB-PT, arrived here from New York for a downstate tour of Florida State Theatres properties. . . . Douglas Walker, well-known Columbia booker and prominent in Co-WOMPI activities, has leased the Ilan, Fernandina, from owner Ed Beach. . . . Burial services were held here for Mrs. Minnie Lee Burton, long an active member of the Motion Picture Council and the mother-in-law of Fred Mathis, Paramount manager. . . . F. L. "Bill" Alig, 52, owner and operator, Volusia Drive-In, Daytona Beach, died of a heart attack in his home there. He was well-known in the industry and had operated other theatres in Waycross, Ga., and both indoor and drive-in theatres in the Florida communities of Tampa, Plant City, Lakeland, and Winter Haven. He is survived by his widow, a son, and by his father, F. L. Alig, Sir Lakeland, who was comptroller of Florida State Theatres many years ago. . . . New WOMPI members are Edwina Ray, FST; Carol House, 20th-Fox; and Linda Griffin, United Artists.

MIAMI, FLA., NEWS—The southern premiere presentation of "State Fair" at the Miracle, Coral Gables, was a benefit for the South Miami Hospital Auxiliary. . . . Harry Botwick, regional director, Florida State Theatres, arranged a preview showing of "The Children's Hour" for a group of actors from the local Studio M. . . . Homestead's Palms was the scene of the world premiere of "Wild Harvest." . . . Geraldine Page and Rip Torn appeared in person to publicize the world premiere of "Sweet Bird of Youth" at the Carib, Miami, Miracle, Essex, and 163rd Street. In addition to appearances at the theatres, Miss Page presided at a luncheon in the Poodle Lounge at the Fontainebleau Hotel. . . . A proposed Bingo game was called off at the Federal Drive-In, Ft. Lauderdale, on the advice of Broward County Solicitor Thomas M. Coker, Jr., who suggested that manager Preston Henn refrain from holding the game "until further clarification has been obtained" on the legality of Bingo. Sheriff Allen Michell had announced that his department would raid the party and arrest the owner and winner of the game.

NEW HAVEN

Sperie P. Perakos, general manager, Perakos Theatre Associates, presided at a luncheon meeting of the Connecticut Drive-In Theatres Association. The speakers included Attorney Herman M. Levy, general counsel of TOA and executive secretary of MPTO of Connecticut; Lt. Thomas Wilson, Department of State Police; and Allen M. Widem, Hartford Times. . . . . Irving Hillman, formerly New England zone advertising and publicity director for Stanley Warner Theatres, has opened his own advertising-public relations agency, Virdis Associates, New Haven. . . . Nutmeg Theatre Circuit has named Louis Baxter as assistant to Donn Iogha, supervisor of the Fine Arts, Westport, and Norwalk, Norwalk. Baxter succeeds Wallace Cardwell, resigned. . . . William Shields, head, Shields Realty Company, Worcester, is a new figure in operation of the Park Arts, Worcester. He now shares an interest with David Massad, James Finneran, Frank Carrazza; and John Manoog, who acquired the art Theatre outlet in 1961. . . . The Southington, Conn., Drive-In has designated Wednesdays as "Family Nite," each car to be admitted for one dollar, regardless of number of passengers. . . . Connecticut Cinema, Inc., of Hartford is in an expansion mood. The local theatre-operating concern, listing Ernie Grecula as principal spokesman, acquired the 850-seat Art Cinema, Hartford, from the Park St. Investment Company interests for an undisclosed sum, and latest move finds Connecticut Cinema taking over Park St. Investment's 850-seat Lenox, Hartford subsequent-run theatre for an undisclosed sum. A first-run art film policy will be continued at the Art Cinema; the Lenox's future plans are yet to be determined by Connecticut Cinema. . . . The two-year-old Connecticut Drive-In Theatres Association has voted to join the long-existing MPTO of Connecticut, the move bringing 32 of the state's 38 drive-in theatres into the MPTO fold. In other annual business meeting activity, the CDITA reelected Sperie P. Perakos, general manager of Perakos Theatre Associates, as president. Serving with him are Bruno Weingarten, E. M. Loew's Norwich-New London Drive-In, Montville, vice-president; William Daugherty, Connecticut division manager, Lockwood and Gordon Enterprises, secretary; and William Sirica, Watertown Drive-In, Watertown, treasurer. Named to the executive board are Bernard Menschell, Outdoor Theatres Corporation of Connecticut, Manchester; Sal Adorno, Jr., Middletown Drive-In, Middletown; Frank McQueeney, Pine Drive-In, Waterbury; Sam Rosen, Lockwood and Gordon; and Perakos, Daugherty and Weingarten.

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NEW ORLEANS

Don Kay, head, Don Kay Enterprises, announced he had closed a deal with Producers International Pictures for a franchise to handle their product in New Orleans and Memphis territories. . . . Named on a committee to confer with the Mississippi Theatre Owners on the possibility of Louisiana Theatre Owners holding a joint annual convention with them were T. G. Solomon, Kermit Carr and E. T. Calongne. A committee was also appointed to study the tax report on the situation in Louisiana. . . . A new Technikote screen was installed at the Village, Bonita, La., by Hodges Theatre Supply. . . . F. F. Goodrow, independent exchange operator, has closed a deal for a sub-franchise to handle Continental Distributing product here. . . . Paramount's ranch manager Robert L. Hames and field representative Leonard Allen hosted a press luncheon at Brennan's Restaurant for actor Lee Marvin, in ahead of "The Man Who Shot Liberty Valance". . . . Fred Rippingale, MGM exchange office manager, attended the company's regional office managers' meeting in Washington, D.C. . . . Local WOMPI's received a certificate of recognition for Community Volunteer Service presented by the Social Welfare Planning Council. They also received a certificate of appreciation in recognition for their work on the Easter Seal Appeal. . . . The WOMPI Orphans Spring Theatre Party will be held May 19 at the Famous Theatre. . . . The WOMPI's have scheduled performances of their variety show at the various Catholic schools during May. . . . Gaston J. Dureau, Jr., past president, Paramount Gulf Theatres, his wife, and friends sailed aboard the S.S. Independence on a Mediterranean cruise. . . . The Saenger carried the Academy Award telecast on its permanently installed television theatre screen with admission free. . . . Clyde Daigle, Paramount office manager, is recovering from surgery at Oschner Foundation Hospital. . . . Theatre Owners Service have taken over the buying and booking for H. J. Labat's Cub Drive-In, Raceland, La.

PHILADELPHIA

Tent 13 Variety Club held an election of officers for the camp for underprivileged children. Leo Posel is president; Samuel Alesker, first vice-president; Martin B. Ellis, second vice-president; Ralph Pries, secretary; Edward Emanuel, treasurer; and Norman Silverman, assistant secretary-treasurer. . . . New Jersey Messenger's Meyer Adelman, himself a 1912 Boy Scout, recently presented a check for $1,000 to New Jersey Boy Scouts for their uniform fund. . . . Robert P. MacLary, owner-operator, Pleasant Hill Drive-In, recently resigned as New Castle, Delaware, County Republican chairman. . . . The Philadelphia Motion Picture Preview Group will hold its annual luncheon May 3 at the Warwick Hotel. Former Governor George M. Leader will present two "Benji" awards; and Lit Brothers will stage a fashion show. Mrs. Arthur Goldsmith, group president, will preside . . . David Milgram, head of Milgram Theatres, Inc., and president, Theatre Owners of Pennsylvania, is leaving for Europe this week to attend the Cannes Film Festival. His interest in Cannes centers around the fact that he has recently made several investments in French and Italian film imports.

SAN ANTONIO

The Spanish language version of "Ben-Hur" has opened an engagement at the Nacional here with admission set at 50 cents for adults and 20 cents for children. Local students and military personnel learning the language were invited to attend the showings. . . . The Alameda is showing on its stage "The Passion Play" direct from Mexico City. There are two showings daily and three on Sunday. Ignacio Torres is general manager of the theatre operated by the Jack Cane Theatre Corp. . . . Services were held here for Mrs. Kate Tynan Rice, 92, who reportedly served as San Antonio's first movie censor. . . . Tommy Long, manager, Trail Drive-In, is dressing all his female employees in western garb to coincide with the theatre's motif. Long has announced that David Stone is the new assistant manager at the drive-in. . . . Each Wednesday has been designated as Ladies Day Matinee at the National. Admission has been set at 25 cents. . . . Vernon Watson, theatre executive at Grand Prairie, Tex., has been elected president of the Grand Prairie Junior Chamber of Commerce. . . . L. A. "Dub" Wallis, 56, manager of the Isis, Fort Worth, Tex., for more than 35 years, died following a heart attack. Wallis entered theatre work at the Palace in Fort Worth under the late Harry Gould, soon moving to the Isis for L. C. Tidball. Wallis owned the Westex and the Ol-Worth Drive-Ins, Olney, Tex. Survivors include his wife, his mother, a son and four daughters. . . . A Caywood, owner, Brady and Texas, Brady, Tex., is starting construction of a 500 car capacity drive-in there with completion expected in July. . . . Fred Smith, Belton, Tex., has taken over operation of the Preston Royal and the 77 Drive-In, Cameron, where the Milam was destroyed by fire last year. The Preston Royal seats only 143 with Smith operating it full time.

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SECTION TWO
VOL. 67, NO. 20
MAY 2, 1962

BUENA VISTA

Big Red

DRAMA
93M.

Buena Vista
(Technicolor)

ESTIMATE: Cute, family-type entry has Disney label.

CAST: Walter Pidgeon, Gilles Payant, Emile Genest, Janette Bertrand, Georges Bouvier, Doris Lussier. Co-producer Winston Hibler; directed by Norman Tokar.

STORY: Fourteen-year-old French Canadian orphan Gilles Payant comes looking for a job at the estate owned by Walter Pidgeon, who has just added a beautiful red Irish Setter champion to his kennel, known as Big Red. The boy and dog take to each other, and the lad is pampered by housekeeper Janette Bertrand and her husband Emile Genest, Pidgeon's trainer. Bertrand hopes that the lad will help fill the void in Pidgeon's life left by the death of his soldier son. Pidgeon decides to separate the boy and dog so that he can train the latter for an important dog show. The dog rebels at the separation and hurls himself through a window to get to the boy. He is wounded with several deep cuts. Pidgeon orders him destroyed, but Payant carries off the shattered body to his shack in the woods. He nurses the dog back to health, after which he reluctantly returns him to Pidgeon so that he and another setter can be mated. Payant gets a job elsewhere in the vicinity. Pidgeon sends both Setters to Montreal to be sold, but enroute the dogs escape into the woods from the train. When Payant learns of their disappearance, he sets out to find them. When he does, the female bears a litter of pups, and he remains with them until they are ready to move. Meanwhile Pidgeon, worried about the boy, sets out to find him. In the woods he is thrown from his horse when the animal is startled by a mountain lion and is pinned by rocks. Payant appears as the lion attacks. He kills the lion, saving Pidgeon. As the boy helps him home, Pidgeon asks him to stay with him at the house, and he hopes that he will go to school. Payant accepts and a fine relationship gets under way.

X-RAY: Here is an interesting entry for youngsters and the family as a whole with drama, bits of humour, warmth, good performances, and neat direction and production. The tale has been dressed in attractive color which is an added asset. It should do okay as part of the show with youngster Gilles Payant emerging as an impressive new screen personality. The Disney sales magic is another decided asset. The screenplay is by Louis Pelletier based on the book by James Kjelgaard.

AD LINES: "A Warm, Wonderful Story About A Boy And A Dog"; "Another Thrilling Tale From The Studios Of Walt Disney."

Complete back seasons of this pink reviews sections are available to subscribing theatres at $1.30 per set.

COLUMBIA

Cash on Demand

DRAMA
77M

Columbia
(English-made)

ESTIMATE: Good program entry.

CAST: Peter Cushing, Andre Morell, Richard Vernon, Barry Lowe, Norman Bird, Edith Sharpe, Charles Morgan, Kevin Stoney. Produced by Michael Carreras; directed by Quentin Lawrence.

STORY: Andre Morell poses as official of the insurance company that covers one of the branch banks in a small British town, informing manager Peter Cushing and chief cashier Richard Vernon that he has come to check security procedures. Actually, he has come to rob the bank, convincing Cushing that an associate is holding the manager's wife and child hostage to make sure that he cooperates. Cushing, a martinet to the staff, is cowed into obeying, and Morell gets away with a large amount of money. Vernon has checked with the insurance company, and when told that Morell was a phony, gets out a police alarm. Morell is apprehended. It turns out there was no one threatening Cushing's wife and child, but his staff backs him and he is cleared of complicity.

X-RAY: Suspense builds in this dramatic offering until the effective climax, and the result is an interesting entry for the program which holds audience attention on high throughout. Credit should go to the fine performances, as well as the efficient and capable direction and production. The screenplay is by David T. Chantler and Lewis Greifer, based on a play by Jacques Gillies.

AD LINES: "An Experience in Suspense"; "A Blueprint For Robbing A Bank."

Queen of the Pirates

MELODRAMA
80M

Columbia
(SuperCinescope)
(Italian-made) (Dubbed in English)

ESTIMATE: Yet another Italian-made spectacle.

CAST: Gianna Maria Canale, Massimo Serato, Scilla Gabel, Paul Miller, Livia Lorenzon, Jaspe Jose, Moira Orfei. Produced by Ottavio Poggi; directed by Mario Costa; a Max Production.

STORY: Beautiful, hot-tempered Gianna Maria Canale is capable of commanding a ship or fighting a duel better than any man. With smuggler chief Jaspe Jose, whom she believes to be her father, she is captured by Duke Paul Miller, who plans to hang Jose and sell Canale along with other kidnapped girls into Turkish harems. Their lives are saved by Count Massimo Serato, whom Miller hopes will wed his daughter, Scilla Gabel. Canale and Jose embark on a career of out-right piracy. Serato plots to capture them, but falls in love with Canale. He works with her in an assault on Miller's palace. While holding off Miller's men, Serato fatally wounds Miller, who confirms Jose's statement that Canale really is his rightful heir. Gabel leaves for a nunnery as Serato and Canale undertake to right the many wrongs committed by Miller.

X-RAY: This Italian-made, English-dubbed swash buckler is yet another spectacle packed with sea action, swordplay, etc., and follows in the pattern of others that have gone before it. Satisfactorily produced and directed, this features shapely Gianna Maria Canale, the only name in the large cast known over here. This should do as part of the program where too many similar thrillers have not played.

AD LINES: "A Swashbuckling Beauty Crossing Swords With Cut-Throats and Cavaliers Aboard The World's Wildest Hell-Ship!"; "Her Cutlass Deadlier Than Any Man's; Her Caress More Desirable Than Any Woman's!"

13 West Street

DRAMA
80M.

Columbia

ESTIMATE: Satisfactory suspense meller gets boost from names.

CAST: Alan Ladd, Rod Steiger, Michael Callan, Dolores Dorn, Kenneth MacKenna, Margaret Hayes, Stanley Adams, Chris Robinson, Jeanne Cooper, Arnold Merritt, Mark Slade, Henry Beckman, Clegg Hoyt, Jordan Gerler, Robert Cleaves, Bernie Hamilton, Pepe Hern, Frank Gerstle. Produced by William Booom; directed by Philip Leacock; a Ladd Enterprises Production.

STORY: Electronics engineer Alan Ladd, working on an important missile project, is attacked by a gang of well-dressed teenagers who are at war with the world and brutally beaten. Detective Rod Steiger investigates the senseless crime, but Ladd is unable to give him much information. Ladd recovers sufficiently to return to work, but can't keep his mind off the crime. He develops an almost fanatical thirst for revenge. Displeased by the slow, methodical way that Steiger is investigating, Ladd throws himself into the search. He is beaten again by the teenagers, who fear exposure. The leader of the gang is Michael Callan, son of wealthy Margaret Hayes, who lets him do as he pleases. The pressures become too great for one of Callan's young stooges, who kills himself when he realizes Ladd has caught up with him. Ladd's activities flush Callan out in the open, and Dolores Dorn, Ladd's wife, is attacked by the crazed youngster. Ladd finally catches up to the boy and almost kills him before he realizes he has sunk to the same vicious level as Callan. He turns the boy over to Steiger.

X-RAY: A senseless beating by a gang of young delinquents is the springboard for this suspense meller, which makes up as satisfactory program fare. Ladd and Steiger are good names for the marquee, with Callan a draw for younger moviegoers. The plot seems rather over-simplified, and one can't help wondering how the vicious youngsters got that way. Performances, direction, and production are satisfactory but not outstanding, and the general impression of this reviewer was that the effort just didn't come off. It's an intriguing premise, but this offers little in plot development and motivation that hasn't been seen before. Screenplay by Bernard C. Schoenfeld and Robert Presnell, Jr., based on the novel by Leigh Brackett.

TIP ON BIDDING: Fair program rates.

AD LINES: "Evil Enters The House At 13

West Street . . . And It's Shocking As A Scream In The Night"; "A Street Of Secret Sin Where Cold Menace Lurked Behind Every Door."

A Weekend with Lulu

COMEDY 91M

Columbia
(English-made)

ESTIMATE: Okay English comedy.

CAST: Bob Monkhouse, Leslie Phillips, Alfred Marks, Shirley Eaton, Irene Handl, Sidney James, Kenneth Connor, Sidney Tafler, Russ Conway, Eugene Deckers, Graham Stark, Harold Berens, Tutte Lemkow, Stuart Hillier, Andreas Malandrinos, Ernst Walder, Judith Furse, Denis Shaw, Keith Pyott, Gordon Rollings Edie Martin, Harold Kasket, Alexis Bobrinskoy, Heidi Erich, Sally Douglas, Marie Devereux, Eve Eden, Janette Rowsell. Written and produced by Ted Lloyd; directed by John Paddy Carstairs.

STORY: Leslie Phillips and his pal, Bob Monkhouse, use Monkhouse's ice cream truck to tow a borrowed trailer so Phillips can enjoy a weekend with his fiancee, Shirley Eaton, whose mother, Irene Handl, insists on going along. Monkhouse, driving, manages to get them all lost, and they wind up in France without food, money, gasoline, or passports. In their efforts to get back to England, they encounter various people. To raise the fare home, they work a swindle in the course of the Tour de France cycle race, but manage to lose the money. Finally back in England after a series of hectic misadventures, Phillips and Eaton finally win Handl's approval.

X-RAY: In the comedy tradition of "Carry On, Nurse," and with some of the people seen in that earlier British comedy effort, this is good fun and has been well paced by both cast and director. It is all slightly 'mad', but the quota of laughs is high and the import, a Hammer film production, should prove okay in art houses and out.

AD LINES: "More Hilarious Carryings-On By The Stars Of 'Carry On, Nurse'"; "48 Femme-Filled Hours Of OOOOOOO-La-Lu-lu!"

20th-FOX

Swingin' Along

COMEDY 74M

20th-Fox
(CinemaScope) (De Luxe Color)

ESTIMATE: For the lower half.

CAST: Tommy Noonan, Pete Marshall, Barbara Eden, Carol Christensen, Connie Gilchrist, Ray Charles, Roger Williams, Bobby Vee. Produced by Jack Leewood; directed by Charles Barton.

STORY: Tommy Noonan, simple minded errand boy for his aunt, Connie Gilchrist, is an amateur composer. Pete Marshall, would-be promoter and tin-horn gambler, latches onto him, and with Noonan's girl, Carol Christensen, tries to get him to finish a composition he is writing in a song writing contest. Marshall also meets and falls for Barbara Eden, a secretary whom he at first mistakes for a wealthy girl. Noonan completes his sonata, but the music blows away. All seems lost, and Noonan tries suicide, but fails in this as in everything. Meanwhile, his composition, found by a priest and forwarded to the contest people, wins, and the boys finally head for a double wedding with their girls.

X-RAY: Although this has been given a bath in De Luxe color, wide screen treatment, the appearance of guest stars in the jazz medium, Charles, Williams, and Vee, there is very little to the story. The near slapstick antics of the comedy team of Noonan and Marshall fail to impress over feature length running time. There is one lengthy sequence on the ledge of a tall building that reminds one of Harold Lloyd's acrobatic antics in the silent days. Also, a piano moving bit recalls a standard vaudeville act of years gone by, "The Piano Movers." This was written by Jameson Brewer.

AD LINES: "A Happy-Go-Laughter Entertainment Parade"; "Brim Full of Laughter, Music, And Everything Gay."

UNITED ARTISTS

Geronimo

MELODRAMA 101M.

UA
(Technicolor)
(Panavision)
(Laven)

ESTIMATE: Colorful outdoor action entry.

CAST: Chuck Connors, Kamala Devi, Ross Martin, Pat Conway, Adam West, Enid Jaynes, Larry Dobkin, Denver Pyle, Armando Silvestre, John Anderson, Amanda Ames, Mario Navarro, Eduardo Noriega, Nancy Rodman. Produced and directed by Arnold Laven.

STORY: Chuck Connors as Geronimo decides to surrender after being harassed by Mexican and U.S. military forces, and he and his band accept an offered peace which puts them on the San Carlos reservation in Arizona. It is soon apparent that they will have to work hard, line up and wait for food handouts, and be subject to the greed and tyrannies of the Indian agent and his aides, including U.S. Cavalry Captain Pat Conway. This includes selling off some of the Indian lands. Connors and a number of the other warriors and their families escape from the reservation, flee to Mexico, and declare an all out war on the U.S. Connors hopes to arouse Washington and public opinion on behalf of his tribe. After spending some lonely nights, Connors goes back for Kamala Devi, an educated young Indian girl, who attracted his fancy but refused to join his flight. He forces her to accompany him to the mountain hideout as his wife. The Indians refuse to surrender and evade discovery while they get food wherever they can. Connors also rejects pressure from his people and Devi to surrender. Washington finally orders an investigation, and several Senators are sent to the scene. Finally the band is surrounded, and when they still refuse to surrender, a cannon is brought up to destroy them. At this time, Devi has Connors' son, while Connors with a well-placed flaming arrow blows up the cannon and the vengeful Conway. The Senators arrive on the scene, promise Connors a new treaty that will be just. Achieving his objective, he now surrenders.

X-RAY: Colorful action as well as interesting drama are to be found in this tale of the famed Indian chief who was one of the more forceful men of his kind and one of the last to bow to the conquest of the white men. While his story has been told before, this entry deals with the struggle for right and decency from the Indian viewpoint, and as such the story is a bit different. Admittedly, it takes a bit more time in the telling than is necessary; still, interest is well enough maintained. Connors is good in the title role and is adequately supported. The direction and production are suitable and assist in getting the presentation across. The use of color is also of value. The screenplay is by Pat Fielder, based on a story by Fielder and Arnold Laven. It should do all right as part of the show and better where a campaign is in order.

TIP ON BIDDING: Higher program rates.

AD LINES: "The Real, Colorful Story Of The Famous Apache Chief"; "A Great Adventure Yarn With Lots Of Action"; "Geronimo And A Small Band Of Apaches Declare War On The United States Of America. The Result Is Unusual Adventure."

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UNIVERSAL

Information Received

MELODRAMA 77M.

U-I
(English-made)

ESTIMATE: Okay program entry.

CAST: Sabina Sesselman, William Sylvester, Hermione Baddley, Edward Underdown, Robert Raglan, Frank Hawkins, David Courtney, Peter Allenby, Walter Brown, Bill Dancy. Directed by Robert Lynn.

STORY: When safe cracker Bill Dancy arrives in England from America, he is arrested, tried and convicted for an earlier crime. Scotland Yard inspector Robert Raglan believes Dancy was sent for to do an important job, and he gets private investigator William Sylvester to take his place, hoping to crack a prison escape ring as well as the safe job Dancy was supposed to handle. Gang head Edward Underdown, who hired the safecracker, arranges for Walter Brown to get him out of jail. Sylvester hides out in Brown's house alone with his wife, Sabina Sesselman, and Sesselman makes a play for Sylvester. Upon Brown's arrival, she sends Sylvester on his way to a London rendezvous with Underdown, after which she kills Brown. The blame is placed on Sylvester. Sesselman also goes to meet Underdown and comes to an agreement with him about their future together. Sylvester is taken to a safe from which Underdown extracts a secret document. A phone tip by a friend of Sylvester results in the capture of both Sesselman, who has a previous police record, and Underdown.

X-RAY: There's enough intrigue, suspense, and involvement to hold the interest of audiences who like the melodramatic. Where a fair entry is needed to round out the program, this could be the answer. The cast is ordinary, as are the direction and production. Paul Ryder gets screenplay credit based on a story by Berkeley Mather. The cast is relatively unknown on this side of the Atlantic.

AD LINES: "Prison Escape Ring Exposed"; "Cop Poses As Crook In A Suspense-Filled Melodrama"; "Scotland Yard In Action."

Lonely Are The Brave

DRAMA 107M.

Universal-International
(Panavision)

ESTIMATE: Douglas name must carry offbeat yarn.

CAST: Kirk Douglas, Gena Rowlands, Walter Matthau, Michael Kane, Carroll O'Connor, William Schallert, George Kennedy, Karl Swenson, Bill Mims, Martin Garralaga, Lalo Rios. Produced by Edward Lewis; directed by David Miller.

STORY: Rugged cowboy Kirk Douglas is an individualist at war with a regimented society. He rides out of the hills on his horse into jet-age Albuquerque to help his friend, Michael Kane, who has been jailed for helping wetbacks find food, lodging, and jobs. He picks a fight in a bar and gets himself thrown into jail where he attempts to convince Kane to join him in an escape. Kane refuses, fearing to jeopardize his chances of returning a free man to his wife, Gena Rowlands. Douglas breaks jail after being beaten by a vicious guard who resents his independent attitude. He gets food and ammunition from Rowlands and heads on horseback toward Mexico. Sheriff Walter Matthau organizes a posse of seven deputies with radios and jeeps and an Air Force helicopter to get Douglas, whom he considers more a crazy cowboy than a criminal. Douglas and his horse elude the posse and Douglas even shoots down the helicopter. Almost free, Douglas tries to cross Highway 66 at night to reach the Mexican border. The horse, frightened by traffic, balks and they are both hit by a giant diesel truck. The posse catches up to the accident, the horse is shot, and Douglas is carried away in an ambulance dying.

X-Ray: This offbeat adventure yarn of a cowboy who just can't fit into the modern world carries a great deal of social significance presented in a vaguely unsatisfying manner. The Douglas name will have to carry it at the boxoffice, and chances are patrons will react most favorably to action sequences as one man battles a modern posse, a helicopter, etc., and almost comes off a winner. The story, unfortunately, gets lost in its talkier spots and the net effect is that one is conscious of a quite simple tale being told in rather overblown terms. In addition to Douglas' strong performance, Matthau delivers a good portrayal as the understanding sheriff and manages to garner a few laughs in the process. Social significance is fine, but as served up here, it misses the bullseye. Some shortening would have helped also.

Tip On Bidding: Fair program rates.

Ad Lines: "The New West And A Man Who Had To Live Free"; "Fenced In By Progress, He Found Himself At War With A World He Didn't Understand."

WARNERS

Lad: A Dog (158)

Drama
98m.

Warners
(Technicolor)

Estimate: Okay entry for program and family and youngster trade.

Cast: Peter Breck, Peggy McCay, Carroll O'Connor, Angela Cartwright, Maurice Dellimore, Alice Pearce, Jack Daly, Charles Fredericks, Lad. Produced by Max J. Rosenberg; directed by Aram Avakian and Leslie H. Martinson.

Story: Champion collie Lad is owned by writer Peter Breck and his wife, Peggy McCay, living on a country estate. Their new neighbor is pompous and wealthy widower Carroll O'Connor with an eight-year-old daughter, Angela Cartwright, who is unable to walk. The girl adores the dog, while her father can't stand dogs. Even he is impressed with the many trophies that were taken by Lad. Breck purchases a mate for the dog to make sure that the line will be continued. O'Connor decides to allow a dog show to be held on his estate, and he even buys a champion to make sure that he wins a gold trophy. He confuses the animal and Lad wins the prized gold trophy. On one of her visits to the Breck home, Cartwright is left with Lad, who saves her from a snake but is himself bitten. The incident so arouses the girl that she starts to walk again. Lad goes off into the wilderness presumably to die from the bites, but he returns after several days, evidently knowing how to throw off the effects of the snake venom. Meanwhile, two puppies are born to his mate, and McCay promises the girl one of the dogs. An enemy of Breck, Jack Daly, sets fire to their barn, and the female collie and the puppy intended for Cartwright die in the flames while McCay is injured. Later, Daly tries to burglarize the house, and Lad captures him aided by Breck. Cartwright is reluctant to accept the surviving puppy, having her heart set on the other one, but she finally does and is determined that her pet will be just as smart as Lad one day.

X-Ray: This film adaptation of the classic by Albert Payson Terhune is a warm, tender, sentimental tale of a prize dog and some of the people around him who are affected in various ways and to varying degrees by his actions. It oozes sweetness and light in the proper places as well as villanous happenings in all the shades of the spectrum, and youngsters, oldsters, and family type audiences who go for this type of entry should be pleased by the end product. The performances are right, as are the direction and production, and it should make up well as part of the show for the unsophisticated. The screenplay is by Lillie Hayward and Roberta O. Hodes. The use of color photography enhances the yarn and the surroundings.

Tips On Bidding: Program rates.

Ad Lines: "A Famous Literary Classic Brought To The Screen in Gorgeous Color"; "A Great Family Picture And Fine Adventure."

FOREIGN

Bell' Antonio

Drama
101m

Embassy
(Italian-made)
(English titles)

Eatimate: Interesting import for art spots.

Cast: Marcello Mastroianni, Claudia Cardinale, Pierre Brasseur, Rina Morelli. Produced by Alfredo Bini, directed by Mauro Bolognini.

Story: Marcello Mastroianni, who has a reputation as a great lover, returns home after several years in Rome and is pressured by his father, Pierre Brasseur, to consider marriage to the daughter of a wealthy and politically prominent family, Claudia Cardinale. When he sees her foto, he agrees, falling in love with her. They are wed and honeymoon at a country estate. Outwardly, everything is idyllic, but after some time passes, her parents learn that Mastroianni has never consummated the marriage. They start annulment proceedings. Mastroianni explains to his cousin that he has no trouble in his relations with various types of women, but when he is truly in love with a girl, he has difficulties. Brasseur, faced with the fact that his son seems to be impotent, tries to upset the annulment but it goes through. He goes out on a binge to reestablish the family's reputation for manhood and dies from the excesses. After the funeral, his mother, Rina Morelli, learns that their maid is pregnant by Mastroianni, and she proclaims the news of her son's normalcy from the window so that the whole town soon learns of the situation. Marriage seems to be in order for Mastroianni once again.

X-Ray: There is tragic humour of a sort to be found here, as well as drama and an offbeat tale with sex, its use and mis-use, as its central theme. The plot maintains interest fairly well throughout, and the performances, direction, and production are good. Art house patrons should be enthralled by much of what they see. The screenplay is by Pier Paolo Pasolini and Gino Vissentini, based on the book, "Il Bell' Antonio" by Vitaliano Brancati.

Ad Lines: "He Was A Ladykiller Until The Right Girl Came Along"; "Sex Makes Marriage And The World Go 'Round."

Gina

Melodrama
92m.

(Sutton-Pathe-America)
(Eastman Color)
(French-made) (Dubbed in English)

Estimate: Adventure programmer has Signoret name to sell.

Cast: Simone Signoret, Georges Marchal, Charles Vanel, Michael Piccoli, Michele Giradou. Produced by Oscar Dancigers; directed by Luis Bunuel. An Omat release.

Story: During the revolt of diamond miners against a governmental edict, soldier of fortune Georges Marchal arrives and takes shelter in the home of prostitute Simone Signoret. Learning he has much money, she shares her love with him before turning him over to the police. He eludes his pursuers and blows up the ammunition chamber in the government house. Elderly prospector Charles Vanel is drawn into the revolt. He pleads with village priest Michael Piccoli to save him. At the expense of his own reputation, Piccoli enters Signoret's house ahead of the soldiers and tells them he is the only man there when they come for Vanel, who hides behind her skirts. Through a chain of circumstances, Signoret, Marchal, Vanel, his deaf mute daughter, Michele Girardou, and Piccoli are forced to flee to the jungle as a group. As their endurance ebbs, they come upon the wreck of a crashed airliner. Vanel goes berserk. He kills Signoret and Father Piccoli. In a g battle, Marchal ills Vanel. With Giradou, Ma chal sails in a rubber raft salved from t wreck of the airliner down the river that w take them far away from the country of t revolt.

X-Ray: The best way to sell this Sou American jungle adventure is by stressing t presence of Academy Award winner Simo Signoret, although her histrionic efforts he are nothing to win a prize. The English du bing is satisfactory; the acting is okay; a the story for the most part holds the intere The original story is by Jose Andre Laco The Eastman Color helps considerably. The is nothing sexily objectionable about the fi which might do as part of the program.

Ad Lines: "Torrid, Tantalizing, Tempest ous—A Most Desirable Woman In A Land Love-Starved Men"; "A Story Of Surgi Passion That Reaches Deep Into The La cenous Heart Of A Lady Of The Eveni Whom All Men Desire."

Viridiana

Dra
9(

Kingsley International
(Spanish-made)
(English Titles)

Estimate: Offbeat drama should be impre sive at art spots.

Cast: Francisco Rabal, Silvia Pinal, Fe nando Rey, Margarita Lozano, Victoria Zin Teresa Rabal. Written and directed by L Bunuel; executive producer, R. Munoz Su

Story: Fernando Rey, an old Span "hidalgo," has lived alone on his estate sir the death of his wife many years ago on t evening of their marriage. When he lea that his neice, Silvia Pinal, a novice at convent, is about to finalize her vows, he pr vails upon her to visit him to say goodb She resembles his dead wife so much that is irrestistibly attracted to her. He plea with her to remain with him but she refus Her last evening, he persuades her to d his late wife's wedding gown, and with t help of housekeeper Margarita Lozano, h coffee is drugged. He tries to possess her b relents at the last minute. The next day, confesses to her and she leaves horrifi Before she can board a bus back to the co vent, the police summon her and she lea that her remorseful uncle has hanged hi self. Pinal returns to the farm, deciding expiate her part in the event through cha ity. The dead man's illegitimate son, Fra cisco Rabal, and his mistress arrive to stay the estate. Pinal invites penniless cripp and beggars of the area to come, and s feeds and shelters them. The son's mistr leaves. One day, while Pinal and Rabal to town on business, the beggars take ov and stage an orgy in the house. When Ral and Pinal return unexpectedly, Rabal is t up and several others try to attack Pinal. T others flee. Rabal succeeds in saving Pinal offering one of the men money. When thi are straightened out once again, Rabal tal Lozano as his mistress. Pinal is unsure wh she should do next. Rabal invites her to j him and Lozano and all three begin to pl cards.

X-Ray: This import, which was awarc the Grand Prix at the 1961 Cannes Film F tival, is really only suited for adults w like their screen fare offbeat, erotic, and vestigating varying phases of human b havior. The corruption of an innocent you woman is shocking and disturbing and sho cause quite a stir, even in art house circl with the harrowing climax absorbing as w as repelling. The cast is uniformly good a natural, and the direction and product are of quality calibre. Interest is well mai tained throughout the film's running time.

Ad Lines: "Luis Bunuel's Most Acclaim Production To Date"; "The Film That Caus A Sensation Wherever It Was Shown."

ALPHABETICAL GUIDE TO 214 Features Reviewed

This index covers features reviewed thus far during the 1961-62 season in addition to features of the 1960-61 season, reviewed after the issue of Aug. 23, 1961.—Ed.

A

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Bachelor Flat—91m.—Fox 4889
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Zazie—86m.—For. 4915

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MAY 2, 1962 SECTION THREE VOL. 67, NO. 20

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

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Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

D | MERCHANTS

NUMBER D18
Bicycle Give-Away Doubles Gross
THEATRE: **Indian Trail Drive-In,**
ADDRESS: **Upper Sandusky, Ohio**
MANAGER: **P. W. Stagger**

It took a lot of footwork to locate one merchant who would go along on my recent bicycle give-away at the drive-in; but results proved it was worth the effort. This merchant let me have a bicycle at wholesale price; and in order not to have to stand any of the cost myself, I got six other merchants to pay for the bicycle. Each paid an equal share of the cost and in return I gave them advertising in all my newspaper ads and plugged them on the mike at the drive-in.

The bicycle was on display in the concession stand along with an advertising A board. We gave each person purchasing an admission a free chance ticket on the bicycle and all they had to do was write their name on the back of the ticket and deposit it in a container provided for this purpose in the concession stand.

Each night I personally told the audience over the microphone all about the forthcoming give-away. This was done not only before the show, but during intermission as well. We put extra tickets on the bicycle with popcorn and, occasionally, with sandwiches. This added interest in what we were doing and helped concession sales.

At the Star theatre, Upper Sandusky, Ohio, also managed by me, I put a borrowed bicycle on display in the lobby. This was loaned from the fellow from whom I obtained the other bicycle wholesale. A sign read: "You may win this new bicycle free at the Indian Trail Drive-In. Ask us for details." This created much talk around town with many wanting to know how they could win the new bicycle.

The night of the give-away our business was double that which we usually take in on that night of the week; and we had to increase our help to take care of the extra business at our concession stand.

The stunt received a nice write-up in our local newspaper. The bike was won by an elderly lady, who was so happy we thought she was going to break down and cry. She got a swell response from the customers.

This is one promotion that many should try. It will being in more returns than you think.

Nat Matthews, Ritz, Leyton, London, England, a MOTION PICTURE EXHIBITOR Silver Citation holder, recently received two additional Exploitation Achievement Citations from independent British producer Bill Luckwell.

F | ARMED SERVICES

NUMBER F3
The Marines Help Out Again
THEATRE: **Strand,**
ADDRESS: **Wichita Falls, Texas**
MANAGER: **Fred McHam**

Our recent campaign on U-I's "The Outsider" went over very well with the help of the U.S. Marines recruiting service.

This unit went all out with their help, with newspaper stories, radio interviews, and the setting up of a portable recruiting station which was in service from 10.30 a.m. in the morning until we closed each night of the picture. This mobile unit was used in advance and during our entire run. The Marine pitch for recruiting and our pitch for the film was used after each record used over the public address system set up to broadcast music.

We gave away 500 pictures of the flag raising at Iwo Jima to the first 500 patrons.

Along with displays in store windows, the post office and the U.S. Marine Reserve Station, we used their A-boards for one sheets sniped with our playdate and theatre name.

"Miss Marine Of Wichita Falls" came down for recruiting duty and a photo of her visit to the mobile unit parked in front of the theatre made a two-column cut in the Times.

We ran a nine inches ad over two columns on the classified ads page of the newspaper for 16 days. Each day names of lucky winners appeared in the classified listings. If a person's name was there and they clipped the ad and took it to the newspaper office two free theatre tickets were awarded.

The recent opening of MGM's "All Fall Down", Loew's State, New York City, had a special early morning preview attended by hundreds of secretaries and working girls from the area. This event was hosted by Herb Oscar Anderson, Radio Station WABC, who conducted his regular six a.m. to 10 a.m. show from a 'control room' set up in the theatre lobby; Linda Bemont, "Miss Universe of 1961", poses with Warren Beatty's cut out. Beatty was described by Life Magazine as "the most exciting male in the Movies"; while thousands of New Yorkers were made aware of the dual opening at Loew's State and the Murray Hill theatres when they saw a large photograph of Beatty being driven around town in a bannered convertible by two attractive models.

News agency trucks were bannered with 42x44 signs. These trucks made the entire area in their rounds delivering books and magazines. We also had a large six-sheet display outside the front of the theatre; and interviews were run on local radio stations with saturation radio used on two leading stations.

All veterans of Iwo Jima were invited to be guests of the theatre and the Marine Corps on opening night.

H | LOBBY DISPLAYS

NUMBER H1

Art Exhibit Helps Oriental Lobby Display

THEATRE: Odeon,
ADDRESS: Chesterfield, England
MANAGER: W. Saxton.

A chance remark from a friend put me on the track of a natural tie-up when I played "The World of Suzie Wong." Kerry Hallam, a local artist, had just returned from doing his National Service with the Army Educational Corps in Hong Kong, and I arranged for an exhibition of his paintings of the Orient to be held at the theatre. This was a great attention getter and a natural for the press and to make sure of the fullest coverage I had it formally opened by the newly elected mayor of Chesterfield.

The foyer was given a real Hong Kong atmosphere. Though I could not locate a rickshaw in the district, I did secure some genuine Chinese pots, gongs, lanterns, bamboo poles, etc., which created an excellent display. I also discovered that a local doctor and his wife had for 12 years prior to the Japanese-Chinese war, been a doctor and missionary in the East, where five of their six children were born.

They graciously lent me two Chinese Dolls and a set of negatives taken in Hong Kong. The former were displayed in a glass case borrowed from the public library and the latter were printed as transparencies at no cost to the theatre by photographic students at the Chesterfield College of Art. A slide display case was also loaned by the public library.

Two weeks prior to playdate material was gathered for a really excellent newsboard. This consisted mainly of press and magazine clippings devoted to the film in general and Nancy Kwan in particular. Other press stills of Nancy Kwan were mounted on suitably worded cards and distributed to fashion and hairdressing salons in the district.

The local travel agent was a natural for this film and a first class window display tying in the film was effected. Another excellent window display was fixed with the leading book stocklist on the paperback edition. A drug store also mounted an eye catching window display.

I | INSTITUTIONAL

NUMBER I-7

Reserved Seats, Anyone?

THEATRE: Scine's New Riviera,
ADDRESS: Rochester, N. Y.
MANAGER: Linn B. Smeal

In addition to our obtaining Junior Chamber of Commerce sponsorship of our premiere of the Academy Awards winning "West Side Story," which received many publicity breaks in all media due to the Mayor proclaiming a "Jaycee Week" to further their fund raising venture, we obtained excellent results by our adaption of three advance sale, reserved seat innovations.

These included our promotion of a "mobile boxoffice." A Volkswagen Mirco bus was secured at no cost to us from F. A. Motors. This was bannered on both sides and the back. It carried copy about the film, the theatre, playdate, the Volkswagen dealer, and the fact that tickets could be secured "on the spot." The Times-Union carried a photo and nice write-up about this promotion. The bus visited shopping centers in the entire area and was an attention getter, doing us a lot of good.

Angela Smith, 'Miss Wichita Falls Area Marine', stopped by for a visit at the Marine Corps mobile recruiting office stationed in front of the Strand during the recent engagement of U-I's "The Outsider" in a tieup with the Marines and Fred McHam, manager of the theatre.

All record stores were contacted and displays set up both in the windows and in the stores. The Columbia Music Shop in the downtown area gave us the most complete coverage setting up their front window with a large display and also covering their entire record section inside with "West Side Story" material. There was plenty of mention for our theatre and playdate. On all of their advertising they carried copy about the fact that people could secure tickets through the Columbia Music Shop.

Area book stores were similarly covered along with the W. T. Grant store in the South Town Shopping Plaza, an excellent traffic location. Manson News Agency bannered their trucks with copy about the book, the picture, theatre and playdate.

We went into a complete campaign for group sales. All industries were contacted as well as social organizations, schools, banks, etc. This is a very good source of income, and the people like the idea of group theatre parties.

A complete promotion was worked out with the three Sears Roebuck stores in the area. Each set up window displays and in store displays. A deal was effected whereby they set up an agency for us and sold reserved seat tickets through their Customer Convenience Centers. We were also able to have all such ticket purchases charged to the customer's S.R.C. account if they so desired. All the customer had to do was order his tickets for the performance desired and state they would like to charge the purchase. This is billed to them at the end of the month with their regular statement. This proved to be very effective, and the public seems to like this service.

Sears mailed 40,000 heralds to their charge account customers. This was their complete list and was an excellent direct mailing for us. All it cost the theatre was for the printing, Sears stuffing the pieces and sending them out. The same herald used for the mailing was also used in all threee stores as package stuffers. A supply was left at each cash register, and the girls placed one in each parcel delivered.

At the Sears South Town store, we arranged with the Rochester Telephone Company to place three repeater type telephones on the cashier's counter. These phones gave a message about "West Side Story" and about the service available through Sears' stores. A large sign carried copy about our theatre and playdate, etc. This stunt was worked at no cost to us, the telephone company loaning us the sets and permitted us to make the recording.

Special heralds were distributed at the Sears' store in connection with a new development at the shopping center. We were

(*Continued on page EX-412*)

Showmen Score on "State Fair"

DALLAS—Showmanship busted out like Spring all over Texas for the recent 11-city world premiere of 20th Century-Fox's "State Fair", which was exploited with much fanfare by Interstate-Texas Consolidated Theatres, and which received an unprecedented amount of newspaper publicity.

The campaign started three weeks prior to the premiere and continued to garner plenty of press space, the Dallas Morning News giving a front-page break to a story quoting the Governor of Iowa's disappointment that the picture was filmed in Texas instead of his state. This was handled humorously in the widely-read Paul Crume column.

Seen checking the record-breaking publicity catalogued in a special 29-page brochure are Raymond Willie, seated, vice president and general manager of Interstate, and W. E. Mitchell, vice president and general manager of Texas Consolidated.

Goth's Hints on "Found Money Drive"

NEWARK, N.J.—Edgar Goth has issued a comprehensive campaign booklet to aid managers in the local zone win some of the prizes in the Stanley Warner Theatres' "Spring Into Spring With FOUND Money Income" drive now current.

National Prizes are two weeks holiday in Great Britain all expenses paid for the winning district manager and his wife; and a similar trip for the winning manager. In addition there are cash prizes for both district managers and managers ranging from $200 to $25.

Goth suggests there is 'found money' in every phase of theatre operation with extra income possible from rentals, stage activities, intensive feature pictures campaigns, renting store and office space, economy in expenses, no cost theatre ads, special matinee and evening programming through imaginative booking, etc.

Winners are to be selected by analysis of number of events; cost of these events; profit of gross over and above 13 weeks average for day; and handling, treatment and imagination accorded events.

Goth outlines that there's found money in children's events, male contests, stage shows with professional talent, local people talent shows, beauty contests, Academy Awards, previews, the movie bonus plan, trading stamps, and concession stand promotions.

Howard Pettingill and Harry Botwick, Florida State Theatres, met Barrie Chase at the airport when she arrived for the world premiere of U-I's "Cape Fear."

Paul Kamey, U-I, with Barrie Chase, in front of the Olympia, Miami, Fla., showing some of the activity indulged in on "Cape Fear" by Florida State Theatres and U-I.

U-I and Florida State Co-operate

"A wedding of production, sales and exhibition," is how Florida State Theatres' Southeastern District Manager, Harry Botwick, terms the close cooperation between Universal-International and Florida State, in selling films, notably the recent world premieres of "Lover Come Back" and "Cape Fear."

"There is a great need for both national and local selling, and although not much has been said in the trade papers about this," stated Botwick, "it has been going on for several years. We are proud of the two world premieres Florida State has carried out in a matter of six or seven weeks, in a manner that is pleasing both to us and to U-I."

"Fiftieth anniversary or not," declared Universal's Eastern Publicity Manager Paul Kamey, "we would have done everything we did on both "Lover Come Back" and "Cape Fear." Florida State's creativity has proved itself—a fact that is recognized very acutely in all branches of Universal," continued Kamey.

"In order to sell pictures, you've got to sell showmanship," said Kamey, at a luncheon for the press prior to the premiere of "Cape Fear." "We've had a tremendous success during the past two years as a result of this close cooperation between releasing and exhibition. The weeks and months of advance preparation in Miami has now set the pattern for the rest of the country."

Botwick interjected, "We at Florida State have always believed very strongly that no picture should come in cold. No picture goes out from Florida State without advance preparation and planning. We study the picture from all angles. The campaign is prepared and *followed through,* with the full cooperation of the distributor. We don't overlook a single theatre. The good solid, commercial pictures get the backing they deserve. By putting extra effort behind a 'sock' picture, you have a greater vein for mining.

Botwick went on to say, "We as exhibitors do not pre-judge—the public is entitled to judge. We do not allow for 'sleepers'—every picture gets a maximum kick. Of course, the results are intangible—who knows for sure whether the picture would have been a smash hit even without all the ballyhoo—but we do it anyway."

He emphasized, "each campaign is actual—not just a paper campaign. The results are very carefully checked by executives of both FST and U-I. Both have been gratified by the end result—and our patrons as well! U-I is very proud of this and FST is very happy to share in this. There is great unity and sense of cooperation."

Kamey pointed out that this is the "teamwork that the industry needs, the kind that has been talked about but for so long not exercised. The results of both these premieres are a perfect example of the meeting of creative minds and the physical efforts of production. It exemplifies the showmanship that is required but not being practiced."

A few items from the "World Premiere Story" booklet prepared on "Lover Come Back," will bear out the statements made by Kamey and Botwick. The 20-page booklet outlined the campaign, which was under the supervision of Philip Gerard and Herman Kass, Eastern Advertising and Publicity Director and National Exploitation Manager, respectively, for Universal Pictures, and executed in Miami by George Bannan and Bernie Korban, Special Events Representatives, in conjunction with Florida State Theatres Harry Botwick, and Howard Pettingill and Ralph Puckhaber, of the FST Publicity Department, as well as Matty Tylek, FSK artist.

The campaign booklet outlined in detail giving day-and-date schedules of such media as advance outdoor displays; radio and tv coverage; the "VIP" Girl contest; Tony Randall's schedule of personal appearances at radio programs, hotel, department store, city-wide tour, theatre stages, etc.

On "Cape Fear," which opened at four theatres in Greater Miami, and one each in Hollywood, Ft. Lauderdale, and Palm Beach—a three-county area—FST staged a radio-theatre party in conjunction with radio station WQAM, consisting of minute spots twice each hour for six days—a total of 624 spots.

(*Continued on page EX-412*)

Barrie Chase at an autograph session at the Florida State, Miami, Fla., in connection with the premiere of U-I's "Cape Fear," is surrounded by young and old alike as Miamian's besiege her for autographs.

Star Tony Randall is seen with the winner and runners-up in the VIP Girl Contest which was held at the Montmarte Hotel, Miami Beach, Fla., in connection with the world premiere of U-I's "Lover Come Back" in Miami.

Tony Randall made VIP awards at the premiere of U-I's "Lover Come Back", Gables and is seen here making a presentation to Mayor Robert F. Searle, of Coral Gables, Fla. on the stage of the theatre.

COMPANY ASSISTS

OLUMBIA reports tie-ins have been ef-cted with the 10 national manufacturers of antle-Maris Wear licensed products on afe At Home!". These manufacturers have omised to feature tie-ins with the film their individual advertising and point-of-le activity across the country beginning ith opening dates in May for the film. In dition, the Mantle-Maris Wear Licensing orporation will supply the manufacturers' ,000 retail outlets with a special 11x14 two-lor easel back counter card highlighting e picture and its stars. The manufacturers ll supply Columbia with over $13,000 worth their merchandise for promotional use in aydate city contests throughout the coun-y.

The 10 manufacturers include Randolph anufacturing Company (Canvas Shoes); oudfoot Hosiery Company; Norwich Knit-g Mills (T-Shirts, Sweat Shirts, Underwear d Pajamas); Sportswear Industries, Inc.; harles Greenbert & Son (Boy's Dress and ort Shirts); Pauker Boyswear Corpora-n (Sweaters); H. S. Publications (Mickey antle Magazine); Meredith Press (Roger aris Baseball Book); Herman Iskin Com-ny (Baseball Uniforms); and Astra Trading rporation (Transistor Radios).

Columbia's plans contest promotions in all ajor markets playing the film. Between 50 and $1,000 worth of Mantle-Maris Wear erchandise will be alloted to each market pending upon its size and significance of e promotion. In 10 of the contest markets,

THE NEW 1962 "Showman-of-the-Year" CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Sec-ion of MOTION PICTURE EXHIBI-TOR, will receive an Achievement Cita-ion. Five by the same showman published n any one year will receive a SILVER Achievement Citation, And, should any howman ever accomplish ten in the same ear, a GOLD Achievement Citation will e awarded. No weekly or monthly prizes vill accompany such citations.

At each year's end, all such published chievements will be submitted to a Board f Judges for their individual study and heir personal choice of the BEST HREE. A minimum of

$300.00 IN PRIZES

vill be awarded to the three "SHOW-MEN-OF-THE-YEAR" so selected. Alert howmen, interested in the international istinction to be gained from such awards, vill recognize that an advantage lies in vinning repeated individual published chievements. Address all submissions and hotographs to: GEORGE F. NONA-MAKER, Feature Editor, MOTION PIC-TURE EXHIBITOR, 317 N. Broad Street, hiladelphia 7, Penna.

Bosley Crowther, motion picture critic, New York Times, recently moderated a symposium attended by 300 New York city school editors as part of the promotion campaign for the reissue of MGM's "Ivanhoe" and "Knights Of The Round Table." "Ivanhoe" was screened for the pupils.

a special grand prize of a trip to the Major League All-Star game in Chicago on July 20 will be awarded with winners flying to the famed event on American Airlines.

The Little League, through its national headquarters in Williamsport, Pa., will work closely with "Safe at Home!" by notify its state, district and local leaders on playdate information and local promotional programs. The Little League organization will send out special sports page news releases to local newspapers across the country on the League's association with Mantle and Maris in the production and filming of the picture.

CINERAMA, INC. announced a nation wide plan to send a family to "The Wonderful World of The Brothers Grimm" from each situation that will play Cinerama's first full length story production, produced by MGM and Cinerama, commencing early this summer. Transportation for the families selected will be on SAS and the plans for the entire project are being finalized.

EMBASSY PICTURES has begun a national promotional campaign to pre-sell "The Carpetbaggers" months before Joseph E. Levine plans to put the film into production in Hollywood. As part of the pre-production campaign, Embassy is mailing more than 1,000 simulated ballot boxes, containing the Pocket Book edition of the novel and a ballot for selecting the five major characters for the film version, to leading exhibitors, editors, critics and columnists. Pocket Books recently printed its 95-cent paper-back edition, of which three million copies are in national distribution.

Ben Weiner and Linn Smeal are seen with the Volkswagen mobile boxoffice they arranged for the premiere of United Artists' "West Side Story", New Riviera, Rochester, N.Y., in a tieup with a local motors dealer.

U-I and FLORIDA STATE

(*Continued from page EX-411*)

Author John MacDonald lectured at the University of Miami to a standing-room-only crowd, as well as to a group at the Dade County Junior College. Pettingill and Puckhaber obtained excellent cooperation (extremely difficult to secure) from educational TV Channel 2, WTHS. This is a non-commercial station and has been receptive on only ONE other occasion.

Newspapers in Miami, Miami Beach, South Miami, Hollywood, Ft. Lauderdale and West Palm Beach had feature stories on the book pages, covered the arrival of Barrie Chase at the airport, a color cover on the Sunday amusement guide, and regular column items on the amusement pages.

Author MacDonald appeared either live or on tape on 16 radio stations and five television stations, as did Miss Chase.

"There is a world outside of New York, Miami, Chicago," said Botwick. "Each area is different and it is important for the distributor to recognize this fact. When this local SELL is added to the national SELL, you get the greatest amount out of a picture, not only on world premieres but on others as well. In ten days in December, we launched three road-shows, plus other openings, in a three-county area. This effort is put forth on each and every picture, depending on the potential. All media of publicity are used—you name it and we use it!"

RESERVED SEATS

(*Continued from page EX-410*)

permitted to pass out 10,000 of the heralds to people in one day right in the center. Usually we are not permitted to do this, but because of the Sears tie-in, we were able to do it.

Another promotional idea that we were able to work out was one with Western Union Telegraph Company, a Rochester first, and believed to be a national first. This had Western Union setting up for the sale of hard tickets. The main office downtown had these available at their front counter. They also had a four part reservation form used for purchases made when they were sold out of the actual hard tickets, or when the order was for a quite far in advance performance.

Each Western Union branch within a 35 mile area of Rochester was informed of this service. They called the central office operator with any orders they received. They did not have the hard tickets, nor did they use agency forms. They issued receipts to the party at the time the purchase was made and collected the money for the reservation.

They offered a delivery service at a charge paid by the patron. Messenger boys delivered the ordered tickets right to the person's home or office.

Heralds were inserted into each out-going telegram. Window cards were out in the offices and counter cards were placed inside every WU office. We carried copy in our newspaper ads regarding the service; and about 50 night letters were sent to leading industries advising them of the ticket delivery etc.

The Western Union tieup was written up in the newspaper and we received mention of it on radio. We feel that the WU promotion could be the start of something very good for reserved seat sales. It has unlimited possibilities.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of MOTION PICTURE EXHIBITOR.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Philo. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

YOUR DRIVE-IN THEATRE speaker cones can be completely rebuilt with new, weatherproofed parts. Write for details or send us a bad cone for free service. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

NEW EQUIPMENT

EVERYBODY BUYS — WHATEVER THE SIZE—Weatherproof Masonite black or red Marquee Letters, fit all signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

BRAND NEW VARIABLE SUPERSCOPE ANAMORPHICS—¼ Original Cost. Replace your tired, oil-soaked, scratched, cracked lenses. Limited quantity, pair $195.00. S.O.S., 602 W. 52nd, New York 19.

REFRESHMENT SUPPLIES

MAKE YOUR FOUNTAIN AND SNO-CONE SYRUPS for only 66¢ a gallon. 28 flavors. Mail $1.00 for 2 sample pints which makes 16 gallons. NATIONAL FLAVOR CO., P.O. Box 2573, Baltimore 15, Maryland.

THEATRES WANTED

BUY OR LEASE by private party, indoor theatre, Southern California, population 5,000 or more. H. BRUMLIK, No. 10, 2711 W. 141st Place, Gardena, California.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

BARGAINS FROM CLOSED U.S. ARMY THEATRES—projection and sound, from $895.00. DRIVE IN OUTFITS complete from $3495.00. S.O.S., 602 W. 52nd, New York 19.

COMPLETE BOOTH. RCA dual sound, Brenkert heads, seats, screen, all like new. 1/3 original price. R. A. LeBRUN, Star Limestone, Maine.

RCA MI-9030 soundheads, rebuilt, $495.00 pair; new Holmes amplifiers $165.00; Imperial 65/130 generator, reconditioned, $425.00; Lenses and screens at rock bottom. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43. Pennsylvania.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST, 8 years experience, single, reliable, non-drinker, 24 years old, good references, desires good, full time job. **LEWIS L. HAAS, 329 Maclay St., Harrisburg, Pa.** (52)

MANAGER: 14 years experience, all phases, first-run conventional. Especially interested in promotion. Wishes to relocate, midwest area preferred. A-1 references. **BOX A425, c/o M P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPLOITATION MINDED MANAGER, same chain 15 years desires change in North or South Carolina. Would like to lease or partnership deal with independent. **BOX A418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, 42 years old, 30 years experience. Common sense in advertising, promotions, personnel and concessions. Desires asst. supervisor of concessions in Tennessee or Kentucky. Family man. Available for best offer. **BOX B41B. c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, FILM BUYER and booker, 30 years experience in all phases theatre operations. Can furnish best references. Available at once. Will re-locate. **BOX C418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, 14 years experience first run conventional and art theatres. Experienced all phases, including newspaper ads, booking, publicity. Married, and best of references. **BOX D418, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED PROJECTIONIST, 30 years old, 2 years experience, married, sober. **Write to JESSE BRYMER, 616 Childers St., Pulaski, Tenn.** (418)

NEW THEATRE in Merrick, L.I., N.Y., seeking aggressive, publicity, promotional-minded man for art type operation. Theatre will be ready for occupancy about July 1. **Call GEORGE HATTEM, EV 4-0075, Brooklyn, N.Y., anytime after 2:00 P.M.** (418)

PROJECTIONIST AVAILABLE IMMEDIATELY. Ten years experience with drive-in and indoor theatres. Single, age 30, sober and reliable. **Write J. M. BRYANT, Dublin, N.C.** (418)

PROJECTIONIST, eight years experience, single, reliable, non-drinker, 30 years old. **WILLIAM R. HEDGECATH, 172 Washington Heights, Pulaski, Tenn. Phone: 363-4697.** (418)

MANAGERS—Expanding Los Angeles Area chain desires experienced managers for first-run locations. Must be good promotion and exploitation men. Top salary for qualified applicants. Send resume. **BOX H52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED—MANAGERS for hardtop and drive-in theatres, Northern California, good future, excellent benefits include Health and Welfare and Pension. Give all background first letter. **BOX A52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EQUIPMENT MAINTENANCE, PROJECTION. Now employed different position. After resignation notice. Desire position with small Southeast chain or individual. Experienced, permanent, references, family man. **BOX B52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

FORMER SOUND and Projection service engineer desires return to field for small circuit. Reasonable salary and permanency required. Re-locate cost possible. Midwest-West only. **BOX C52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

TOP, HARD-WORKING theatre manager available. Excells in management, exploitation and public relations. Former city manager for group of indoor and drive-ins. Widely known throughout the industry as man of ability. **BOX D52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED—MANAGER, thoroughly experienced in hard ticket operation. Take full charge advertising, boxoffice, group sales. Excellent opportunity for right man. Permanent employment. Some choice of geographical location. Give full employment record, experience in first letter. Reply in confidence to **BOX E52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

THEATRE MANAGERS WANTED—Expanding Western Massachusetts circuit needs aggressive, sincere men for indoor houses. For appointment and interviews, write **BOX G52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED DRIVE-IN MANAGER would like permanent location where my ability as good promoter, advertising and gimmick man would be appreciated. 43, married, sober, willing to learn whatever necessary. For additional information, write or call **SUBURBIA DRIVE-IN, Gainesville, Fla.** (52)

SMALL CIRCUIT needs manager for drive-in in fast growing Arizona resort. Must know concessions and theatre maintenance. State qualifications and salary expected. **BOX J52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to — ***The A-MAN Corner*** **Motion Picture Exhibitor, 317 North Broad St., Philo. 7, Pa.**

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

(in Western Hemisphere)

Name . . . . . .

Title . . . . . .

Address . . . . . .

AMERICA'S OFFICIAL ENTRY IN
THE 1962 CANNES FILM FESTIVAL

EUGENE O'NEILL'S

LONG DAY'S JOURNEY INTO NIGHT

Thank You for Selecting It...

Willis Goldbeck, John Houseman, Gene Kelly, Walter Mirisch, Allen Rivkin, Charles Schnee, Richard Widmark and Fred Zinnemann.

Thank You for Making It . . .

Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell, Boris Kaufman, Dick Sylbert, Andre Previn, George Justin and Sidney Lumet.

Ely Landau

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 9, 1962 | Volume 67 | Number 21

IN TWO SECTIONS · THIS IS SECTION ONE

Industry Seeks Tax Bill Changes

(See Page 6)

Exhib Sounds Off On Oscar Show

(See Page 10)

Michael J. O'Neill, president of Philadelphia trucking concern Highway Express Lines and former advertising director of TV Guide, was named to succeed the late James P. Clark as head of Liberty Bell Racing Association.

AN OPEN LETTER TO MAX YOUNGSTEIN . . . see page 4

THESE ARE THE STARS OF

DARRYL F. ZANUCK'S

THE LONGEST DAY

FROM THE BOOK BY
CORNELIUS RYAN

ALPHABETICALLY LISTED

1 *EDDIE ALBERT* **2** *PAUL ANKA* **3** *ARLETTY* **4** *JEAN-LOUIS BARRAULT* **5** *RICHARD BEYMER* **6** *BOURVIL* **7** *RICHARD BURTON* **8** *RED BUTTONS* **9** *SEAN CONNERY* **10** *RAY DANTON* **11** *IRINA DEMICH* **12** *FABIAN* **13** *MEL FERRER* **14** *HENRY FONDA* **15** *STEVE FORREST* **16** *GERD FROEBE* **17** *DANIEL GELIN* **18** *LEO GENN* **19** *HENRY GRACE* **20** *JOHN GREGSON* **21** *PAUL HARTMANN* **22** *WERNER HINZ* **23** *JEFFREY HUNTER* **24** *CURT JURGENS* **25** *ALEXANDER KNOX* **26** *PETER LAWFORD* **27** *CHRISTIAN MARQUAND* **28** *RODDY McDOWALL* **29** *SAL MINEO* **30** *ROBERT MITCHUM* **31** *KENNETH MORE* **32** *EDMUND O'BRIEN* **33** *RON RANDELL* **34** *MADELEINE RENAUD* **35** *FRANCOISE ROSAY* **36** *ROBERT RYAN* **37** *TOMMY SANDS* **38** *ROD STEIGER* **39** *RICHARD TODD* **40** *TOM TRYON* **41** *PETER VAN EYCK* **42** *ROBERT WAGNER* **43** *STUART WHITMAN* and **44** *JOHN WAYNE*

Released by **20***th Century-Fox*

The Trade Paper Read by Choice—Not by Chance

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MOTION PICTURE EXHIBITOR plus... SHOWMEN'S TRADE REVIEW

BATTLING THE BROAD GENERALIZATION

Recently, we read an editorial concerning censorship and motion picture advertising reprinted from the Port Chester, N.Y., Daily Item by The Publishers' Auxiliary. It is written from a high moral plane, and takes a "plague on both your houses" attitude toward the public and the motion picture industry. Here it is in its entirety:

Sex and violence are being used increasingly in motion pictures and in the advertising used to promote them, according to a nationally syndicated research report.

The report observes that the movie industry unwittingly "could be inviting a new form of censorship" by a somewhat less than subtle employment of the buyer beware precept in its advertising.

One theatre, for example, has used the following "warning" advertisement of a film dealing with prostitution: "This is an adult picture. Parents should use discretion in permitting the immature to see it."

A French film has been publicized in one American city by quoting a New York critic's description of it as "an exercise in lewdness—pornographic."

Against censorship of even such flesh peddling there will, of course, be pious protests from self-appointed guardians of "intellectual freedom," and agonized professions of artistic purpose and plaintive disclaimers of greed by movie producers and exhibitors.

Individual and group advocates of such censorship will find themselves bitterly attacked as hypocritically blue-nosed or scornfully deplored as either unsophisticated or not quite bright.

In its final stage, the controversy probably will be categorized, as is almost every controversy in these times, as a battle between the "liberal" and the "conservative" or "reactionary" viewpoints. The reactionaries, of course, will be those people who can see neither sociological value nor a validly educational purpose in a story or a motion picture which portrays, for instance, sex perversion in the guise of "entertainment."

The fact is, of course, that no violent exchange of puritanical clamor and boxoffice belligerancy will settle this issue. For neither faction in such a dispute is apt to bring to it the one element which could resolve it constructively—common sense.

And the common sense of the situation is that both the movie-going public and the movie industry lack moral and intellectual maturity.

If the vast majority of movie house patrons were grown up, mentally and spiritually, they would refuse to support any entertainment medium engaged in sowing seeds of the moral degradation which has destroyed not only empires but whole civilizations in the course of history.

If the movie industry had more long-range wisdom and less fast-money smartness, it would assure its future, economically and otherwise, by operating with a truer sense of social responsibility.

Free men are civilized only to the extent that, by self-discipline, they exercise their powers of body, mind and spirit for decently soul-satisfying achievement.

Free men achieve maturity only when they find moral existence more testingly and rewardingly adventurous than crawling around in the filth of intellectual and physical abnormality.

We agree with a good many of the points made in this editorial, although it is our feeling that censorship is no answer to the problem. We can't help but wonder, however, just what cooperation the Port Chester Daily Item gave the good pictures that played their town.

Everybody is quick to tell the motion picture industry how to operate. It would be nice if they were as quick to support the many worthwhile films it produces. It is difficult to answer broad generalizations which condemn every theatreman for the policies of a very few and every producer for the fast-buck efforts of a very few. The same reasoning applies to the blanket indictment of the moviegoing public, the majority of whom respond best to good taste in their screen entertainment.

Motion pictures are still Public Whipping Boy Number One—bloody but unbowed.

WE'LL TAKE THE GOOD OLD DAYS

It seems as though some distributors are discovering that the elimination of salesmen and other branch office help is beginning to catch up to them in a corresponding loss of business and efficiency.

The problem of a lack of an orderly release policy for what product is available is making itself felt in many areas.

Pointing to special holiday release dates is resulting in many pictures getting lost in the holiday log-jam and not seeing the light of day until much later than originally planned.

The cut in many office staffs makes it apparent that exhibitors are not being serviced according to established availabilities. Then, the branch manager puts on his most tearful face and says "everybody should know these pictures are available." He conveniently forgets that his company failed to send out notices of availability and the salesmen who formerly kept theatremen up-to-date have become victims of economy measures, whether false or necessary.

Some pictures that have never received so much as a single column ad in the trade press are lost in the shuffle and never achieve their potential number of playdates. Such is the result of indifference on the part of the seller and ignorance through lack of information on the part of the buyer.

And then everyone wonders why *exhibitors* are so careless. If this is progress, we'll take the "good old days."

An Open Letter To A Friend Who Speaks His Mind

Mr. Max Youngstein, Vice-President
Cinerama, Inc.
410 Park Ave.
New York, N.Y.

Wednesday, May 9

Dear Max-ell:

Read the speech you delivered to the SMPTE, and as an old pal, Max, let me say it's time you went to work instead of grabbing headlines. In regard to your attack on exhibitors criticizing them for attempting to block pay-TV, where were you, Max, before you appeared before the SMPTE on this subject? It is understandable why you are trying to protect the pay-TV industry. Perhaps you will sell some features to them someday, eh boy? It may be a little hard to get the Cinerama effect on a 17 inch screen, but I know you are not a selfish man.

Max, your remark, "Exhibitors would have been better off if they spent their money cleaning up and sprucing up their theatres," is just unfair. How many theatres have you visited personally? Do you get your reports from agents? Certainly, certain theatres do not keep up their theatres as they should. Your generalization, however, would indicate that the careless operator is in the majority, and this is far from the case. In addition to the many theatres currently preparing for Super-Cinerama, circuits and independent operators everywhere have completed or are engaged in theatre remodeling and renovation projects that is eloquent testimony to their faith in this industry.

Would you taint all distributors because there are some who do business out of their hats and sell fast-buck filth to fast-buck theatremen? We could say with equal justification that distribution would be better off if they would stop panting for toll-TV and paid more attention to servicing their theatre accounts. Many of them, and you know this, Max, have sliced their exchange staffs to a point where efficient operation is all but impossible. Want proof?

Besides, what action does distribution take against the most flagrant exhibition offenders, the "fast-buck" boys; the drive-ins running three, four, or five features? Let me answer that for you, Max. None at all! Why?

Distribution is running scared and you know it. Ever since the gloomy consent decree was handed down, the industry has gone downhill. Some important exhibitors may not agree, but isn't that so with every problem?

Max, where do you get the nerve to blast exhibition with such a righteous attitude? You personally are and were part of the distribution system that sets up releases for holidays and lets the exhibitor suffer through a lack of product in other periods of the year. What kind of thinking is it, Max, that makes five top pictures available for July 4 and six for August, then releases nothing but crap in September and October. (Incidentally, Max, the word "crap" is in the new edition of Webster's Dictionary and is defined as "rubbish.")

Of course, Max, it's not your fault that Cinerama started in 1952 and has done practically nothing to provide theatres with product, with the exception of a few films for a handful of houses. Maybe you'll be blaming that on exhibition, too. Why not?

To bring up another point, Max, how long did it take you to figure out that this industry lacked proper research programs? We have said so editorially many times, so why all the noise now? Of course, Max, we know it never hurts to please the audience, and what would please an audience of engineers more than being told their efforts should be better appreciated? Playing to the gallery, Max? Oh, you banditte!

Your remark that exhibitors have 20-20 hindsight brings to mind some of the things we know about certain distribution executives, and you know, too.

You mention with understandable pride, Max, that 50 or 60 theatres will soon be showing "THE WONDERFUL WORLD OF THE BROTHERS GRIMM." We are happy for you, Max, but it makes it easier to understand your willingness to antagonize the great majority of exhibitors. With more than 17,000 theatres in the U.S. alone, 60 theatres is not even a drop in the bucket.

Max, no one denies that you are an extremely clever fellow, sitting on top of the world. Everybody loves you (possibly not Eric Johnston), but stay in your own back yard. Get it cleaned up before you start slam-banging exhibition as a whole. Max, how come distributors who have generally been successful suddenly can't make a profit on their releases? How come there are so few releases? Can you blame that on the failure of exhibitors to keep their theatres up to date? How do you expect them to spend money they don't have? Forced to the economic wall by a sellers' market fostered by an ever-growing product pinch, it is our opinion that they are, on the whole, doing a remarkable job keeping their theatres up to date. Of course, there are always exceptions.

Max, my old friend, I am not trying to cross swords with you. You are too smart an adversary. But don't forget I am and have been an exhibitor for many, many years and I don't like you slamming my friends around *unnecessarily* so that you can make the headlines. (Incidentally, it's almost a year you haven't bought me a lunch.)

Max, you have always been friendly and sincere. If you like, I'll invite exhibitors to write in and tell you *their* complaints about distribution practices. I assure you, Max, the resultant issue will be thick enough to remind you of one of our old-time special issues from an era when distribution really tried to sell their customers via trade press advertising. Love and kissses, Max.

Sincerely yours,
JAY EMANUEL

P.S. Max, have you noticed recently the lack of advertising in the trade press? But the press releases keep coming in about "Joe Blow" leaving for Hollywood, etc., etc. Gee whiz! What would you do if there were no trade press?

Serving The Reader First—Which Serves The Advertiser Best

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mrs. Rosalind Friedman, wife of **Arnold Friedman**, United Artists pressbook department, gave birth to an eight pound, one ounce boy, **Jeffrey Arnold**, at the Margaret Hague Maternity Hospital, Jersey City, N. J.

Mr. and Mrs. Vincent Price became the parents of a girl, **Mary Victoria**, born in St. John's Hospital, Santa Monica. The mother is the former **Mary Grant**, stage and screen fashion designer.

Mr. and Mrs. Darrell Woodhouse, Jr., became the parents of a third daughter, **Linda Lee**, born in St. Joseph's Hospital, Hollywood, Cal. The father is Allied Artists purchasing agent.

Obituaries

Ida V. G. Anderson, 85, widow of the late **Robert H. Anderson**, old time exhibitor of the Opera House, Ambler, Pa., and mother of **Bob Anderson**, manager, Ellis' Bala, Bala, Pa., passed away.

Mrs. Rose Fabian, 91, widow of **Jacob Fabian**, noted motion picture pioneer, died at Lenox Hill Hospital, New York City. She was the mother of **S. H. Fabian**, president, Stanley Warner Corporation, **Mrs. Eleanor Rosen**, wife of **Samuel Rosen**, executive vice-president, Stanley Warner Corporation; and the late **Abraham M. Fabian**. She is also survived by eight grandchildren and 12 great grandchildren.

Milton Franklyn, 64, musical director for Warner Brothers cartoon division since 1947, died in West Los Angeles of a heart attack. He was at one time musical director for Fanchon-Marco and Paramount Publix stage productions. He is survived by his wife and a brother.

James M. Jerauld, 74, veteran trade reporter and editor, died after a prolonged illness in Roosevelt Hospital, New York. After engaging in publicity work for Famous Players Astoria Studio and Fox Films, he was managing editor of Motion Picture Daily from 1944 through 1956 and director of the Round Table of the Motion Picture Herald. More recently he was New York correspondent for Greater Amusements. He is survived by his wife.

Italian Award To Brandt

NEW YORK—Harry Brandt, president, Independent Theatre Owners Association, and head of Brandt Theatres, received the Order of Merit of the Italian Government from the Hon. Ruggiero Ferace di Villa Foresta, Italian minister-consul general, at the consulate here for his work in behalf of Italo-American friendship and commerce.

Brandt, who has been among the earlier importers and exhibitors of Italian films, expressed the hope that he might do more in the future to encourage trade between the two countries.

Attending the presentation were Sen. Herbert L. Lehman, James Farley, N.Y. State Attorney General Louis Lefkowitz, Judge George P. Rayo, Joseph Vogel, Joey Adams, president, American Guildt of Variety Artists, Ray Bolger, and Harry Hirschfield.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 7

Stellings Cuts Interest In Carolina Circuit

CHARLOTTE—Disposition of a substantial part of his holdings in the various companies operated under the trade name of Stewart and Everett Theatres, Inc., was announced by Ernest G. Stellings to the parent company, Essantee Theatres, Inc., and his associate in these companies, Charles B. Trexler.

Stellings, a two time president of TOA, and active in the theatre business for more than 40 years in North and South Carolina, has disposed of part of his interests in order to free his time for certain personal activities and desires which were limited to him under his requirements in these theatre operations. The transaction will considerably reduce the demands upon his time although he is still retaining both a personal and financial interest in the industry, but in a more limited way financially.

The transaction becomes effective on May 25 of this year. Stellings will be succeeded as president of Stewart and Everett Theatres, Inc., by Charles B. Trexler, who, in the past, has been executive vice-president of the company. No other changes in personnel are contemplated, it was announced.

TOA Sees Less Product

NEW YORK—Statistics released by the Theatre Owners of America indicate that the total number of releases scheduled by the leading film companies for the first seven months of the year are running behind 1961.

A further falloff in production was indicated with TOA urging exhibitor support of ACE Films and any other new source of product.

The TOA claimed that "from January through July of this year, the 11 larger film companies will be giving us a total of only 130 new films, with 31 pictures currently befor the cameras and only 36 started since the first of the year."

"The totals, unfortunately," TOA stated, "give scant hope that 1962's total releases will be much better than last year's record low of 220."

Spyros P. Skouras, president, 20th-Fox, recently announced that he had concluded an agreement with Carlo Ponti, center, for the distribution, exclusive of France and Italy, for Ponti's production of "The Condemned Of Altona," as S. Charles Einfeld, vice-president in charge of advertising, publicity, and exploitation, applauded.

BROADWAY GROSSES

Spring Starts Sluggish

NEW YORK—With all hold-over product, the Broadway first-runs, with Radio City Music Hall and the hard ticket houses excepted, reflected the advent of spring and warmer weather last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"STATE FAIR" (20th-Fox). Paramount announced that the fourth week was $22,000.

"MOON PILOT" (Buena Vista). Radio City Music Hall, with Disneyland stage show, claimed $90,000 for Thursday through Sunday, with the fifth week sure to top $135,000.

"SWEET BIRD OF YOUTH" (MGM). Capitol reported $16,000 for the sixth week.

"ALL FALL DOWN" (MGM). Loew's State dropped to $8,000 for the fourth week.

"EL CID" (Allied Artists). Warner hit $16,000 on the 21st week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported $34,000 for the third week.

"CAPE FEAR" (U-I). Victoria took in $16,500 on the third session.

"JESSICA" (UA). Astor garnered $10,000 on the third week.

"FIVE FINGER EXERCISE" (Columbia). Forum reported $13,000 for the third week.

"EXPERIMENT IN TERROR" (Columbia). Criterion took in $19,000 for the fourth week.

"WEST SIDE STORY" (UA). Rivoli did $40,000 on the 29th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace hit $30,000 on the 20th road-show week.

RKO Managers Meet

NEW YORK—Initiating a step new in the operation of the RKO Theatres, Harry Mandel, president, called a meeting of managers and division managers of the RKO houses from coast-to-coast to be held here this week (May 7-8). This is the first time that the out-of-town managers and the managers in the New York area met together. The purpose was two-fold—one, to discuss special merchandising plans to sell the big pictures coming to the RKO screens during the summer months; and two, to formulate plans and set the pattern of an overall campaign for the RKO Theatres 75th Diamond Anniversary which will start in June.

Mandel was to preside, while Matthew Polon, vice-president in charge of bookings, was to coordinate the meeting, and Fred Herkowitz, national director of advertising and publicity, was to discuss promotional subjects.

The unique feature of this meeting is that the managers themselves were to take the floor for open discussion. It is their voices and opinions that will guide the setting of the campaigns.

FLASH FROM UA

NEW YORK—At press time, it was learned that Arthur Krim, president, had announced a release schedule from United Artists that would see 19 top quality films released between now and the end of the year. It was emphasized that none would be double bill fare.

Industry Seeks Changes In Tax Bill

Johnston Stresses Role Of Foreign Film Market; Disney Exec Testifies On Unfair Provisions

WASHINGTON, D.C. — Eric Johnston, MPAA president, and Lawrence E. Tryon, Disney Productions treasurer, told the Senate Finance Committee that a lack of understanding of how the film industry operates has resulted in a tax bill which is inequitable, and which would injure the industry.

Johnston said that the escaping of taxation by film industry figures living abroad is such that "the motion picture industry as a whole may get a very bad reputation," but termed the "misconception" about the film industry as a notion that the industry doesn't engage in active trade and business abroad, resulting in a proposal to tax them as recipients of "so-called passive income."

Giving the committee figures, the MPAA head said member companies operate through subsidiaries in 46 countries, with over 700 offices and employing 16,000, and, in addition, distribute in 21 countries through non-affiliates. The foreign business brings in 52 per cent of gross rentals of member companies, or about $300 million a year.

The Department of Commerce estimates that of this, $215 to $220 million a year is brought back to the U.S., Johnston added. Considering the fact that member companies send abroad less than $25-$30 million per year, this means American films may well be "the largest dollar-earner of all American enterprises abroad, bringing back almost 10 to one earnings over expenditures abroad."

The industry makes a major contribution in helping with the balance of payments problem, he testified. If the industry is penalized by the foreign income tax proposal, this would restrict or shrink markets for U.S. films and would hurt our balance of payments.

Johnston presented suggested changes in the tax bill: "Appropriate changes to remove the motion picture industry from a category in which it does not belong; a change in the provision on qualified property which under the bill would prevent our member companies from using their funds abroad for the legitimate operations of non-distributing subsidiaries; a clarification to permit the deduction of certain costs of doing business in the same way that amortization and depreciation are allowable deductions for other businesses; deletion of a provision which seemingly would prevent the cost of prints, titling, and dubbing from being considered as ordinary and necessary expenses of doing business; a change to provide more flexible treatment of losses in controlled foreign corporations; and exemption of companies from payment of taxes on blocked income."

Tryon said that his company agrees fully with the MPAA statement, but that it wished to expand on points of particular interest to Disney. He testified that Disney's policy is to produce wholesome family entertainment films reflecting a "true impression of the United States around the world," and added he was sure Congress wouldn't want to take tax action which would interfere with this kind of objective. He said the foreign market accounts for 40 per cent of Disney income, and noted that Disney had special problems with blocked income.

Senator Paul H. Douglass cross-examined Johnston and said that other industries besides the film industry were involved, adding, however, that there were "a sufficient number of movie actors and producers" on his list of cases "to raise a very serious question."

In answer to a question from Douglas about whether the hope of avoiding taxes might not be the reason for so much filming abroad, Johnston said that there are three causes of "runaway" production—locale, costs and talent, and that the tax consideration is certainly one of the causes. He agreed that it is "very possible that taxation of earnings of American citizens living abroad might stimulate more production of films in the U.S."

Hyman Visits Minn. Exhibs; Stresses Orderly Release

MINNEAPOLIS — Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, addressed top executives and operating personnel of both the Minneapolis Amusement Company and Tri-States Theatres at a combined meeting here.

The showmen were apprised of intimate details of Hyman's recent series of conferences with studio heads on future film production and release scheduling.

"Orderly distribution of quality film all through the year is rapidly becoming more of a reality," said Hyman. "May and June are this year escaping from the 'orphan' period and we hope that soon the showmen of America will have fine pictures every month of the year so they can prove that top-notch films can bring in highly satisfactory grosses regardless of their release dates."

Ga. Jury Investigates Atlanta Twin Bill

ATLANTA—The showing of two movies which have been involved in previous controversies in the Atlanta area is being investigated by the DeKalb County Grand Jury.

Criticism of the motion pictures, "Wasted Lives" and "The Birth of Twins," arose from several places after the double bill started at the Kirkwood.

The DeKalb Superior Court solicitor's office said that a grand jury committee is looking into the matter. No action has been taken.

Advertisements for "Wasted Lives" and "Birth of Twins" describe them as the pictures "that upset censorship." The advertisement also declares, "No one under 16 admitted. You must show proof of your age."

The pictures were banned from Atlanta by censor Mrs. Christine Gilliam. Atlanta's movie censorship laws were declared unconstitutional by the State Supreme Court on April 8.

Back in 1958, the pictures played at the 85 Drive-In, Fayetteville, Ga., for 40 days without incident. But then last August, after the pictures had been shown for several days, the Fayetteville censors banned them.

W. Va. House Destroyed

MARTINSBURG, W. VA.—The Strand here was destroyed by fire which started in the boiler room from a faulty boiler. All patrons were evacuated safely with damage estimated at $10,000.

O'Neill Succeeds Clark As Pa. Racing Head

PHILADELPHIA—Michael J. O'Neill was elected president of the Liberty Bell Racing Association at a meeting of the harness track's board of directors held here.

O'Neil succeeds the late James P. Clark as chief executive officer of the racing association, which was organized in 1960. O'Neill is married to Clark's niece, the former Marie Patricia Clark.

The new harness track executive is also president of Highway Express Lines, Inc., which was formed by Clark. He previously served as TV Guide advertising director for nine years. Prior to that he was executive director of the Philadelphia Inquirer Charities, where he staged major boxing, golf, football, and tennis events, as well as indoor track and field meets and auto races.

The 42-year old former magazine executive is the son of the late Michael J. O'Neill, dean of the Scranton baseball family which sent four brothers to the major leagues. O'Neill's uncle, Steve, was manager of the Philadelphia Phillies in 1951 and 1952.

A graduate of the Wharton School of the University of Pennsylvania, O'Neill is a member of the New League, the New York Sales Executive Club, and the Publisher's Information Bureau.

The O'Neills have two sons and a daughter, and reside at Failte Farm, New Hope, Pa. He is a member of the Midday, Poor Richard, and Racquet Clubs.

Loew Plans Twin Theatres

HARTFORD—E. M. Loew, currently operating three metropolitan Hartford theatres (the downtown, hard-top, first-run E. M. Loew's, and the suburban Hartford and Farmington Drive-Ins), has disclosed plans for a four-million dollar combination of theatres and recreation facilities in the downtown Trumbull st. Redevelopment Area here.

The "twin theatres," with auditoriums and projection booths on upstairs-downstairs levels, would extend from Trumbull st. west along Church st. to the rear of the present Ann st. YWCA Buildings.

It would include a 48-lane bowling alley, a 500-capacity banquet room downstairs and a 600-capacity restaurant upstairs, plus cocktail lounge overlooking the bowling alley and meeting rooms.

The proposal is being studied by City Manager Carleton F. Sharpe and other officials at the moment.

Odell Heads Mountain Exhibs

SALT LAKE CITY—Virgil Odell, Cauldwell, Id., was elected president of Mountain States Theatres Association succeeding Erick Deterson.

Other officers named were Dover Hunt, vice-president; Harold Chester, treasurer; and Mrs. Irene Karlsson, secretary.

Elected to the board of the TOA unit which covers Utah, Idaho, and western Wyoming, were Wilfred W. Williams, Robert Ossana, Lee Liston, Bill Hazen, Jack McGee, and William Simpson. Also on the board are three past presidents of the unit, S. L. Gillette, John Krier, and Peterson.

Conn. Exhibs Oppose New Antenna System

WATERBURY, CONN.—Connecticut motion picture theatremen have joined with groups representing other businesses in that state, to oppose an application for a franchise for a community antenna system in Waterbury, Conn.

The opposition was voiced at a public hearing by a subcommittee of the Waterbury Board of Aldermen, on the application of the Waterbury Community Antenna, Inc., a corporation in which U.S. Representative John S. Monagan of Waterbury has a financial interest. As the result of the objections, the board referred the matter to the city's corporation counsel for an opinion.

Learning earlier in the week of the hearing, Connecticut theatremen quickly organized a steering committee, and retained a Waterbury attorney, Edward Bradley. The committee acted, it stated, because it decided there was small need for a community antenna system in Waterbury, and the franchise, if granted, could eventually lead to pay television.

When the theatremen expressed their concern at the hearing, suggesting that the franchise request, if granted, limit the system to "booster" service and expressly prohibit pay tv, Rep. Monagan was quoted in Waterbury newspapers as declaring at the hearing that pay tv will never result from the proposal.

Members of the theatre steering committee were James Totman and James Bracken, Stanley Warner Management Corporation; Robert Carney, Loew's Theatres; Bernard Menschell, a trustee of the Connecticut committee against pay tv; Philip F. Harling, chairman of the joint committee against pay tv; Francis McQueeney, Waterbury drive-in owner; and Herman M. Levy, secretary of the Motion Picture Theatre Owners of Connecticut, a TOA affiliate, and secretary of the Connecticut committee against pay tv.

Levy warned Connecticut theatre owners, "There are rumblings that similar applications will shortly be filed in other areas in Connecticut. It is therefore urgent that members of theatres examine their local papers most carefully, and send on whatever information they have to their home offices or directly to the Connecticut Committee. The application notices will undoubtedly appear only in the classified sections of newspapers."

Balaban Reports On Para. Progress; Cites "Boom Or Bust" Nature Of Pix

NEW YORK—In a message to stockholders, Barney Balaban, president, Paramount Pictures, reported that the company's foreign revenue "held up well during 1961 in spite of continued expansion of television abroad."

"We have good reason to be confident about our position in the industry" in the face of "numerous day-to-day problems which have caused us concern. We are making some progress in consolidating our foreign distribution with that of other motion picture companies," he said. "In addition, we are streamlining our procedures in the foreign branches through additional mechanization and other methods necessary to gain increased economies and efficiency."

Balaban stated the company has met "with reasonable success" the difficulties stemming from "the type of competition we have had to meet from other aspects of the entertainment field."

He noted that "while our releases during the year constituted good product," the fact remains that "the cost of producing pictures has been constantly rising within the industry and our pictures have been a part of that trend."

Balaban added that "while it is more difficult than ever to make profits on pictures receiving only moderate public response, real successes reach levels of revenue which were not attainable several years ago."

The stockholders were told that "it has been a number of years since we could look forward to as strong a production involving pictures finished, in work, and planned as our studio has put together for us, commencing with our Easter releases of 1962. The pictures to be released from this time forward will be marketed to the public by vigorous publicity and selling campaigns designed to protect the realization of the substantial rentals which these pictures deserve."

Reporting on Telemeter, Balaban disclosed that "a good deal of new information, resulting from the expanded programming in Toronto is now being compiled and analysed." He further revealed that "a leading firm of consultants has been engaged for the past couple of months in detailed cost analysis of the Telemeter system. Both efforts should contribute greatly to a better understanding of the economics of pay tv."

"All signs," Balaban stated, "point to the emergence of pay tv during the coming year as a subject of intense interest in the entertainment field. . . . The day is approaching when the new medium can operate in the American market. Telemeter has developed both over-the-air and closed circuit systems of pay tv and is preparing for either eventuality or an integration of both."

Carolina Exhibs Advance "Golden" Convention Date

CHARLOTTE—The date of Theatre Owners of North and South Carolina, Inc., "Golden Anniversary Convention" has been moved up from December to Sept. 23-24-25 with headquarters at the Queen Charlotte Hotel here.

Between 400 and 500 people are expected to attend the 50th anniversary celebration which will carry out the theme of "The Progress Made During The Past 50 Years." The convention committee plans many unusual and interesting displays of "The Old and The New," and exhibitors of products and equipment are being invited to display their oldest pieces of equipment along with their newest and most modern.

Boston Honors Levine

BOSTON — The Old-Time Westenders of Boston honored Joseph E. Levine, president of Embassy Pictures, as "The Man of the Year," at their 11th annual reunion.

Levine was born on Billerica Street in Boston's West End and lived in a tenement cold-water flat with his widowed mother's five children, six step-children, and one boarder.

"As a kid I never had the time to think about my future," recalls Levine. "I went around the streets of Boston shining shoes, selling papers, carrying people's bags at North Station."

Today, Levine is one of the most successful providers of feature films on the current scene.

Lodge Plans Golf Tourney

NEW YORK—The 11th annual Film Industry Golf Tournament and Fun-fest sponsored by New York's Cinema Lodge of B'nai B'rith, will be held on June 14 at the Briar Hall Golf and Country Club, Briarcliff Manor, New York, scene of last year's tournament, it was announced by Abe Dickstein, president of the Lodge.

Youngstein Raps Industry For Lack Of Interest In Research Projects

HOLLYWOOD—In a speech delivered at a luncheon during the convention of the Society of Motion Picture and Television Engineers, Max E. Youngstein, executive vice-president, Cinerama, Inc., hit the industry for its lack of interest in film research.

He claimed exhibitors have not examined the public's attitude toward pay tv, and suggested that they ought to stop spending money fighting pay tv and concentrate instead on cleaning up their theatres.

In criticizing the industry for concentrating more on the content of films and disregarding research and technical advancements, Youngstein said that it uses research only when economic necessity forces it to do so. As an example, he said that when Cinerama was a new process in the wide screen field, no major studio would undertake doing a story in the process, and that years had to pass before MGM finally used the process for two films.

He further stated that it took the industry 40 years to perfect sound after Thomas A. Edison first used it in 1887, calling this another indication of the industry's lack of concern in technological advancement. He added that the industry reacted to television in the same manner that it reacted to talkies. Instead of researching and analyzing the new medium to discover how it could be useful to them, the motion picture industry simply panicked.

Youngstein said he felt that both the motion picture industry and television industries are in troubled times and that the solution to the problems lies in intelligent research. By combining research with content, he said, the problems can be solved, but it needs the help of SMPTE to do so.

K. C. Unit Names Leaders

KANSAS CITY, MO.—The following were appointed by the United Theatre Owners of The Heart of America to serve as committee chairmen for the year: membership committee, M. B. Smith; legislation, Richard Orear and Woody Barritt, co-chairmen; finance, Beverly Miller; Show-A-Rama, Doug Lightner; business building and special events for Show-A-Rama, Dick Orear; publicity, Roy Hill.

The executive committee of the board of directors comprises Fred C. Souttar, chairman; and Beverly Miller, Dick Orear, L. J. Kimbriel, Glen Dickinson, Jr., and Norris Cresswell.

Schwartz Tells Detroit Exhibitors Of MGM's Extensive Reissue Program

DETROIT—Fred J. Schwartz recently journied here from New York, where he is in charge of special sales for MGM, to address exhibitors, buyers, and bookers regarding his firm's new policy on re-releasing. The luncheon was given by Sam Seplowin's Selwin Film Corporation, which will handle the reissued product here, with Joseph J. Lee presiding.

His audience was pleased to learn that MGM felt the blockbusters of the past are considered "too good to sell to tv." The twin objectives are to keep them away from tv for good, or as long as possible, and also to fill a need for good program films.

Schwartz urged that the fine films be given ample play dates, and further should be backed by "solid advertising campaigns."

That this is no shot in the dark has been proved by several test campaigns in the east and in the south. It was demonstrated there are definite audiences for the attractions, and that by enlisting the support of educational, civic, art, music, and cultural groups in general, good box office results had been obtained.

To indicate the quality of what is being reoffered, Schwartz cited some of the titles which are divided into four sections. In the first, or "Operatic," he mentioned "Chocolate Soldier," "Rose Marie," "Merry Widow," "Naughty Marietta," "Great Waltz," "Student Prince," "Sweethearts," and "Maytime."

In the second, or "Heritage and Autobiographical," he listed "David Copperfield," "Tale of Two Cities," "Captains Courageous," "Kim," "Pride and Prejudice," "Little Women," "Anna Karenina," "Goodbye Mr. Chips," and "The Good Earth."

The third, called "The Golden Age," consists of the originals and sequels in the series made by Mickey Rooney (as Andy Hardy), Judy Garland, and the Marx Bros.

The fourth or "General" category will bring back to the screen family type pictures. These, Schwartz felt, have been largely missing in theatre programming for some time.

The occasion was also taken to announce the retirement of Henry Zapp, Michigan manager for Selwin, and his replacement by Tom McGuire. Zapp had been, for many years, prior to his affiliation with Selwyn, with Cooperative Theatres of Michigan. McGuire was last associated with 20th-Fox as regional advertising and publicity director.

Exhibitor-guests were Butterfield Theatres, Andy Grainger, Bob Savage; Community Theatres, Adolph and Irving Goldberg; Art, Coronet, Guild, Surf Theatres, Al Dezel; Fox Theatre, William Brown; Kramer, National Theatres, Sol Korman; Sloan Circuit, Hy Bloom, Richard Sloan; Telenews Theatre, Fred P. Sweet; United Detroit Theatres, Tom Byerly, Woodrow R. Praught; and Wisper and Wetsman, Lew Wisper.

Buyers and bookers hosted were Cooperative Theatres of Michigan, Earl England, Don Martin; Jerry and Alden Smith; General Theatre Service, Bob and Carl Buermele; and Mitchell Theatre Service, Lou Mitchell, Del Ritter.

Ordover Joins MGM

NEW YORK—Appointment of Al Ordover to the dual posts of assistant to the director of research of Metro-Goldwyn-Mayer, Inc., and research director of MGM-TV was announced by Ronald Carroll, director of research for MGM, Inc.

COMPO Plan Boosts U-I Film In N.E. Dates

BOSTON—The fourth test of the COMPO Plan approach to merchandising motion pictures reportedly met with "great" success in the New England area with the showing of Universal's "The Day The Earth Caught Fire" in 105 theatres throughout the area, despite the religious holidays and hot weather.

The COMPO Plan, Alec Moss, coordinator of the Plan here, stated, gives a greater edge to the chance of turning a borderline film into a top grosser with letters, kits, special material, tabloids, posters, radio platters, and press books all lending weight to the promotion.

This particular film was selected by the Central Exhibitors Committee, which screens pictures offered to the COMPO Plan by the branch managers of the various film companies. The exhibitor committee is comprised of Malcolm Green, Interstate Theatres, co-chairman; Arthur Howard, Lloyd Clark, Mickey Daytz, Carl Goldman, Paul Levi, Albert Lourie, Charles Mason, Richard Ownes, Julian Rifkin, and Chester Stoddard.

Sunday Show Brings Arrests

LANCASTER, PA.—Lancaster County district attorney acted against the operators of a drive-in in nearby East Hempfield Township. State troopers arrested owner Morton N. Brosky, a supervisor, the manager, the projectionist, a cashier, and a ticket taker after notice to stop showing Sunday movies was ignored following receipt of alleged complaints from residents from the township, where a Sunday movie referendum was voted down in 1935.

Cannes Festival Sets Four From Embassy

NEW YORK—Joseph E. Levine's Embassy Pictures has scored two major firsts for participation by a single company in an international film festival. At the Cannes Festival, May 7-23, Embassy will be represented with four feature films.

Secondly, the company will enjoy the distinction of having its films open and close the Festival program.

The four features are "Boccaccio '70," which opens the Festival, out of competition; "Divorce Italian Style," the official Italian entry; "Strangers in the City," specially invited, non-competitively; and "Crime Does Not Pay," the closing presentation.

"Boccaccio '70," a three-act feature produced by Carlo Ponti, stars Sophia Loren, Romy Schneider, and Anita Ekberg in segments respectively directed by Vittorio De Sica, Luchino Visconti, and Federico Fellini.

"Divorce Italian Style" stars Marcello Mastroianni and Daniela Rocca. It was produced by Franco Cristaldi and directed by Pietro Germi.

"Strangers in the City" was written, photographed, produced and directed by Rick Carrier. Filmed in New York, it stars Kenny Delmar in a cast of screen newcomers.

"Crime Does Not Pay" was produced by Gilbert Bokanowski and directed by Gerard Oury. It stars Richard Todd, Annie Giradot, Danielle Darrieux, Michele Morgan, and Pierre Brasseur.

Decca Earnings Up

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary Universal Pictures Co., Inc., for three months ended March 31, amounted to $2,135,868, equal to $1.66 per share on the 1,285,701 outstanding shares of capital stock in the hands of the public.

In the corresponding period for 1961, Decca reported earnings of $963,815, equal to 75 cents per share on 1,285,701 outstanding shares of capital stock.

Theatre Vending A Growing Field, Barnet Tells Pepsi-Cola Meeting

By HENRY L. SHOLLY

WILMINGTON, DEL.—Theatre vending is "a growing field," President Herbert L. Barnet of Pepsi-Cola Company told stockholders at the annual meeting here.

In answer to an inquiry by New York stockholder John J. Gilbert, Barnet said, "We have our fair share, or a little more, in theatres."

Soft drink sales, he added, are especially big at drive-ins, and Pepsi has a trailer available for showing during intermissions at drive-in or hardtop theatres.

Pepsi-Cola Company's case sales, dollar sales, and net income for the first quarter broke all records for similar periods, Barnet told the annual meeting, and including April this was "the greatest first third of a year we have ever had."

First quarter income was $2,602,000 or 40 cents per share after taxes and foreign reserves, as compared wth $2,448,000 or 38 cents for the first 1961 quarter.

Stockholder John J. Gilbert of New York urged rotation of the annual meeting. The vote on moving the meeting from Wilmington to New York was 298,695 shares in favor and 4,782,038 opposed.

Gilbert's cumulative voting resolution polled 269,443 votes, with 4,810,451 opposed.

During the meeting, Gilbert expressed his opinion that contracts such as that entered into on Oct. 27, 1961, retaining the services of Mrs. Joan Crawford Steele in an independent capacity for public relations, advertising, sales promotion, and related activities, should have been submitted to stockholders for approval.

Company officials spoke warmly in favor of the film star's round-the-clock activities on behalf of Pepsi. She was one of 10 directors present. Four were absent.

Pepsi's participation with its bottlers in providing scholarships through the Miss America Pageant was also stoutly defended by several company spokesmen.

Barnet told Gilbert that Pepsi's advertising expenditures are not revealed for competitive reasons but will rise about seven per cent this year.

N.Y. Allied Conducts Film Buyers' Clinic

BUFFALO—Sidney J. Cohen, president, Allied Theatres of New York State, with offices in the Crosby Building and a regional office in Albany, was host at the Variety Club recently to some of the country's leading independent film buyers.

The clinic was held to acquaint the motion picture theatre owners and exhibitors with the quality and type of motion pictures that will be produced this year, and to discuss the problems and methods of film distribution in the Buffalo and Albany areas.

Speakers included Irving Dollinger, chairman of the board of Allied Theatre Owners of New Jersey and Connecticut areas; Alden Smith, chairman of the executive committee of Allied of Michigan; George Stern, president of Allied Theatre Owners of western Pennsylvania; Leonard L. Rosenthal, regional vice-president with headquarters in Albany; and Milton H. London, executive director of Allied States Association of Motion Picture Exhibitors with national headquarters in Detroit.

Leading exhibitors from New York state areas were present as guests of New York State Allied. Each exhibitor was presented with a beautiful briefcase. Also present were Phil Freeman, sales manager, National Carbon Company; James Naughton, regional representative of National Carbon Company of Pittsburgh; Lee Artoe, national representative of Italian Carbons; Jerry George, National Theatre Supply representative; and Sam Sunness, regional vice-president of New York State Allied of the Binghamton area.

This was the first time that a film buyers' clinic had ever been held in Buffalo, and Cohen said that it was one of the most successful and fruitful meetings that Allied Theatres of New York State has ever held.

A report on business conditions as related to motion picture theatres throughout the country was most heartening. Reports indicated that 1962 is going to be a banner year and that intimate theatres, when put in first class condition and offering modern comforts, showed a great increase in patronage.

Cohen also announced that the New York State convention will be held Aug. 6-9 at the Concord Hotel, Kiemesha Lake, N.Y. It will be a joint conference with New Jersey Allied.

WB Income Rises

NEW YORK—Warner Bros. Pictures, Inc., reports for the six months ended March 3, consolidated net income of $4,074,000 representing 84 cents per share on the 4,830,052 shares of common stock outstanding at that date. The consolidated net income for the corresponding period last year amounted to $3,564,000 which, after giving effect to the February stock split of four shares for one, represented 79 cents per share.

Film rentals including television, sales, etc., amounted to $40,931,000, dividends from foreign subsidiaries not consolidated were $44,000 and profit on sales of capital assets was $118,000 for the six months ended March 3, as compared with $43,394,000, $389,000 and $342,000 respectively for the six months the previous year.

Net current assets were $47,516,000 (including $15,985,000 cash and U. S. Government securities) and debt maturing after one year was $5,096,000, compared with $48,212,000 (including $18,056,000 cash and U. S. Government securities) and $5,943,000 respectively, at Dec. 2, 1961.

The NEW YORK Scene

By Mel Konecoff

GENERAL ANNOUNCEMENT: To all concerned—we moved to new quarters, and if we're a bit behind on letters and phone calls and all that sort of thing please forgive us. Make a note that all loot like money and the like should come to 1600 Broadway, NYC 19.

ASIDE TO JOE LEVINE: That paperback edition of "The Carpetbaggers" which you are going to make into a fillum came in marked "educational material." Boy, is that educational. Have fun at the Cannes Film Festival with the four pictures you are showing. Wish we were with you.

ASIDE TO JAY WESTON: It would have been nice to see Cinerama's "Spacearium" in action at the Seattle World's Fair.

ASIDE TO BILL DOLL: It's nice to hear that Ben M. Hall wrote a book about the theatres of yesterday. Some day you must send a copy.

ASIDE TO MILT RACKMIL: In case you didn't know it, UJA will present you with a handcrafted silver bible from Israel at the luncheon at the Essex House on May 24 when Robert Briscoe, Lord Mayor of Dublin, will speak.

ASIDE TO NATIONAL FILM CARRIERS: Sorry we couldn't make the luncheon but we got jammed at the last minute.

ASIDE TO DINO DE LAURENTIIS: Jonas Rosenfield at Columbia reports over one thousand pieces of mail in on "Barabbas" as a result of a N.Y. Times ad and the film's release is still six months away.

ASIDE TO CHARLIE OKUN: Have fun in Dublin. See you when you get back. Have a Coke on us.

ASIDE TO MOSTAFA AKHAVEN, TEHERAN: Of course, do drop in on your swing around the world.

ASIDE TO ERNIE EMERLING: Is that what those people were doing at the Capitol in the wee hours of the morning—laying the groundwork for turning the Broadway showcase into Loew's Cinerama?

ASIDE TO JERRY LEWIS: Tell the staff to watch that kind of talk over the walkie-talkie being used on the set of "It's Only Money." There's a ham radio operator in Williamsport, Pa., who is picking up the transmissions.

ASIDE TO SAM KESTENBAUM: Congrats on passing the first anniversary as chief poohbah of the Sherman Theatre, Sherman Oaks, Calif. Does it beat the old exploitation days at PRC?

ASIDE TO PHIL GERARD: So where are the Mason Mints with whom you tied in on "Lover Come Back"?

ASIDE TO NORMAN ROBBINS: You've just been wonderful. Thanks muchly.

ASIDE TO HEDDA HOPPER: Saw your old buddy Graham Wahn in a Hitchcock type bit when his commuter train passed mine, and we stared at each other in surprise window to window. The former assistant to Jack Warner is now public relations director at the liquor biggie, Browne Vintners.

ASIDE TO CHARLIE LEVY: That was a very cute stunt getting "Bon Voyage" with Fred MacMurray and Jane Wyman screened during the day on board the SS United States for reviewers and other press people.

ASIDE TO HI MARTIN: Hope you got a seat the other night at the sneak preview of "That Touch of Mink." Wasn't the reaction of the paying public great?

CANADIAN Highlights

By Harry Allen, Jr.

CONSIDERABLE speculation has evolved as the result of the printing of a newspaper article in Toronto reporting negotiations by principals of Atlas Telefilms, Ltd., for the purchase of more than 90 Odeon theatres in Canada. Atlas, headed by Leslie Allen, son of the late Harry Allen, a pioneer of the Canadian industry who opened up deluxe heatres in Canada's west and a motion picture distributor for many years, distributes films to tv. The company, listed on the Canadian Stock Exchange, has a library of more than 750 features, including a considerable number of Rank features. No comment was available from the principals in the negotiations in Canada, although a spokesman for the Rank Organization in London, England, confirmed that negotiations were in process. . . . Canada's film producers feel 1962 may well be their year. Support may come from the Government for production. That's the feeling engendered at the annual meeting in Toronto of the Association of Motion Picture Producers and Laboratories of Canada. The Planning and Development Committee chaired by John T. Ross, president, feels this is the year in which strides will be made in the direction of attracting the government's interest and support. A number of ways for federal aid was suggested. John T. Ross, Toronto, was elected president.

REEL CLIPS: Additional plebiscites for Sunday movies will be held in December in the city of Hamilton and the Township of Etobicoke. So far, 73 Ontario municipalities have voted on Sunday film and 56 declared in their favor. . . . Mickey Stevenson becomes assistant general sales manager of Affiliated Pictures Corp. Ltd., the company operated jointly by Columbia Pictures of Canada and Paramount Film Service Ltd. He succeeds Alfred R. Taylor, general manager and vice-president of Paramount in Canada, who moves to Dallas early in May as division manager. He came here in Sept., 1961, from the Chicago branch. . . . First chairman of the Film Advertising Circle under a three-month rotation system is Charles Mason, advertising and publicity director for The Odeon Theatres of Canada, Ltd. He will be followed by Win Barron of Affiliated.

Exhib Sounds Off On "Oscar" Show; Fine Asks "Hard Ticket" Category

COLUMBUS, O.—"Hard ticket pictures" should be placed in a special category in the Academy Awards and should definitely not be judged on the same basis as regularly-released product, said Marshall Fine, president of Allied States Association and the Independent Theatre Owners of Ohio.

Fine's statement came in a letter to Mrs. Glenn Fliehman, Monroe, Woodsfield, Ohio. She had sent a communication to Ken Prickett, executive secretary of ITOO, questioning the benefits to theatres such as hers of the Academy Awards.

Mrs. Fliehman asked if "West Side Story" had played in any Ohio theatre at the time of the Oscar ceremonies. Fine told her that it had opened at the Ohio in Cleveland and Valley in Cincinnati.

"I feel very dubious of much benefit being derived by the industry when one picture walks off with practically all the awards," she said. "Particularly if the picture has not been available for mass viewing or if its appeal is not geared to please the bulk of movie-attending people."

"The evening following the telecast I questioned my patrons as they entered to see 'Flower Drum Song' and not one was induced to attend because of some mention of the film on the Awards show—they had heard about it earlier in the year."

"A very few said they watched the entire telecast, some went to sleep and awoke to turn off the set before it was over. Others got bored soon after it started and either switched channels or went to bed. There was a notable lack of enthusiasm for the telecast but there was curiosity about 'West Side Story' since they did not know what it was about and had heard very little talk about the movie prior to the telecast."

"My opinion of the telecast was that, excluding that talented Hope fellow, Jack Warner, and Joan Crawford, the participants were walking, talking examples of the adage that 'a star is only as good as his director' and most of the stars who appeared surely needed their directors. Any high school girl could have received an Oscar with more grace and poise than did Rita Moreno."

"From a woman's point of view, it was even a lousy fashion show and the camera's swings over the audience were few and fleeting. Soap opera as it may be, we are humanly curious to see the emotions demonstrated by the honored and disappointed ones; who was with whom; to try to find in the audience our favorite stars and see how they are dressed or reacting. But the opinions of the producers of the telecast feel they are well-qualified to specify what is in good taste and deny us these things."

"Ann-Margret's song number would have been titled better 'Take It Off' . . . her gyrations for 'Bachelor in Paradise' may have been artistic enough but not apropos."

"Well, I've sounded off and am ready to be reprimanded for daring to attack this annual spectacular of the movie industry and for having been so presumptuous as to disagree with the experts who have hailed this year's Oscar show as the greatest yet."

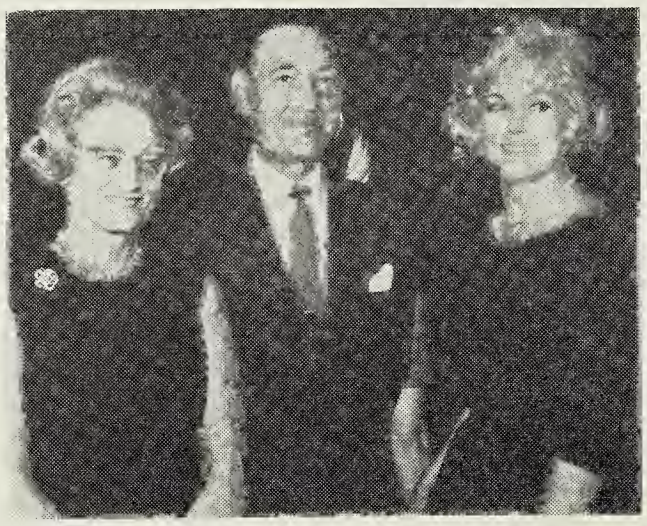
Fine said that Allied States, along with many regional units (including ITOO) has had considerable correspondence with the Academy and its Board of Governors along the line of making a separate category for reserved-seat shows. He said the position of the Academy has remained unchanged "no matter how much it has been pointed out to them that Academy policies and rulings have been flexible enough in the past to allow for continual changing and updating of voting procedures, including establishment of many new categories, they remain adamant in their contention that all English-language features, regardless of their release method, be judged on the same basis for existing awards.

"As to the telecast, I agree with you again," Fine told Mrs. Fliehman. "I think it is generally considered that the show was wearisome at best, and I have heard rumblings that a change may come about in future years, in the nature of a shorter program, making it more taut and eliminating much of the drabness.

"I do not feel that the show had even a small percentage of the glitter and glamor of most of the past ones; this may have been due in large part to what seems to be Hollywood's growing apathy over award night. Few of the top names seemed to be in attendance —indeed, I believe only eight of the 20 nominated stars were even there. This, though, is something more difficult to control, in this day of stars no longer being under general contract to individual studios, and making pictures all over the world.

"Perhaps more of the cameras' swings over the audience—as you suggest—would only have served to let the viewing audience know even better how little glamor was there.

"I am deeply indebted to you for taking your time to express your views. If more exhibitors would do likewise—write in specifically on matters they feel deeply about—I am convinced the resultant file of letters could bring them much good."



Seen at the recent press party in honor of Columbia's "The Notorious Landlady" at the Eden Roc in New York are, left to right, Mrs. A. Schneider; A. Schneider, president, Columbia Pictures; and Kim Novak, star of the film.

NT Honors Managers

BEVERLY HILLS, CALIF.—Four National Theatres theatre managers have been designated as "Showmen of the Drive" by the circuit for the second quarter, it is announced by Robert W. Selig, vice-president of theatre operations.

The four outstanding showmen, who will receive plaques and $125 checks, are Bill Hertz, Fox, Anaheim, Calif.; Dick Goldsworthy Everett, Everett, Wash.; Bob Bothwell, Liberty, Great Falls, Mont.; and Phil Hill, Lincoln Belleville, Ill.

Broumas To Ark. Unit: Use Discretion In Ads

LITTLE ROCK, ARK.—In his address to the annual convention of the Independent Theatre Owners of Arkansas, a TOA unit, at the Lafayette Hotel here, John G. Broumas, assistant to the president, Theatre Owners of America, and president, Maryland Theatre Owners Association, urged that exhibitors "use good judgment and discretion in advertising films."

He pointed out that "so long as the so-called adult pictures are making money at the box-office we can not expect any decrease in this type of film from Hollywood." Broumas advised that, "within the margins of available pictures," the theatre men "pass up when possible those you know will alienate your patrons. More importantly, though, be smart in your advertising," he stressed. "You can't control what is in the films you must play," he said, "but you can control your advertising. I am not suggesting you forget about hard sell or showmanship in your ads. But you don't have to run a suggestive ad just because this is the way the film company or some ad mat service thinks the film should be sold. . . . Ads are designed to whet people's interest in a picture and get them into your theatre. It can be done with good taste just as effectively as by a suggestive copy line."

The exhibitors were warned that "the misleading or the dirty ad that could get you a buck's worth of extra admissions today could well bring you many bucks' worth of headaches tomorrow."

Broumas urged the theatre men to "give consideration to telling your patrons, more specifically, what forthcoming pictures are about"; and to give serious thought to the possibility of running a small line in their ads which "will advise your patrons that the picture you are showing is for adults, for children, or for family audiences."

He recommended two things to be "basic in the operation of a good theatre: make the most of your physical theatre, keep it clean, fresh and inviting and your staff courteous," and "keep your theatre as modern as your finances permit." He reminded the exhibitors that there are not many other businesses "which can give you the prestige and standing in your community of your theatre."

He commended the TOA affiliate for "the magnificent job they have done, and are continuing to do in fighting Telemeter's toll tv in Arkansas," and urged that they give their "full support to ACE Films" to increase available product.

Wometco Rates Films

MIAMI, FLA.—Wometco Theatres in Miami and Fort Lauderdale has inserted a "Wometco Rating" designation in all film ads in the newspapers, television, radio, and in the theatres on the trailers of forthcoming attractions.

The Wometco ratings are "A"—strictly adult entertainment; "AM" adults and mature young people; and "OK" good entertainment for all. The Wometco rating, according to Mitchell Wolfson, Wometco president, "is not designed to grade the entertainment value of the movie but rather is designed to guide parents in selecting movie choices for their children."

"We're opposed to censorship," says Wolfson." It is our feeling that parents are the best judge of what movies they want their children to see. The Wometco rating should help them in making their selection."

"How I Would Sell . . .

BOYS' NIGHT OUT

MGM-Embassy Pic Loaded With Names, Dedicated To Fun

MGM and Joseph E. Levine dedicate "BOYS' NIGHT OUT" to sex and fun. Not a bad combination! And since sex is taken lightly and definitely on the inoffensive side, this should also prove a good combination for the box-office.

And what a cast — enough names in electric light bulbs to light up all Broadway. Definitely sell the cast hard. We'll use as many of the star names as possible every time we mention the title — on marquee, in lobby, answering the phone, in stories, etc. — starting with KIM NOVAK, TONY RANDALL, JAMES GARNER, HOWARD DUFF, and going through JANET BLAIR, PATTI PAGE, OSCAR HOMOLKA, HOWARD MORRIS, ANNE JEFFREYS, and JESSIE ROYCE LANDIS. And then to add the whip cream to the cake, there are guest star appearances by ZSA ZSA GABOR, WILLIAM BENDIX, FRED CLARK, JIM BACKUS, RUTH McDEVITT, and LARRY KEATING.

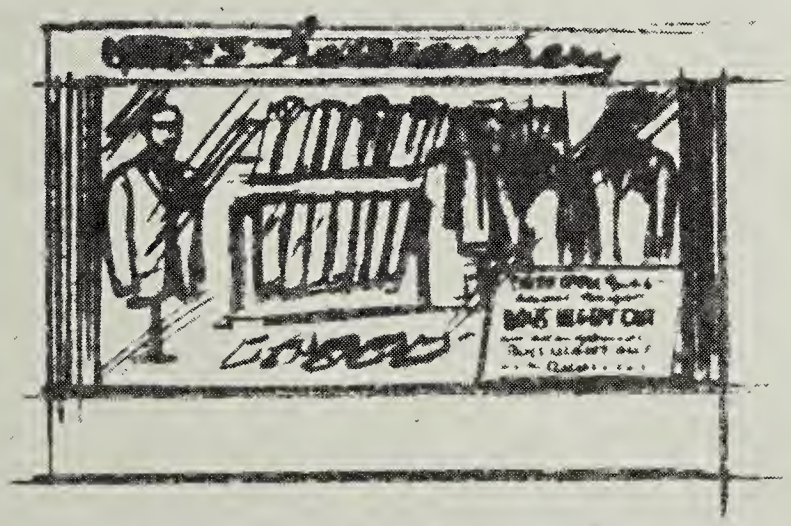
Let's stop and give a hand to the advertising boys of Embassy, because instead of using just one type of ad in all sizes with the same copy and art, for "BOYS' NIGHT OUT" there's a very varied assortment of ads, pointing up the

An Exclusive SHOWMANALYSIS Prepared by—

BLANCHE LIVINGSTON, in charge of publicity RKO Theatres out-of-town houses

ABOUT THE AUTHOR • Blanche Livingston is one of the few persons living in New York City who was born and raised there. From Columbia University, she joined a motion picture trade paper. Her next move in the industry was to the Fox Circuit handling publicity at the Fox Brooklyn Theatre. From there, she joined RKO Theatres' publicity department, where she now heads publicity operations for out-of-town theatres. She has been an officer of the Association of Motion Picture Advertisers for many years and is a member of the board. Blanche is married to Albert H. Levi, and has contributed to this department in the past.

TIEUPS with merchants provide a natural boost to the playdate based on the title. A variety of fashion and specialty shops, as well as other stores can be approached.



STORE OPEN 9 a.m. to 6 p.m.
because tonight's
'BOYS NIGHT OUT'
and all are going to see
'BOYS NIGHT OUT'
at RKO Theatre

SHOP EARLY because it's
'BOYS NIGHT OUT'
We're All Going To See
'BOYS NIGHT OUT'
at RKO THEATRE

MGM AND JOSEPH E. LEVINE PRESENT

KIM NOVAK **JAMES GARNER** **TONY RANDALL**

IN A MARTIN RANSOHOFF PRODUCTION

BOYS' NIGHT OUT

CO STARRING
JANET BLAIR PATTI PAGE
JESSIE ROYCE LANDIS OSCAR HOMOLKA
HOWARD MORRIS ANNE JEFFREYS
AND
HOWARD DUFF
SCREENPLAY BY IRA WALLACH ADAPTATION BY MARION HARGROVE
BASED ON A STORY BY ARNE SULTAN AND MARVIN WORTH DIRECTED BY MICHAEL GORDON
A KIMCO-FILMWAYS PICTURE AN MGM RELEASE CINEMASCOPE & METROCOLOR

GUEST STARS: ZSA ZSA GABOR · WILLIAM BENDIX · FRED CLARK · JIM BACKUS · RUTH McDEVITT · LARRY KEATING

fun and sex with different themes. Our selection – and these will be chosen according to the money allowed for a newspaper campaign in each RKO situation – will be from ads 302 – 301 – 206 – 401 (or if too luxurious in lineage, the same ad comes in 204), and 203.

For a quick (and inexpensive) advance lobby display, open the front cover of the press book showing Kim Novak with the four men's figures and mount this. Stills can be added if you want to enlarge.

For the most part I don't want to repeat the many good promotional ideas in the press book. Each one's worth a whirl, but here let me either elaborate on them or add other suggestions to be sent around to our RKO managers who will put them into work.

The teaser trailer from National Screen will definitely be used two to three weeks before playdate, and also as a cross-plug where there is more than one RKO theatre in town.

Here are ideas for blowups. Take still 92. Make a life-size of Kim at a dressing table and use in store window either for a furniture tie-up or cosmetics. From the same still, take the four boys on a coueh and make a blowup for the lobby with accompanying copy:

WE'RE THE BOYS in "BOYS' NIGHT OUT"
and WE'RE WAITING FOR OUR DATE WITH
KIM NOVAK
(Confidentially she'll arrive here – (date)
in "BOYS' NIGHT OUT"
co-starring the 4 BOYS –
JAMES GARNER – TONY RANDALL –
HOWARD DUFF – HOWARD MORRIS

From still 89, take Kim Novak only, and make a life-size blowup of her to spot in your lobby or a big camera shop. Use such copy as:

BOYS! Have a friend snap your picture puckering up to Kim so you can show your girl what you do on "BOYS' NIGHT OUT"
(follow with picture copy)

This can also lead to a tie-up with a camera store that wants to plug the POLAROID eamera and who will have a man stationed in your lobby at specific times to take the photos.

The title surely lends itself to merchant tie-ups. Here are a few examples:

GIRLS! On your night out with the boys– Knock 'em dead by using ——— Perfume!
or . . .
Wear these silk coats for top of the evening!
or . . .
Your hair should be freshly styled by ———!
(then add "BOYS' NIGHT OUT" and theatre copy)

* * *

For restaurants:

WHEN IT'S THE MAID'S NIGHT OFF – and the BOYS' NIGHT OUT . . . BRING THEM HERE FOR A GOURMET MEAL, etc.

Here's a window sign or a door hanger to print up for a lot of neighborhood stores – either the ones that are elosed in the evening, or others that can plug the "shop early" sign.

Therc has been a national tie-up made with Eagle Clothes with the four male leads, and extensive point-of-sale merchandise material has been supplied local dealers. Be sure to

VARIETY and fun are strongpoints of colorful ad campaign. Here are two of the author's favorites, playing up the sex-comedy theme and taking advantage of the strong cast.

investigate what shops in your area handle the Eagle Clothes and go after them for co-op ads, windows, etc. Stills 95 – 97 – 98 are perfect for this purpose.

The following stills should be selected to put to use for these various tie-ups:

WEBCOR – 60 and Pub. 3
FLOWERS – 88 – 6 – 57
WINE STORES – 96
KITCHEN EQUIPMENT – OR FOOD – 10 – 56
GIRLS' REDUCING – 3 – 14
FURS – Pub. 11
MAKE-UP – Pub. 9
FASHIONS – 33 – 48 – 50
TELEPHONE – 38 – 49

Gold Medal has put out a paper-back book on "BOYS' NIGHT OUT." Naturally go after tie-ins wherever these paper-backs are sold at drug stores, book shops, newspaper stands. Contact the local Gold Medal distributor and see if you can get a gratis supply to send to your newspaper editors, radio contacts, etc.; also enough to advertise a giveaway to the first so many on opening day. Then, too, there are a couple of other good uses for these books. Cut pages from several of these paper-backs, and use as throwaways after rubber-stamping with:

READ ONE TEASING PAGE –
Then see THE W-O-W OF A PICTURE –
"BOYS' NIGHT OUT"
(Stars – theatre – date)

Another use is to take a dozen or so pages with interesting reading and paste each single page with a still from the picture in a big scrap book and place on a table in the lobby, titling the cover:

LOOK INSIDE FOR A PEEK
OF WHAT HAPPENS ON
"BOYS' NIGHT OUT"

Here's a suggestion for a CLASSIFIED AD:

FOUND. Idea what to do on The Boys' Night Out – Join Kim Novak, Tony Randall, James Garner for an evening of fun in "BOYS' NIGHT OUT" at RKO

———————

A great job has been done on the radio spots making them completely different and ear-compelling. They run from 10 seconds to a minute and each one is a little situation production as:

1 – A Swami in a scene with a crystal-gazer.
2 – Father and son talking about taking out girls.
3 – Two rough and ready fellows talking to each other.
4 – Daughter asking mother why Mona Lisa's smiling.
5 – Two men after dinner in conversation with waitress.
6 – Girl asking Jack what boys do on their night out.
7 – One detective to another about following a suspect.

There are two songs in the picture written by those pros, Sammy Cahn and Jimmy Van Heusen, and sung by Patti Page – they are "Boys' Night Out" and "Cathy." By time of release, recordings will be ready. This gives you a music angle. Get to your d.j.'s, record shops and departments, and juke boxes for plugging. Play in the lobby and at intermission. Try to secure a quantity as prizes for a contest, or to give your patrons at a specified time.

Either via radio time or in a newspaper, set up a contest to have wives complete the sentence:

"My husband deserves a night out because ——————.

Give the winning wife a night on the town so she can treat her hubby to dinner, a car for the evening, and to see "BOYS' NIGHT OUT." These prizes should be promoted. Another contest can be to ask entrants to send in lists of movies containing the word "Night" in the title. Longest lists win.

Many drama sections for the week-end feature a cartoon drawing of a star or a scene as Al Hirshfield does for the New York Sunday Times. Mat 3X in the press book fills this bill beautifully and should be offered the motion picture editor. Popular Sam Norkin is cartoonist.

We're sure going to bend every effort to make *"BOYS' NIGHT OUT"* bring money *IN*.

STILLS can be used in window tieins and as effective lobby display pieces. Caricature by Sam Norkin is a natural for placement in newspaper amusement sections as well.

LONDON Observations

by Jock MacGregor

JIM CARRERAS was in great form when I dropped in at his office for a pre-lunch noggin. All arrangements for the Variety Clubs International convention in Dublin have been finalised and everything is going smoothly to plan. Now he is already to fly over to greet the 600 barkers and friends who are coming from America for what promises to be the most friendly gathering ever.

I shall be joining the party of 72 which Chief Barker Leslie MacDonell is leading from Britain and includes such Variety stalwarts as C. J. Latta, Mike Frankovich, Jack Goodlatte, Nat Cohen, Arthur Watkins, Bill Butlin, David Kingsley, Macgregor Scott, Leslie Faber, and Sir Tom O'Brien.

Convention headquarters will be at the Shelbourne Hotel, a favorite stamping ground of mine. Manager Eoin Dillon expertly combines modern requirements with old world charm, courtesy, and comfort. His staff is used to handling top stars and film personalities.

The staff has the happy knack of treating guests as welcomed friends without being presumptuous. Particularly looking forward to this jamboree is reception manager A. Williams. His father, Leslie Williams, was MGM's publicity chief in London and is now advertising manager for Photoplay. I suspect he could be responsible for the friendly note which accompanied the confirmation of booking listing the staff by name, not that I did not know that Leo is the head hall porter, Jimmy his assistant, Jack the restaurant manager, and Christy and Sean the barmen. Executives are listed with surnames, and I am sure PRO B. C. Molloy will have a high time putting everybody right about Ireland—and Irish coffee.

Incidentally, several of the functions will be staged in the Metropole Theatre restaurant and ballroom. This is one of Louis Elliman's operations for Odeon of Ireland, with Hugh Margey in charge catering, and is a really first rate eating place. Visiting exhibitors will do well to study it.

A NEW ADDITION to the film diary is the Screenwriters Guild Award Dinner which was well supported by executives and stars and got really excellent press, television, and radio coverage. Chaired by Ted Willis, film censor John Trevellyan stood in at the last moment for Lord Archibald, who was indisposed, and amusingly proposed the Guild's toast. Dilys Powell also spoke and revealed that a critic can be popular. Indeed, there is something of a Dilys worship cult developing here. She really adores her work and said quite sincerely: "How dull is the day when there is no film in the morning!" The main award which is for the best script (and not necessarily the best film) went to "A Taste of Honey," which is a British entry for the Cannes Film Festival.

Incidentally, mentioning Cannes reminds me that this year the American Sixth Fleet will be missing from the harbor. It will be 30 miles down the coast at Villefranche on loan to Danny Angel for scenes in Kenneth More's new comedy, "We Joined the Navy." Lloyd Nolan is also starred in this topical story of British officers on liaison duty with the American fleet. This is believed to be the first time a British producer has borrowed U.S. warships. Continuing on the Film Festival front, "A Kind of Loving,'" Anglo Amalgamated's brilliant sex drama which is still the talk of the town, is the official British entry for Berlin. This makes Nat Cohen and Stuart Levy very happy men and is the crowning achievement in a meteoric rise from the ranks of second feature producers. Heartfelt congratulations. . . . UA's Bob Ornstein was very delighted when I bumped into him in the White Elephant Club. He had just concluded a big deal with the successful Michael Relph-Basil Dearden ("Victim," "Sapphire," etc) team for three major pictures over the next four years. . . . Former Rank publicists have got on the scriptwriting wagon. Harold Shampan, now general manager of Filmusic, wrote the original story and Len Fairhurst the screen play for the new trad musical, "Band of Thieves," now in production at Pinewood.

Dallas News Rates City's Theatre Fare

DALLAS—The Dallas Morning News has started rating pictures playing the Dallas city area. Ratings are the audience designations recommended by the Texas Motion Picture Board of Review.

Decision to publish movie classifications was reached after conferences between amusements editor of the News, William Payne, and representatives of Texas COMPO. Texas COMPO assembles and makes the Review Board ratings available for its membership in Texas.

For some time, the News has devoted considerable space to publishing a directory which in one part lists alphabetically the attractions and place of exhibition and in the second part shows criss-cross-wise the theatre alphabetically alongside of the attraction(s) currently playing.

Purpose of the daily directory is to furnish a handy guide in the selection of films which are rated in one of four audience categories, Adult; Adult-Mature-Young People; Adult-Young People; and Family.

The Texas Motion Picture Board of Review, formerly known as the Dallas Motion Picture Board, has been in existence for more than 25 years. Since 1953 it has been chairmanned by Mrs. Roderic B. Thomas. Reviewers representing the major religious denominations are Mrs. J. W. Dolly, Mrs. Paul Fiske, Mrs. B. C. Jefferson, Mrs. Richard Mighell, Mrs. W. S. Morgan, Mrs. Gilbert Orcutt, Mrs. Clifford Sage, Mrs. Roy T. Thornhill, Mrs. Gus Walkus and Mrs. C. L. Vickers. Last year the Board screened and rated 288 movies. Commenting on the project, Kyle Rorex, executive director of Texas COMPO, said, "The Dallas News is performing a fine public service for its readers by publishing the Texas Review Board's recommended audience designations.

"Other newspapers that have attempted a rating service have failed to develop appreciable interest because movie listings have not been made as easy to find and as simple to comprehend as the directory printed daily by the Dallas News," Rorex continued.

UA Brazil Branch Tops Lober Drive

NEW YORK—Arnold M. Picker, Executive Vice-President of United Artists, announced that the company's Belo Horizonte (Brazil) branch has won the grand prize in the 1961 international sales drive in honor of Louis Lober, vice-president in charge of foreign operations.

The Belo Horizonte office, managed by Walter Ribeiro, topped the 105 UA overseas branches in Europe, Asia, Africa, Australasia, and Latin America that competed in the sales contest, which registered the biggest foreign business in the history of the company. Ribeiro's reward will be a trip to the United States.

Picker concurrently announced that the top award in the exploitation phase of the 12-month campaign has gone to Argentina, whose manager is Edgar H. Kerner. The New Zealand office, headed by John W. Neal, has won first place in the administrative competition. Both offices received cash awards.

The success of the year-long drive, which was run in two phases, is underscored by the fact that in the concluding six-month stage 53 offices exceeded their billings quotas for which they received substantial cash prizes.

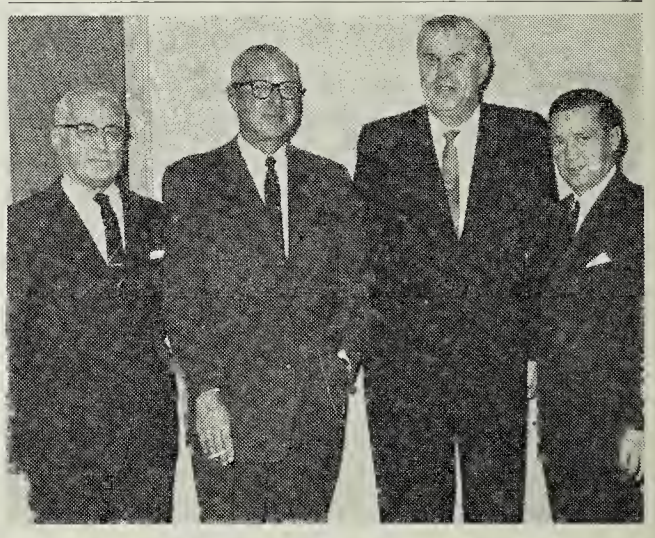
In the second six-month phase of the drive, the exploitation winners were England, Hong Kong, and Puerto Rico, while Australia, Hong Kong, and Singapore took the administration honors. These six winners were awarded suitably inscribed plaques.

Fox Execs To Europe

NEW YORK—A group of 20th-Fox home office executives, including president Spyros P. Skouras, left last weekend for Paris to view the finished print of Darryl F. Zanuck's "The Longest Day," on which the producer is currently completing the editing.

Accompanying Skouras were Murray Silverstone, 20th-Fox International president; Charles Einfeld, vice-president; and Glenn Norris general sales manager. Joining them will be Joseph H. Moskowitz, vice-president and eastern studio representative, who left for Europe earlier.

Following their stay in Paris, the 20th-Fox executives will proceed to Rome where producer Walter Wanger and director Joseph L. Mankiewicz will screen for them the footage thus far shot on their production of "Cleopatra," which consists of almost 75 per cent of the total running time.



Heads of the top three Canadian circuits attended the recent preview showing of Warners' "The Music Man" in Toronto. From left to right are Ben Geldsaeler, Famous Players Canadian; Raoul Auerbach, 20th Century Theatres; Frank Fisher, Odeon Theatres; and R. E. Myers, Canadian sales manager of Warners.

ALBANY

The Hellman Memorial Theatre will be the scene of the 133rd commencement of Albany Medical College on the morning of June 3. . . . New members of the Albany Variety Club include Leonard L. Rosenthal, counsel-adviser of film buying for Upstate Theatres, Inc. and regional vice president, Allied Theatres Of New York State; Ted Moisides, assistant manager, Stanley Warner Strand; Jack Merritt, manager, Fabian Theatres owned Latham Shopping Center; Chris Martin, Station WABY; and Dr. Erwin Moss, of Schenectady. . . . Daniel B. Burke, a member of the "Crew," has been named general chairman of the annual fund drive for Camp Thatcher. . . . Variety members will street-sell copies of the Knickerbocker News and The Times-Union on June 14-15 as part of the Camp Thatcher campaign. . . . Professor Paul Bruce Pettit, State College for Education in Albany and one time motion picture critic for radio station WROW, cooperated as head of the Albany Arts League in the Northeastern Regional Ballet Festival held at Schenectady on May 4-6. Twenty non-profit ballet groups participated in the festival. . . . G. Brandon Donahue, ex-Variety Club chief barker and a banker, again served as chairman of Albany's Tulip Queen Festival observance. His wife is chief barkerette of the Ladies' Auxiliary. . . . Charles Jones has been promoted from maintenance man at Fabian's Mohawk Drive-In, Colonie, N. Y., to assistant manager of the circuit's Saratoga Drive-In, Latham.

ATLANTA

Norris McCollum is the city manager for Martin Theatres here succeeding Jerry Evans, who has been reassigned to manage the Martin, Atmore, Ala. McCollum comes from Tallahassee, Fla., where he was advertising manager, Tallahassee Democrat for the past four years. Previously he was associated with Martin Theatres Circuit for 14 years. He will supervise the operation of the Rialto and Central and have offices in the Rialto Building. . . . Martin Theatres have leased the Tower which will be converted into a Cinerama theatre after a complete remodeling job. This theatre will also be under McCollum's supervision. . . . Roy Donaldson, former booker and sales manager for Warners here, is now special sales representative for Capital Releasing Corporation. . . . Louise Bramblett, candy warehouse manager, Wil-Kin Theatre Supply Company, was installed as president of the Atlanta Quato Club. . . . Ernest A. Austin, owner Stone, Stone Mountain, Ga., with his wife and family is leaving for a three months' vacation in the southwest and northwest U.S. and Canada. . . . Two men armed with shotguns robbed the Buford Drive-In, Buford, Ga., of an undetermined amount of money. They held up the boxoffice.

BUFFALO

Bobby Darin was in for a personal appearance at the Town Casino. He also was appearing on the Century screen in "State Fair." Darin's wife, Sandra Dee, is traveling with him. She leaves the tour in August to begin work on her second Tammy film, still untitled. The young couple recently finished "If a Man Answers," their second film together and first since they were married. "It will be our last, too," said Darin. "After one picture there's no advantage in doing another." . . . Lester Pollock, manager, Loew's, Rochester, put on his annual Easter cartoon and prize show, and in addition to 25 cartoons, presented the kids some $800 worth of prizes, including six bikes, all promoted from

Leon P. Blender, vice-president and general sales manager, American International Pictures, is seen with Conrad Brady, Interstate, and Francis Barr, Interstate, on a recent visit to Dallas on a tour of the southern sector of the country in connection with AIP's "Burn Witch, Burn."

the local Noah's Ark stores. . . . Charles Kurtzman, general manager, Loew's Theatres; William Elder northeastern division manager; and Joseph Levie, Loew's legal department, were in on theatre business. Kurtzman and Elder later visited Rochester and Providence for special promotional meetings. . . . In connection with the showing of "Burn, Witch, Burn," at the Paramount, manager Ed Miller offered 25 pair of guest tickets and 25 paperback books in a radio contest over WGR to the 25 listeners in who sent in the longest list of motion pictures in which Janet Blair had starred. Similar prizes were offered to those who sent in stories on "The most terrifying experience of my life." The two contests gave the picture a flood of gratis announcements. . . . The western New York premiere of "Judgment at Nuremberg" will be held at Shea's Buffalo starting May 16, according to Maurice Druker, city manager of Loew-Shea Theatres. . . . Joe Garvey, manager, Granada, de luxe Schine community suburbia operation in north Buffalo announces that his next attraction following "El Cid" will be Disney's "Bon Voyage." . . . "The Wonderful World of the Brothers Grimm," the first story-telling film to be released in the Cinerama process by MGM, will have its Buffalo premiere at Shea's Teck on Aug. 29, according to an announcement by Maurice Druker, city manager, Loew-Shea theatres. . . . A spring membership luncheon was held in the Delaware avenue headquarters of Tent 7, Variety Club of Buffalo, when a large number of new members were inducted following a brief business meeting Chief Barker James J. Hayes presided and introduced the following new members: John B. McNamara, John Nasca, David J. Ehrenreich, Anthony Ragusa, Louis Battaglia, Edward F. Meade, Jerry Yogerst, Gary Cohen, Eugene Razzante, Ralph Buring, Harry Gluckman, Irving Leib, Clarence Obletz, Dr. Joseph Schutz, Richard Johnson, Max Kriegler, Douglas Jackson, Bill Mazur, Richard Lowenthal, Harvey Benatovich, Ron L. Ruth, Hyman M. Scheff, John L. Hettrick, Melvin M. Benstock, Arthur Bailey, Thomas B. Schwab, Sidney Birzon, Richard D. Hayes, Cyrus Trossman, and Jerry Edelstein. . . . Herb Molliver, Loew's Theatres construction office in New York City, was visiting Loew properties for purposes of checking air-conditioning and other operational systems.

CHARLOTTE

The North Carolina Congress of Parents and Teachers at its 42nd annual convention at Charlotte, called on the State Legislature to adopt standards for motion pictures, radio and television programs, and comic books in connection with a program designed to improve the "social well-being of children." This and other legislative proposals are to be forwarded to the 1963 Legislature. . . . In Henderson, N.C., Negro college students began picketing the Embassy in an effort to force it to integrate its audiences. They were from Kittrell Junior College, and a spokesman, John Nettles, said they represent the college chapter of the NAACP. "We came in to picket until we get the movie integrated or closed completely," he said. George E. Stevenson, manager, Embassy, said a delegation from the college approached him about two weeks previously, and asked him to integrate. He told them "no." He added, "I never intend to integrate. I do not intend to close the theatre." The house, which has separate entrances and seating for Negroes and a Negro cashier, is owned by Stevenson Theatres, Inc. Downstairs facilities are maintained for white patrons, and the balcony is for Negroes. The U.S. Fourth Circuit Court of Appeals has reversed a U.S. Tax court decision in favor of the U. S. Internal Revenue Service and against Herman B. Meiselman, Charlotte, N. C., theater operator. The case involved seven motion picture houses and the question of whether the equipment with them was leased or sold. The Internal Revenue Service contended the $190,000 Meiselman received for the equipment was for a lease on it and subject to a higher tax rate than if it had been a capital gain. Meiselman contended the money came from sale of the equipment and should be treated as a capital gain, subject to the maximum tax rate of 25 per cent. The Tax Court heard the case in November, 1950, and ruled in favor of the IRS. The Circuit Court now has reversed the decision. Meiselman operates a chain of theatres.

CINCINNATI

E. B. Radcliffe, with the morning Enquirer for 31 years and theatre editor during the past 25 years, was the guest of honor at a dinner sponsored by Variety Tent Three in its club rooms, Hotel Metropole. The affair was given in appreciation of Radcliffe's continual beating of the drum of enthusiasm for all branches in the entertainment field as he has kept his wide reading audience fully informed by pertinent news items and comprehensive reviews of the theatrical world. Bev Kelly, general manager, Municipal Opera Association in St. Louis, was the principal speaker, with Noah Schecter, Shubert Theatre, master of ceremonies. . . . J. F. Alexander, RKO district manager, has been named one of the trustees of the Cincinnati Unlimited, an association formed recently to unite business and civic interests in promoting Cincinnati in providing activites and encouraging improvements, especially in the downtown area. . . . Due to the retiring of two members of the office staff at Warners, A. H. Duren, manager, has announced the following changes. Etta Kuhlman, manager's secretary for a number of years, has retired and is succeeded by Ann Keck, booker. Eleanor Inkrot, booker, has succeeded Helen Fleming, retired, as head of the contract department, and J. P. Eifert has assumed some of the booking duties while continuing as sales manager. . . . June Wilkinson, fem lead in A-I's "Twist All Night," made personal appearances on the film's opening night at the local Twin Drive-In; the Valley, Hamilton; the Dixie, Middletown, O.; and Ben-Ali, Lexington, Ky. . . . Phil Fox, Columbia manager, and his family were in Boston for the

unveiling of a stone in memory of his brother-in-law, Ben Lourie, who was Columbia's Chicago manager at the time of his death. . . . Between bits of cake and sips of coffee, MGM office staff sang "Happy Birthday" to manager H. Russell Gaus. . . . Ben Cohen, owner of drive-ins Holiday, Hamilton, O., and Acme, Stockton, O., has bought the drive-in at suburban Mt. Healthy from Frank Yassenoff. . . . Chakeres Theatres Springfield, O. has renamed the 455-car Old Town, Xenia, O., to North Xenia. The drive-in after considerable refurbishing including a new wider screen opened May 4. The circuit has also installed a new screen and remodeled the concession area at the 600-car Trail, Ashland, Ky.

CHICAGO

Gilbert Altschuler, producer of "Mr. Speaker," an 18 minute educational film starring Paul Powell (Speaker of the Illinois House), said the film cost $14,125 without any state funds and was produced as an "educational tool." Viewers at the premiere, 900 in number, paid $10 apiece to help defray the costs. The premiere was held in Southern Illinois University's Shryock Auditorium. Among the notables attending to praise the film and Speaker Powell was Attorney General William Clark. . . . Stanley Kramer's "Judgment at Nuremberg" will open May 24 at the Cinestage on a reserved seat policy. . . . Ann-Margret returned to her home town for a visit in connection with "State Fair," in which she has a leading role. She attended New Trier High School and Northwestern University. . . . All the outdoor theatres, 14 in number, in this territory are open for business. All expect to use more extensive advertising in newspaper, radio, and tv campaigns. Oscar Brotman, president of the Outdoor Theatre Association and operator of the Oasis Outdoor, has submitted a plan to 20th-Fox for improved bookings for the drive-ins. No action has been reported to date on the Brotman plan. . . . Selz and Southman are taking over the Ark on the south side of Chicago from Nat Slott Circuit. Slott is retiring from business.

DALLAS

Don McDonald will be in on a drum-beating visit in behalf of Universal Pictures. McDonald will bring word about forthcoming Universal movies plus plans of the studio to observe its 50th anniversary in the picture making business in June. . . . A new community group seeking stronger controls over youths seeing "adult" movies asked for wider support in their efforts. "The committee recognizes the many fine contributions to culture and morals made by the motion picture industry," said Tom Byrne, co-chairman with Herschel Forester. "The growing concern is over those movies that contain overt obscenity, overemphasis on sex in any aspect and portrayals of shocking juvenile delinquency. The group named a 32 member advisory board led by Mrs. Constance Condos to push toward such objectives as improving the caliber of Hollywood films; encourage self appraisal by the film industry; create parental concern over bad films and get support from Parent-Teacher Associations, Dads Clubs, fraternal orders, and civic groups. "Parents make the best censors," said Byrne." But all parents are not responsible and all children did not have a 'perfect' upbringing." . . . Fred Schwartz, Metro-Goldwyn-Mayer office in New York, conferred with Bob O'Donnell, whose General Films is handling Metro-Goldwyn-Mayer reissues.

DETROIT

Division manager Grover Livingston, who was moved from Detroit to the west coast, thence to New York by Warner Bros. about two years ago, is headed back again to Detroit. It is believed that for the first time he's happy he was unable to sell his home here. . . . 17-year-old Joseph R. Palmer sent 300 patrons running from the Ryan when he dropped a home-made stench bomb. According to manager Bud Doyle, he was arrested on and pleaded guilty to charges of disorderly conduct. Judge Vernon C. Boewe, who released the boy on personal bond, can sentence him for 90 days. . . . Edward Loye, head booker for Allied Films, went for a check-up. A cardiogram showed a heart attack. Since he was feeling well the doctor decided the results were erroneous and tried it over. Duplicate cardiogram. Now Loye is being observed in the Pontiac Osteopathic Hospital for an attack he never knew he had. . . . Rabbi Dr. Leon Fram has written a piece for the "Detroit World" in which he deplores what he terms flaunting of movie infidelity. He recalls that in times past a woman's appearance on the stage branded her immoral, that it took centuries for actors and actresses to "achieve recognition as normal members of the human race." He discussed a current situation (without using names) of eight little children involved in an adulterous triangle "brazenly exhibited to the public." He thinks such behaviour may again put the acting profession back in "the limbo of moral outcasts." Can, he asks, such parents be considered fit to rear their young? He does remark such situations spring from a "misbehaving few." He also blames the scandal-hungry newspapers which should adopt some code so that "immoral conduct would not be rewarded by glamorizing publicity."

HOUSTON

Publicist Jack Hirshberg, on a transcontinental tour on behalf of "Geronimo," was here for two days offering editors and exhibitors special material, including photo features, color art, feature stories and displays for the major United Artists release. Chuck Connors, star of the film, is scheduled to make a personal appearance here in conjunction with the opening of the film. . . . Keeter Skelton was named Variety Club executive secretary to handle things for the Variety International convention to be held in Houston in 1963.

JACKSONVILLE

Thomas L. Hyde, Vero Beach, general manager, Kent Theatres, and president, Motion Picture Exhibitors of Florida, announced a postponement of the MPEOF annual convention from April 29-30 and May 1 to later dates. . . . Walt Woodward, retired Wil-Kin Theatre Supply salesman who makes his home in Miami, left on his annual cruise to many tropical islands in the Caribbean Sea. . . . French Harvey, Jr., thespian son of the Florida State Theatres concessions chief, is now publicity director for the Jacksonville University Players. He also had a leading role in "The Sleeping Prince," the JU Players final stage play of the spring season. . . . It is reported that Jack Kain is scheduled to take over operation of the Neptune Drive-In, Daytona Beach, from Dixie Drive-In Theatres on June 1. . . . The biggest day in the history of Ocala, Fla., came on Wednesday, April 11, when the world premiere of United Artists' "Follow that Dream," Elvis Presley's new film, was staged at the Marion, a 900-seat unit of Florida State Theatres managed by Ezra Kimbrell. Mrs. Farris Bryant, wife of Florida's governor, was on hand to welcome a distinguished list of special guests including LaMar Sarra, FST vice-president, and Mrs. Sarra; Mark DuPree, FST district supervisor, and Mrs. DuPree; Frank Bell, FST manager from Fort Myers; Byron Adams, UA branch manager; and C. H. "Buck" Robuck, UA salesman. Ocala's daily newspaper, the Marion Sentinel, devoted almost its whole issue on opening day to coverage of the premiere in pictures, news, and feature stories, and tie-in ads by the town's merchants. An official state agency, the Florida Development Commission, used the premiere as a springboard for out-of-state publicity. Four TV stations in the area devoted hours of prime time to picturing the premiere and one Ocala radio station presented a full 24 hours of Presley's recorded songs for its listeners. All in all, it was a time never to be forgotten by the proud staff of the little Marion Theatre. . . . A post-election meeting of the WOMPI board of directors was scheduled for the conference room of the FST home office on Tuesday, May 8. . . . On behalf of WOMPI, Ida Belle Levey, the group's service chairman, received a merit award from the muscular Dystrophy Association of America for outstanding service.

MIAMI, FLA., NEWS—John Gardner has ordered from Joe Hornstein, Inc., the latest sound and projection equipment for his new Arrow Drive-In, West Hollywood, including the new Century transistor drive-in sound system. The theatre will have a 120-foot screen and will be the largest in that area. . . . Gust Kavouris was still hospitalized at the Baptist Hospital following injuries suffered in a car-bus accident. Relieving him at the Boulevard were Douglas Thompson and Jesse Kaye. . . . Jack Fink, formerly manager, Park, Tampa, has returned to Miami, where he has been assigned to manage the Normandie and Surf, Miami Beach. Cecil Allen has been transferred from the Normandie-Surf to the Rosetta. Gavin Lee is at the Essex, Hialeah, relieving Dana Bradford while the latter is on vacation. David Blum is new assistant manager, Rosetta. . . . Wometco launched plans for its eighth annual summer movie club. There will be 12 weeks of the special Tuesday showings, starting June 12, in six greater Miami theatres, and on Thursdays at the Gateway, Ft. Lauderdale. Season tickets for children's use only will be available for all 12 shows at $1.00. Single show admission tickets are 25 cents for parents accompanied by children and for children who do not have season tickets. Managers assigned to specific duties in connection with the shows are Tim Tyler, 163rd Street, publicity; Keith Hendee, Gateway, lobby displays; Jack Fink, Normandie-Surf, screen trailers; Dana Bradford, Essex, heralds and letters; and Jose Smith, Tower, group sales. Flynn Stubblefield, assistant district manager, announced prizes of $100 tax paid to the manager who exceeds his sales quota by the largest percentage, and a $50 tax paid prize to the runner-up. In addition, the manager who sells the largest total money amount of season tickets to banks, merchants, or groups, will receive $100 tax paid. A minimum amount of $500 in sale has been set as a requirement to qualify.

MEMPHIS

The late M. H. Brandon, who was president of Film Transit, Inc., until February, 1962, when he was elected chairman of the board, and who died at the age of 65, has been editorialized as "Friend and Fighter." Said the editorial: "Men and women and boys and girls who never knew him lost a valuable

(*Continued on page 18*)

ALL FALL DOWN (MGM)
Warfield, San Francisco ($10,000) 3 wk. 76%
United Artists, Chicago ($20,800) 3 " 73%
Adams, Detroit ($9,800) 2 " 78%
Loew's State, New York (No Ave.) 2 " Ave.$18,000

BLUE HAWAII (PAR.)
Michigan, Detroit ($20,300) 3 " 86%
St. Francis, San Francisco ($12,200) 4 " 114%
Fox, Philadelphia ($14,800) 3 " 74%
Paramount, Seattle ($12,300) 4 " 71%
St. Louis, St. Louis ($12,500) 2 " 94%
Kentucky, Louisville ($7,600) 3 " 112%
Metropolitan, Boston ($11,600) 4 " 121%

CAPE FEAR (U-I)
Victoria, New York ($19,000) 1 " 132%
Woods, Chicago ($25,100) 1 " 115%
Fox, Detroit ($12,600) 1 " 99%

CHILDREN'S HOUR (UA)
Woods, Chicago ($25,100) 7 " 90%
Grand Circus, Detroit ($13,000) 4 " 111%
Randolph, Philadelphia ($13,000) 4 " 103%
Astor, New York ($25,900) 4 " 88%
Esquire, San Francisco (No Ave.) 4 " Ave. $7,900

COUNTERFEIT TRAITOR (PAR.)
DeMille, New York ($22,800) 1 " 242%
Paramount, Boston ($16,800) 1 " 113%
United Artists, Chicago ($20,800) 1 " 130%

DAY THE EARTH CAUGHT FIRE (U-I)
Victoria, New York ($19,000) 4 " 95%
Golden Gate, San Francisco ($19,700) 2 " 78%
Memorial, Boston ($17,900) 1 " 89%

EL CID (AA)
Warner, New York ($21,900) 19 " 132%
Astor, Boston ($10,500) 18 " ... 129%
Cine-Stage, Chicago (No Ave.) 18 " Ave.$13,700
Music Hall, Detroit ($18,400) 18 " 80%
Goldman, Philadelphia ($12,800) 18 " 95%
Alexandria, San Francisco ($12,500) 18 " 100%
Brown, Louisville ($8,700) 8 " 80%
St. Louis, St. Louis ($12,500) 2 " 144%

EXPERIMENT IN TERROR (COL.)
Criterion, New York ($27,300) 2 " 112%
Paramount, San Francisco ($15,200) 2 " 103%
Coliseum, Seattle ($8,600) 1 " 88%

FIVE FINGER EXERCISE (COL.)
Forum, New York ($19,700) 1 " 118%
Esquire, Chicago ($13,500) 1 " 111%

FOREVER MY LOVE (PAR.)
Esquire, Chicago ($13,500) 3 " 77%
Clay, San Francisco (No Ave.) 2 " Ave. $1,500

FOUR HORSEMEN OF THE APOCALYPSE (MGM)
Loew's, St. Louis ($13,000) 3 " 79%
Loew's State, New York (No Ave.) 5 " Ave.$23,000
Adams, Detroit ($9,800) 3 " 126%
Warfield, San Francisco ($10,000) 3 " 109%
Mary Anderson, Louisville ($6,100) 4 " 112%
Fox, Philadelphia ($14,800) 3 " 93%
State-Lake, Chicago ($25,000) 4 " 70%
Orpheum, Boston ($12,400) 4 " 99%

HITLER (AA)
Paramount, Boston ($16,800) 1 " 81%

HORIZONTAL LIEUTENANT (MGM)
Warfield, San Francisco ($10,000) 1 " 110%
Adams, Detroit ($9800) 1 " 123%

INNOCENTS (20TH-FOX)
Pageant, St. Louis ($4,100) 7 " 81%
Criterion, New York ($27,300) 5 " 80%
Trans-Lux, Philadelphia ($7,000) 4 " 100%
Woods, Chicago ($25,100) 3 " 71%
Mary Anderson, Louisville ($6,100) 1 " 106%
United Artists, Detroit ($19,700) 5 " 60%
Paramount, Boston ($16,800) 1 " 90%
Paramount, San Francisco ($15,200) 3 " 79%
Omaha, Omaha ($7,700) 1 " 66%

JESSICA (UA)
Astor, New York ($25,900) 1 " 90%

JUDGMENT AT NUREMBERG (UA)
Palace, New York ($22,500) 18 " 177%
Boyd, Philadelphia (No Ave.) 9 " 85%
United Artists, Detroit ($19,700) 9 " 82%
Saxon, Boston ($18,900) 10 " 99%
Coronet, San Francisco (No Ave.) 8 " Ave.$14,100
Blue Mouse, Seattle ($10,600) 5 " 83%

KING OF KINGS (MGM)
Loew's State, New York (No Ave.) 21 " Ave.$30,700
Boyd, Philadelphia ($21,700) 17 " 71%
United Artists, Detroit ($19,700) 11 " 68%
Saxon, Boston ($18,900) 16 " 84%
Todd, Chicago ($28,000) 18 " 68%
Coronet, San Francisco ($22,500) 15 " 70%
Blue Mouse, Seattle ($10,600) 8 " 86%
Esquire, St. Louis ($12,500) 8 " 136%
State, Omaha ($5,200) 4 " 102%
Brown, Louisville ($8,700) 5 " 88%
Fox, San Francisco ($12,300) 3 " 86%

LIGHT IN THE PIAZZA (MGM)
Victoria, New York ($19,000) 5 " 88%
Stagedoor, San Francisco ($5,000) ..8 " 133%
Adams, Detroit ($9,800) 3 " 81%
Woods, Chicago ($25,100) 2 " 92%
Loew's Midcity, St. Louis ($11,300) 2 " 81%

Trans-Lux, Philadelphia ($7,000) 5 " 109%
State, Omaha ($5,200) 1 " 80%
Capri, Boston ($8,100) 4 " 135%

LOVER COME BACK (U-I)
Radio City, New York ($163,100) 5 " 99%
Fox, St. Louis ($14,300) 6 " 118%
Chicago, Chicago ($28,100) 8 " 95%
Michigan, Detroit ($20,300) 5 " 94%
Golden Gate, San Francisco ($19,700) 6 " 98%
Arcadia, Philadelphia ($13,200) 11 " 101%
Memorial, Boston ($17,900) 6 " 118%
Orpheum, Omaha ($8,700) 3 " 108%
Kentucky, Louisville ($7,600) 11 " 104%
St. Louis, St. Louis ($12,500) 2 " 75%

MADISON AVENUE (20TH-FOX)
Viking, Philadelphia ($7,000) 3 " 92%
Orpheum, Omaha ($8,700) 1 " 72%
Mary Anderson, Louisville ($6,100) 1 " 83%
Paramount, New York ($32,700) 2 " 61%

MAGIC SWORD (UA)
United Artists, Louisville ($9,000) 1 " 89%
Chief-Skyvue, Omaha (No Ave.) 1 " Ave. $6,000
Esquire, San Francisco (No Ave.) 2 " Ave. $6,000
Grand Circus, Detroit ($13,000) 1 " 61%
Coliseum, Seattle ($8,600) 1 " 65%

MAN WHO SHOT LIBERTY VALANCE (PAR.)
Fox, Philadelphia ($14,800) 2 " 112%
Orpheum, Boston ($12,400) 1 " 121%
Golden Gate, San Francisco ($19,700) 2 " 81%
State Lake, Chicago ($25,000) 1 " 100%
Palms, Detroit ($24,800) 1 " 77%
Paramount, Seattle ($12,300) 2 " 64%

MOON PILOT (B.V.)
Radio City, New York ($163,100) 3 " 115%
Stanton, Philadelphia ($13,400) 3 " 99%
Music Hall, Seattle ($7,100) 2 " 142%
Michigan, Detroit ($20,300) 2 " 94%
Fox, San Francisco ($12,300) 2 " 94%
Ohio, Louisville (No Ave.) 1 " Ave. $7,000
Roosevelt, Chicago ($21,000) 2 " 114%
Loew's St. Louis ($13,000) 1 " 123%
State, Omaha ($5,200) 2 " 144%

MURDER SHE SAID (MGM)
Exeter, Boston (No Ave.) 8 " Ave. $8,300
Dundee, Omaha (No Ave.) 1 " Ave. $2,000
T-L Krim, Detroit ($5,200) 2 " 69%
Shady Oak, St. Louis (No Ave.) 3 " Ave. $2,700

ONLY TWO CAN PLAY (COL.)
Fine Arts, New York ($9,900) 5 " 191%
Shady Oak, St. Louis (No Ave.) 1 " Ave. $5,000

OUTSIDER (U-1)
Stanley, Philadelphia ($18,700) 2 " 68%
Fox, Detroit ($12,600) 3 " 84%
Memorial, Boston ($17,900) 3 " 71%
Ambassador, St. Louis ($10,700) 1 " 131%

PIT AND THE PENDULUM (A.I.P.)
Admiral-Chief-Skyvue, Omaha (No Ave.) 2 " Ave.$13,500
Roosevelt, Chicago ($21,000) 4 " 137%
Palace, New York ($22,500) 4 " 100%
Fox, St. Louis ($14,300) 2 " 118%
Palms, Detroit ($24,800) 3 " 79%
Stanton, Philadelphia ($13,400) 3 " 98%
Paramount, Boston ($16,800) 1 " 114%
Mary Anderson, Louisville ($6,100) 2 " 107%

PREMATURE BURIAL (AIP)
United Artists, Chicago ($20,800) 3 " 92%
Stanton, Philadelphia ($13,400) 2 " 86%
Paramount, Boston ($16,800) 1 " 100%

ROMAN SPRING OF MRS. STONE (WB)
Capitol, New York ($45,900) 6 " 64%
Viking, Philadelphia ($7,000) 4 " 114%
St. Francis, San Francisco ($12,200) 3 " 90%
Mary Anderson, Louisville ($6,100) 3 " ... 105%
Capri, Boston ($8,100) 6 " 117%
Music Box, Seattle ($5,700) 3 " 100%
Roosevelt, Chicago ($21,000) 3 " 79%
Madison, Detroit ($16,000) 3 " 64%
Ambassador, St. Louis ($10,700) 2 " 126%
Omaha, Omaha ($7,700) 1 " 91%
Pilgrim, Boston ($9,500) 1 " 77%

ROME ADVENTURE (WB)
Radio City, New York ($163,100) 3 " 80%
St. Francis, San Francisco ($12,200) 2 " 84%
Mary Anderson, Louisville ($6,100) 1 " 91%
Esquire, St. Louis ($12,500) 1 " 99%
Randolph, Philadelphia ($13,000) 1 " 71%
Omaha, Omaha ($7,700) 1 " 109%

SATAN NEVER SLEEPS (20TH-FOX)
Paramount, New York ($32,700) 5 " 73%
Viking, Philadelphia ($7,000) 4 " ... 117%
Oriental, Chicago ($27,000) 3 " 70%
Omaha, Omaha ($7,700) 1 " ... 117%
Paramount, Boston ($16,800) 2 " 62%
Fox, Detroit ($12,600) 2 " 74%
Fox, San Francisco ($12,300) 1 " 69%
United Artists, Louisville ($9,000) 1 " 62%
Fox, St. Louis ($14,300) 1 " 79%

SERGEANTS 3 (UA)
Capitol, New York ($45,900) 7 " 100%
Fox, Philadelphia ($14,800) 6 " 136%
Orpheum, Boston ($12,400) 5 " 144%
Warfield, San Francisco ($10,000) 4 " 170%
Palms, Detroit ($24,800) 3 " ... 95%
State-Lake, Chicago ($25,000) 6 " 118%
Ohio, Louisville (No Ave.) 6 " Ave. $8,000
Esquire, St. Louis ($12,500) 5 " 99%

THE *Tip-off* ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

STATE FAIR (20TH-FOX)
Paramount, New York ($32,700) 2 " 141%
Trans-Lux, Philadelphia ($7,000) 2 " 193%
Metropolitan, Boston ($11,600) 1 " 172%
Oriental, Chicago ($27,000) 2 " 140%
Grand Circus, Detroit ($13,000) 1 " 169%
Fox, St. Louis ($14,300) 2 " 126%
Orpheum, Omaha ($8,700) 2 " 119%
United Artists, Louisville ($9,000) 1 " 133%
Fifth Avenue, Seattle ($7,900) 2 " 101%

SUMMER AND SMOKE (PAR.)
Sutton, New York ($9,200) 9 " 120%
De Mille, New York ($22,800) 9 " 98%
Esquire, Chicago ($13,500) 6 " 72%
Arcadia, Philadelphia ($13,200) 7 " 71%
Grand Circus, Detroit ($13,000) 3 " 99%
Ambassador, St. Louis ($10,700) 2 " 103%
Omaha, Omaha ($7,700) 1 " 63%
Metropolitan, Boston ($11,600) 3 " 92%
Paramount, San Francisco ($15,200) 1 " 87%
Kentucky, Louisville ($7,600) 1 " 81%

SWEET BIRD OF YOUTH (MGM)
Stanley, Philadelphia ($18,700) 5 " 73%
Mercury, Detroit ($14,300) 5 " 91%
Loew's, St. Louis ($13,000) 4 " 93%
Sutton, New York ($9,200) 4 " 158%
Capitol, New York ($45,900) 4 " 90%
Chicago, Chicago ($28,100) 2 " 103%

VIEW FROM THE BRIDGE (CONT.)
Sutton, New York ($9,200) 9 " 154%
DeMille, New York ($22,800) 11 " 95%
Trans-Lux, Philadelphia ($7,000) 4 " 84%
Kenmore, Boston ($5,600) 7 " 178%
Esquire, Chicago ($13,500) 5 " 65%
Presidio, San Francisco (No Ave.) 8 " Ave. $3,300
Grand Circus, Detroit ($13,000) 1 " 61%

WALK ON THE WILD SIDE (COL.)
Criterion, New York ($27,800) 7 " 132%
Roosevelt, Chicago ($21,000) 7 " 101%
St. Francis, San Francisco ($12,200) 5 " 99%
Ambassador, St. Louis ($10,700) 4 " 105%
Viking, Philadelphia ($7,000) 4 " 192%
Palms, Detroit ($24,800) 3 " 71%
Orpheum, Boston ($12,400) 1 " 112%

WEST SIDE STORY (UA)
Rivoli, New York ($24,800) 27 " 210%
Midtown, Philadelphia ($10,400) 24 " 159%
Gary, Boston ($10,900) 25 " 230%
United Artists, San Fran. ($13,500) 19 " 143%
Todd, Chicago ($28,000) 8 " 105%
Madison, Detroit ($16,000) 10 " 100%
Loew's Midcity, St. Louis ($11,300) 8 " 110%
Music Box, Seattle ($5,700) 9 " 161%
Admiral, Omaha (No Ave.) 2 " Ave.$10,300

MEMPHIS (*Continued from page 16*)
friend when M. H. Brandon died. He shared his good fortune with sick children thru Variety Club's Heart Institute. He was interested in good government. Interested enough to fight for it, pay for it, work for it. He was a charter member of Civic Research. He stood up AGAINST also—against favoritism and injustice in government." Memphis Boys Town, Inc., and Variety Club's Home for Convalescent Children are to share in a 10 percent bequest of his adjusted gross estate. Brandon was president of the Variety Club when the club's convalescent home was founded, and had served on the board of Boys Town 10 years. . . . The Press Scimitar, local afternoon newspaper, conducted a symposium among parents, asking "Do You Use 'Movie Guides'?" and "Do You Think All Theatres Should Put These Classifications In Their Ads?" Nearly each person asked replied in the affirmative to both questions. One parent said she used the guide, adding: "I don't think the theatre owners should use the classification in their ads. This would only make the kids want to see a movie that was labeled for adults only. Very often, even among adults, the things we shouldn't do, or are told not to do, are the things we most want to do." . . . Bill Hendricks, Warner Bros. public relations director, who received an honorary Academy Award, is a former Memphian. He formerly managed in Warner, Memphis. Hendricks was honored for "his outstanding patriotic service in the conception, writing, and production of the Marine Corps film, "A Force in Readiness." . . . Drive-in openings in Arkansas include 65, Conway; Lepanto, Lepanto; Dixie, Searcy; White River, Batesville; Ozark, Harrison; Poinsett, Marked Tree; Ark-Air, Clarksville; 67, Corning; Elias, Osceola; Skyway, Forest City; and Dixie, Mansfield. . . . Malco Theatres, Inc., has reopened Hi-Y Drive In, Henderson, Ky. . . . Jim Singleton has reopened Tommies Drive-In, Kennett, Mo. . . . Sunset Drive-In, Paducah, Ky., has reopened.

NEW HAVEN

James M. Totman, Stanley Warner Theatres zone manager, has designated Oct. 15 as target date for completion of the 825-seat deluxe theatre to be built in the Storrs Shopping Center, adjacent to the burgeoning University of Connecticut campus, 25 miles due east of Hartford and 12 miles north of Willimantic, where SW operates the town's sole remaining theatre, the Capitol. Drew Eberson is listed as architect, the front to combine Connecticut fieldstone and colonial traditional-modern motif. . . . SW has acquired, for undisclosed sum, the long-shuttered Joseph Faith Estate-owned Carberry, Bristol, Conn. The 700-seat theatre will be completely remodeled, preparatory to SW shuttering the Bristol, Bristol, around Labor Day (The Bristol is to be demolished for city redevelopment). Dennis J. Rich, Bristol manager, will become Carberry manager. . . . James Totman has promoted Ray Swanlier, assistant manager, Warner, Lynn, Mass., to managership, Capitol, Willimantic, succeeding Gilbert Goia, resigned. The Warner, Lynn, has completed extensive remodeling and redecorating. . . . Jack Sanson, SW Hartford resident manager, and Mrs. Sanson are marking their 51st wedding anniversary. . . . Ipswich, Mass., reportedly has the lowest juvenile crime rate in Massachusetts. And here's how this is done, according to local authorities: Teen-agers from freshman through senior high school grades are eligible for the town's teen-age club. The club holds weekly dances, beach parties, minstrel shows, and other events. The organization has established two modest scholarships —$100 each—for top-ranking members. It collected $2,000 for the Jimmy Fund. All events are supervised by club sponsor Patrolman Joseph W. Carpenter. "Kids are good," he reasons. "if they are kept busy."

PROGRESSIVE ELECTRIC
CONSTRUCTION CO INC
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

NEW ORLEANS

Addie Addison, United Artists press representative, was in ahead of "Paras Bulba." . . . The Saenger has inaugurated a policy of discount cards for students. . . . Russell Gallen, Jr., and Helen Cook were married. Gallen is the son of Russell Gallen, Jr., office manager, Don Kay Enterprises' exchange. . . . Leon Blender, general sales manager, American International Pictures, and Phillip Sliman and Mamie and Milton Dureau, Masterpiece Pictures, hosted a cocktail party and screening of AIP's "Burn Witch, Burn." . . . Paul Back, Buena Vista salesman, planed to Denver for the company's regional meeting. . . . C. J. "Jimmy" Briant, retired MGM branch manager, is confined to Baptist Hospital. . . . Billy Briant, 20th-Fox branch manager, returned from a trip to New York City where he attended a sales meeting. . . . Exhibitors Cooperative Service have expanded their buying and booking in Lake Charles, La., where they are now servicing Mr. and Mrs. William Paternostro's Lyric and Palace; and Pittman Theatres' Pitt. . . . Kenneth Hurst has taken over the management of the Lyric, McComb, Miss. Buying and booking are being handled by Gulf State Theatres. . . . S. L. Graham reopened the Ritz Drive-In, Lucedale, Miss., on a part time basis. . . . Edith Gee reopened the indoor Village, Bonita, after a winter closing.

PHILADELPHIA

Variety Club of Philadelphia, Tent 13, held a bon voyage party at the clubrooms for those going to the Dublin, Ireland, convention of Variety Clubs International. . . . Charles Middlesworth, manager, Viking, resigned to become manager of the 3 Chefs, City Line restaurant. He was succeeded by Bob Howie, from the Locust. . . . Barney Cohen, manager, Arcadia, was in Einstein Medical Center Northern Division, for surgery. . . . Al Plough, manager, SW Stanton, celebrated his 75th birthday. . . . Dave Rosen, Mutual Films, is handling area distribution for "The Face Of Jesus," 21 minute featurette. While being narrated, the sculpture changes expressions of Jesus from age 12 to the Ascension. The same technique is employed as in Dr. Merrell Gage's first film, "The Face Of Lincoln," which won an Academy Award in 1955. . . . Nathan Milgram Services are now handling the buying and booking for the Ace, Wilmington.

PITTSBURGH

When a blonde beauty came to the Stanley office and complained to manager Larry Knee, alleging that an unidentified patron had cut off her hair, Knee was suspicious. When he learned that the girl was a former "Miss Press Photographer" contest winner, and an entrant in the "Miss Universe" contest, he became more suspicious. But when cameramen from both newspapers and all three television stations showed up within 10 minutes, ostensibly due to a call from the theatre "manager," he was completely convinced. It had to be a publicity stunt. Stunt or not, police combed the theatre, found a pair of rusty scissors, a lock of hair, and a quaking, bald-headed suspect. The suspect was quickly released. And the girl, who was partially "scalped," got her picture in both Pittsburgh dailies and on all three tv stations. . . . John O'Donnell is back again as assistant manager, Hollywood, Dormot, following completion of his Army stint. . . . Max Silverman's Manor, Squirrel Hill, assistant is Herb Vickers, formerly with Post-Gazette advertising department. . . . Henry Burger, Stanley Warner zone ad manager, set up a tie-up with Western Pennsylvania Safety Clubs and the Pittsburgh Press through which 3000 Safety Patrol leaders—five from each of 600 area schools—were invited to see Walt Disney's "Moon Pilot." Showing was in advance of regular Stanley engagement and netted several columns of newspaper publicity, with photos as well as word-of-mouth in city, county, and parochial schools. . . . Henry Burger, Stanley Warner zone ad manager, booked the U.S. Steel-produced short subject, "Pithole, U.S.A.," into the Stanley with Disney's "Moon Pilot." Subject was recently premiered at circuit's Penn, Titusville. The "boom-and-bust" oil town which became known as "Pithole, U.S.A." was just across the river from Titusville. U.S. Steel public relations department staged an extensive promotion campaign on behalf of the film, including a Press Club luncheon for critics and company brass, followed by a special screening. Feldman and Kahn, local ad agency, prepared a complete line of accessories and advertising material and are handling distribution of the subject nation-wide.

ST. LOUIS

Dorothy Dressel, Realart, was elected the new president of WOMPI at their April meeting. Other officers selected for the year beginning June were Mary Sauerwein, MGM, first vice-president; Susie Diebold, Columbia, second vice-president; LaDonna Pruitt, 20th-Fox, recording secretary; Grace Englehard, Realart, corresponding secretary; Jo Clyburn, MGM, treasurer; and board of directors members Marge Collins, AA; Pauline Wrozier, Paramount; Rita Brusselback, UA; Mary Braun, 20th-Fox; Helen Todd, Kahan; Marcella DeVinney, Buena Vista; and Charlotte Murphy, Columbia. The two bowling teams sponsored by The Missouri-Illinois Theatre Owners will roll into action in May at Sportsbowl, president Charlotte Murphy said. . . . Everett Olson, Paramount Publicity manager from Dallas, was in the St. Louis exchange. . . . The Sky-Vue, DeSoto, Mo., was scheduled to open April 22. . . . "El Cid" was premiered here April 13 and will run for six weeks at the St. Louis. . . . "Music Man" was premiered April 10 at the Pageant. . . . The Missouri-Illinois Theatre Owners held a special meeting at the Fox Screening room.

SAN ANTONIO

The Bordentown Twin Screen Drive-In, El Paso, began a change in policy switching to showing of first un product. First film, according to Jack Vereen, was "The Four Horsemen of the Apocalypse." A heavy newspaper and radio spot campaign was used. . . .Rex Ingram, the noted Negro actor who once played "De Lawd" in the movie "Green Pastures," was a recent visitor in Port Arthur, Tex., trying to convince skeptics that he was very much alive. He has appeared in more than 100 motion pictures. Ingram showed his proof regarding an obituary listing Rex Ingram as having died. However, the death was of an Irish born director, according to the "live" Ingram.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MAY 9, 1962 SECTION TWO
VOL. 67, NO. 21

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 **BIG WAVE, THE**—D-73m—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6207 **BRIDGE, THE**—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles
CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler
6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

June **PLAY GIRL AFTER DARK**—(C)—Jayne Mansfield, Leo Gaunn
June **BILLY BUDD**—Robert Ryan, Peter Ustinov
July **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

BLOODY BROOD—Barbara Lord, Jack Bett
FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
PAYROLL—Michael Craig, Francoise Prevost—England
RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-65)—For the lower half

TO BE REVIEWED

ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, YokoTani
ASSIGNMENT OUTER SPACE—Archie Savage
BLACK DOOR—Herb Evers, Virginia Leith
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
END OF THE WORLD—Ray Milland, Jean Hagan
GOLIATH AND THE WARRIORS OF GENHGIS KHAN—(C; Scope)—Gordon Scott
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PHANTOM PLANET—Dean Fredericks, Coleen Gray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli
WILD CARGO—(C; Scope)—Edmund Purdom, Pier Angeli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
•Adventures Of Marco Polo		A-I
•Advise And Consent		Col.
After Mein Kampf		Misc.
•Air Patrol		Fox
Alkazam, The Great	A1	A-I
All Fall Down	A3	MGM
Anatomist, The		For.
Armored Command	A3	AA
Arms And The Man		For.
•Assignment Outer Space		A-I
Atlas		Misc.

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Loudres		For.
Bell 'Antonio	C	For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The	A1	Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
Big Red		BV
Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
•Bird Man Of Alcatraz, The	A2	UA
•Black Door		A-I
•Black Gold		WB
Black Tights		For.
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
•Bon Voyage		BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out	A3	MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
•Broken Land		Fox
•Broken Lariat		Col.
Brushfire	A2	Par.
Buffalo Gun		Misc.
Burn Witch, Burn	A2	A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

•Cabinet Of Caligari		Fox
•Cairo		MGM
Call Me Genius		For.
Cape Fear	A3	U-I
•Captain Sindbad		MGM
Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
•Critic's Choice		WB
•Cry From The Heart		MGM
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
•Diamond Head		Col.
Doctor In Love		For.
•Dr. No		UA
Dondi	A1	AA
Don't Knock The Twist	A2	Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
•End Of The World		A-I
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Savai, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program
PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman
CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England
601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program
603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad
HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program
538 **MEIN KAMPF**—DOC-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating
541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue
QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles
537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English
WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English

COMING FEATURES IN ORDER OF RELEASE

Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
Apr. **BELLE SOMMERS**—David Janssen, Polly Bergen
June **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
June **MOTHRA**—(Tohoscope)—Japanese Cast
July **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BROKEN LARIAT—(C)—James Philbrook, Nancy Kovack
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DAMNED, THE—Macdonald Carey, Shirley Ann Field
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
H. M. S. DEFIANT—Alec Guinness, Dirk Bogarde
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
INTERNS, THE—Suzy Parker, Cliff Robertson
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES IN ORBIT, THE—Three Stooges
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

May **RIDE THE HIGH COUNTRY**—(CS; C)—Randolph Scott, Joel McCrea, Mariette Hartley
June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
June **LOLITA**—James Mason, Shelley Winters, Sue Lyon
July **BOYS' NIGHT OUT**—(CS; MC)—Kim Novak, Tony Randall, James Garner
July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Coscima

COMING

CAIRO—George Sanders, Richard Johnson
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
CRY FROM THE HEART—(CS; C)—Susan Hayward, Peter Finch
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK THE—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
PERIOD OF ADJUSTMENT—Anthony Franciosa, Jane Fonda
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
SQUARE OF VIOLENCE—Broderick Crawford, Valentina Cortesa
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TARZAN GOES TO INDIA—(MC; CS)—Jock Mahoney
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

May **HELL IS FOR HEROES**—Bobby Darin, Steve McQueen
May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
June **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
TOGETHER IN PARIS—(TC; Panavision)—William Holden, Audrey Hepburn
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner
WILDEST OF THE THOUSAND—Paul Newman, Melvyn Douglas

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off beat people
207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

F

Fanny	A2	WB
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
Five Day Lover	C	For.
Five Finger Exercise	A2	Col.
•Five Golden Hours	A3	UA
•Five Miles To Midnight		UA
•Five Weeks In A Balloon		Fox
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
Follow That Dream	A1	UA
Follow That Horse		For.
•Follow That Man	A2	UA
Force Of Impulse	B	Misc.
Forever My Love	A1	Par.
•40 Pounds Of Trouble		U-I
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

•Gathering Of Eagles, A		U-I
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
Geronimo	A2	UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
Gina		For.
•Girl Named Tamiko, A		Par.
Girl With A Suitcase	A3	For.
•Girls, Girls, Girls		Par.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
•Goliath And The Warriors Of Genghis Kahn		A-I
Goodbye Again	B	UA
•Grand Duke And Mr. Pimm, The		UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand Of Death	A2	Fox
Hands Of A Stranger	A2	AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari	A1	Par.
•Hell Is For Heroes	A2	Par.
Hellions	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
•Heroe's Island		UA
Hey, Let's Twist	A1	Par.
Hitler	A3	AA
•H.M.S. Defiant		Col.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Hook, The		MGM
Horizontal Lieutenant, The	A2	MGM
House Of Fright	B	A-I
House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Love, You Love		Col.
Incident In An Alley		U-A
•I Like Money		Fox
Information Received	A3	U-I
Innocents, The	A3	Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's A Mad, Mad, Mad, Mad World		UA
•It's Only Money		Par.
•It's Trad, Dad		Col.

J

•Jack The Giant Killer	A1	UA
•Jason And The Golden Fleece		Col.
Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.

L

•L-Shaped Room, The		Col.
La Belle Americaine		For.
Lad: A Dog	A1	WB
Ladies' Man	A1	For.
LaNotte (The Night)	C	For.
La Notte Brava		For.
•Lady For A Knight		UA
•Lanceiot And Guinevere		U-I
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Year At Marienbad	A3	For.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
•Legionnaire, The		MGM]
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
•Line Of Duty		UA
•Lion, The		Fox
•Lion Of Sparta		Fox
•Lisa	A2	Fox
•Lolita	SP	MGM
Lonely Are The Brave	A2	U-I
Long And The Short And The Tail, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Mad Dog Coil	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
Magic Sword	A2	UA
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
Man Who Shot Liberty Valance, The	A2	Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Matter Of Morals, A	B	UA
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Miracle Worker, The		UA
•Miracle Of The White Stallions, The		BV
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Mothra	A	Col.
Music Man, The	A1	WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
•Mutineers, The		Col.
My Geisha	A2	Par.
•My Six Loves		Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures	A2	U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
•Not On Your Life		WB
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The		UA

O

On The Double	A1	Par.
One Plus One	A3	Misc.
Only Two Can Play	A3	Col.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tryon, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
142 **PURPLE HILLS, THE**—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
121 **RACERS, THE**—MD-112m.—(CS ;DC)—Kirk Douglas. Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue]
205 **SATAN NEVER SLEEPS**—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-61)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
208 **STATE FAIR**—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
143 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern
133 day science fiction should do okay
WILD IN THE COUNTRY—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw
129
206 **WOMANHUNT**—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder melier for lower half
124 **20,000 EYES**—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

Apr. **BROKEN LAND**—CS; DC)—Kent Taylor, Jody McCrea
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
May **CABINET OF CALIGARI**—(CS)—Glynis Johns, Dan O'Herlihy
June **I LIKE MONEY**—(CS; DC)—Peter Sellers, Nadia Gray
June **IT HAPPENED IN ATHENS**—(CS; C)—Jayne Mansfield, Nico Minardos
June **LISA**—(CS; DC)—Stephen Boyd, Dolores Hart
July **HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
July **MR. HOBBS TAKES A VACATION**—(CS-DC)—James Stewart, Maureen O'Hara

COMING

AIR PATROL—Willard Parker, Merry Anders
FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—(DC)—Jackie Gleason
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
SOMETHING'S GOT TO GIVE—(CS; DC)—Dean Martin, Marilyn Monroe

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WAR HUNT—MD—81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordon, Sylvia Simms
Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
Apr. BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
May THIRD OF A MAN—Simon Oakland
June JACK THE GIANT KILLER—(C)—Kerwin Mathews
June MIGHTY URSUS—Ed Fury, Christina Gajoni
June MIRACLE WORKER, THE—Anne Bancroft, Patti Duke, Victor Jory
June ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TOWER OF LONDON, THE—Vincent Price—Admiral
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6121 COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyabl comedy
6116 CURSE OF THE WEREWOLF, THE—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
6210 DAY THE EARTH CAUGHT FIRE, THE—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
6117 LAST SUNSET, THE—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 LAWLESS BREED, THE—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
LONELY ARE THE BRAVE—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
6626 MIDNIGHT STORY, THE—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
6207 OUTSIDER, THE—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6102 PRIVATE LIVES OF ADAM AND EVE, THE—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 RAWHIDE YEARS, THE—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 ROMANOFF AND JULIET—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6116 SHADOW OF THE CAT, THE—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 SHAKEDOWN, THE—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6214 SIX BLACK HORSES—W-80m.—(EC)—AudieMurphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
6119 TAMMY TELL ME TRUE—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 TO HELL AND BACK—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 TROUBLE IN THE SKY—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING FEATURES IN ORDER OF RELEASE

June NIGHT CREATURES—Peter Cushing, Yvonne Romain—(C)—English
July THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, —(C)—Herbert Lom, Heather Sears—English
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TO KILL A MOCKING BIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

165 CLAUDELLE INGLISH—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 COUCH, THE—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
016 FANNY—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
166 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 MIRACLE OF OUR LADY OF FATIMA, THE—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (6-18-62)—Joyous, colorful musical gem
162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (6-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
162 SINGER NOT THE SONG, THE—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
164 SPLENDOR IN THE GRASS—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 STEEL CLAW, THE—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 WORLD BY NIGHT—NOV-103m.—(TC; TR)—Vaudeville—4850 (6-23-61)—Good variety show for the program

P

•Panic Button		WB
Parent Trap, The	A1	BV
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Period Of Adjustment		MGM
•Phaedra		UA
•Phantom Of The Opera		U-I
•Phantom Planet		A-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
•Playgirl After Dark		AA
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Postman's Knock		MGM
Premature Burial	A2	A-I
•Pressure Point		UA
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•PT 109		WB
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Hills, The		Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
Reprieve	A2	AA
•Requiem For A Heavyweight		Col.
Revolt Of The Slaves	B	UA
•Ride The High Country	A3	MGM
•Rider On A Dead Horse		AA
•Rififi In Tokyo		MGM
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Rome Adventure	A3	WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
Safe At Home	A1	Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Salammbo		Fox
Samar	A2	WB
Sand Castle, The	A1	Misc.
Satan Never Sleeps	A3	Fox
Satan In High Heels		Misc.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Some Like It Cool		For.
•Something's Got To Give		Fox
Something Wild	A3	UA
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Square Of Violence		MGM
•Star Creatures		A-I
State Fair	A2	Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
•Story Of The Count Of Monte Cristo, The		WB
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
Swingin' Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
•Tarzan Goes To India		MGM
Teen-Age Millionaire, The	A1	UA
•Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
•Term Of Trial		WB
•That Touch Of Mink	B	U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
13 West Street	A2	Col.
•Third Dimension, The		UA
Three On A Spree	A3	UA
•3 Stooges In Orbit		Col.
3 Stooges Meet Hercules, The	A1	Col.
•Third Of A Man	A2	UA
Throne Of Blood	A2	For.
Through A Glass Darkly	A3	For.
Thunder Of Drums, A	A3	MGM
Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
•Together In Paris		Par.
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
•Tower Of London, The		UA
Town Without Pity	A3	UA
•Travels Of Marco Polo		AA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
20,000 Eyes		Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.

V

•Valiant, The	A2	UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge	A3	Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
Viridiana	C	For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
West Side Story	A3	UA
Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
•Wild Cargo		A-I
Wild Harvest	B	Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
•Wildest Of The Thousand		Par.
Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A1	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA

Z

Zazie		For.
Zotzi		Col.

COMING FEATURES IN ORDER OF RELEASE

July **MERRILL'S MARAUDERS**—(TC)—Jeff Chandler, Ty Hardin
June **STORY OF THE COUNT OF MONTE CRISTO, THE**—(TC)—Louis Jourdan
Aug. **CHAPMAN REPORT, THE**—(TC)—Shelley Winters, Efrem Zimballst, Jr.

COMING

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(TC)—Cliff Robertson
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-17-61)—Spectacle programmer for action spot—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly Interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed In English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer. Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890(12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—English titles—Embassy
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Jan.
6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
6201	The Bashful Elephant	Feb.
	Hands Of A Stranger	Mar.
6203	Hitler	Mar.
6205	Reprieve	April
6207	The Bridge	June
	The Big Wave	April
	Confessions Of An Opium Eater	May
	Day Of The Triffids	July
	Billy Budd	June

American-International

604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	Jan.
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
	Black Door	April
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	May
	Adventures Of Marco Polo	July

Buena Vista

	Pinocchio—RE	Feb.
	Moon Pilot	April
	Bon Voyage	June

Columbia

524	The Warrior Empress	May
533	A Raisin In The Sun	April
634	Mad Dog Coil	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
637	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardoinicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
616	Twist Around The Clock	Jan.
	Hellions	April
618	Scream Of Fear	Sept.
	Advise And Consent	June
	Underwater City	Jan.
	Walk On The Wild Side	Feb.
	Only Two Can Play	Feb.
	3 Stooges Meet Hercules	Feb.
	Five Finger Exercise	May
	13 West Street	May
	Mothra	May
	Best Of Enemies	May
	The Notorious Landlady	July
	Don't Knock The Twist	April
	Experiment in Terror	April
	Belle Sommers	April
	Safe At Home	April
	Zotz	July

MGM

113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
	Damon and Pythias	April
249	Don Quixote	
60	Ben Hur	
	Ride The High Country	May
	Damon And Pythias	June
	Lolita	June
	Boys' Night Out	July
	Swordsman Of Siena	July

Paramount

6010	All In A Night's Work	April
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
	Hell Is For Heroes	May
6113	Counterfeit Traitor	April
6114	Man Who Shot Liberty Valance	April
	Escape From Zahrain	May
	Hatari	June
	My Geisha	July

20th-Fox

119	The Silent Call	May
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
	Swingin' Along	Feb.
203	Tender Is The Night	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
	Cabinet of Caligari	May
	Lisa	June
	I Like Money	May
	It Happened In Athens	June

United Artists

6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	May
6116	When The Clock Strikes	June
6117	Revolt Of The Slaves	May
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	Yoy Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	
6130	Secret Of Deep Harbor	Oct.
6131	Paris Blues	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	Nov.
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg (Road Show)	Dec.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
	War Hunt	Feb.
	Nun And The Sergeant	Feb.
	Follow That Dream	April
	Magic Sword	April
	Beauty And The Beast	April
	Birdman Of Alcatraz	April
	Jessica	April
	Line Of Duty	April
	Mighty Ursus	April
	Incident In An Alley	April
	Geronimo	May
	Third Of A Man	May
	Road To Hong Kong	June

Universal

6106	Romanoff And Juliet	Mar
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	Day The Earth Caught Fire, The	
	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July

Warners

012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of Monte Cristo	June

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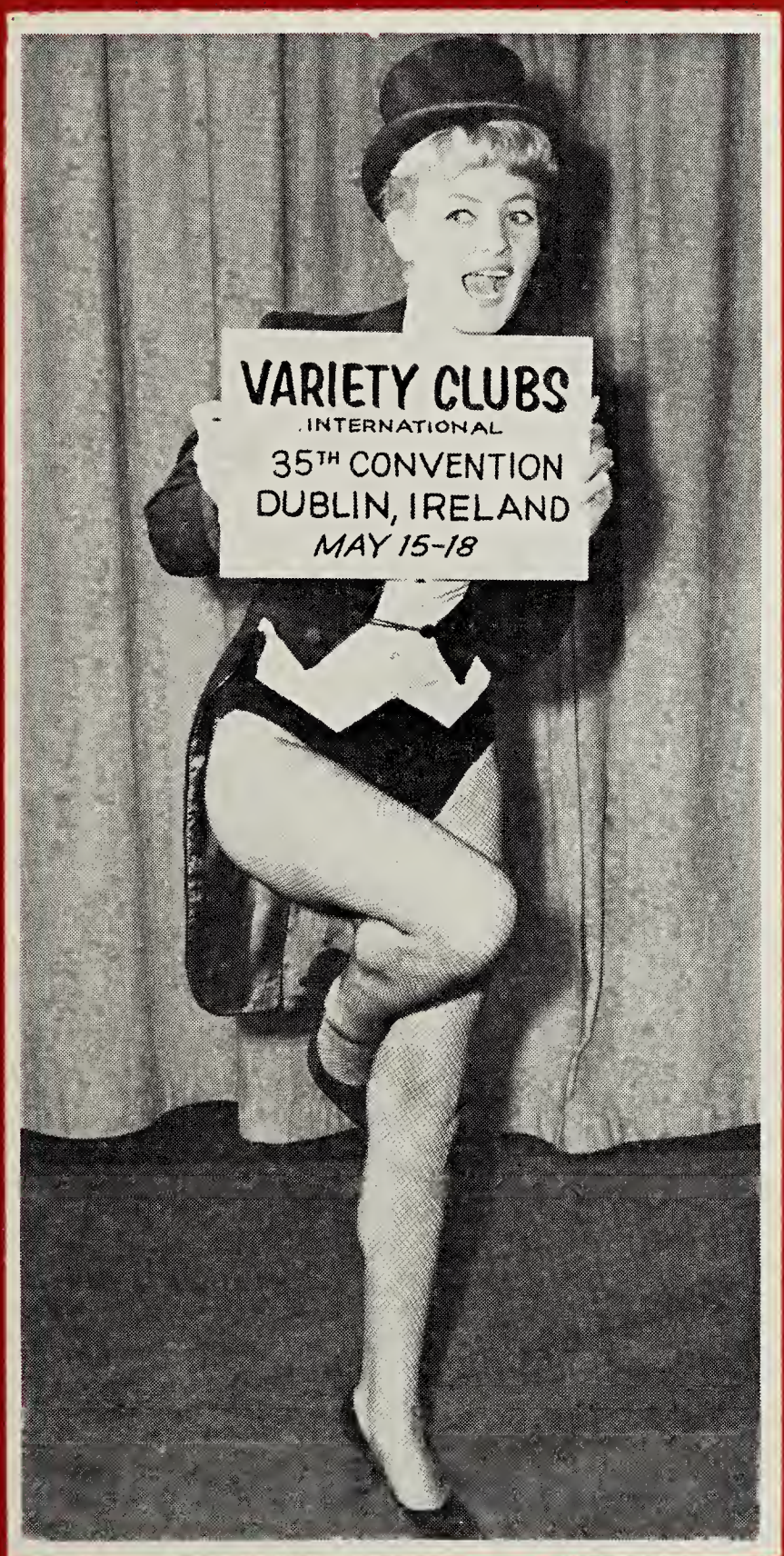
MAY 16, 1962

Volume 67 Number 22

IN THREE SECTIONS • THIS IS SECTION ONE



Atlanta Replaces Censor With Rater

(See Page 5)

Physical Theatre— Extra Profits Dept.

The lovely miss in tails an' tophat seems excited. Perhaps the reason has something to do with the placard she is sporting announcing Variety Clubs International invasion of quiet Dublin Town for its 35th Annual Convention. (See page 8)

MAX YOUNGSTEIN ANSWERS HIS MAIL . . . see editorial—page 3

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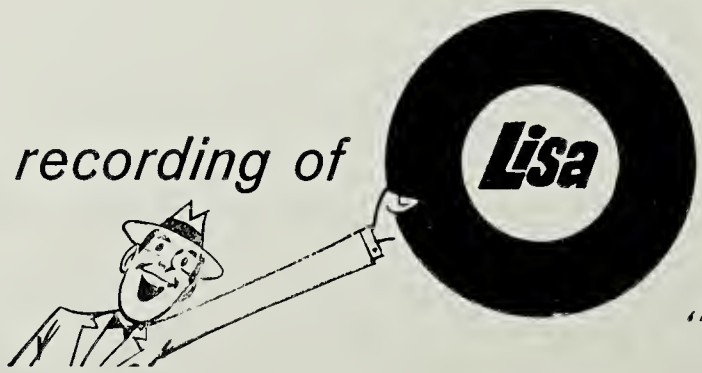

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Volume 67 • No. 22

MAY 16, 1962

MAX YOUNGSTEIN ANSWERS HIS MAIL

LAST WEEK, *we carried an open letter to our friend, Max Youngstein, in which we differed with certain of his views. We did this with the feeling that only through honest and open discussion of such differences can this industry find its way through its problems and into a bright and meaningful future.*

Mr. Youngstein has answered us in the same spirit. The exchange of ideas is healthy. This is not to be considered a precedent, but this week we are devoting our editorial page to Mr. Youngstein's answer, uncut and unexpurgated. Take it away, Max:

Dear Jay:

This is a closed letter to a friend, exhibitor and publisher, who speaks his mind but who doesn't seem to want to bother anymore to gather any facts before publishing a highly personal letter.

You addressed your letter to Mr. Max Youngstein, Vice President of Cinerama, Inc., and I guess the opening inaccuracy can give one a yardstick for the accuracy of the facts and comments you make in your letter. A simple reference to your file would have shown that I am not the Vice President of Cinerama, I am the *Executive Vice President* and I think even the Exhibitor carried that story accurately when it was announced. (You see, Jay, how sensitive I am.)

It would seem to me, from your hysterical frenzied reaction to the small needle which I plunged into the rear ends of exhibitors in California, that there must have been a naked nerve of truth hit. The simple fact of the matter is, as the great man once wrote "you protest too much."

Another inaccuracy—may I point out that it would have been impossible for you to have read my speech, as you stated in the first sentence of your letter, because there was no speech to be read. I made some notes as to the points which I wanted to talk about, and I delivered my speech from those handful of notes. If you had an accurate report of what I said, you would have known that while I criticized exhibitors, I also criticized much more strongly the producers and distributors.

In regard to some of the questions which you raised in your letter, let me make it clear to you that from the time I first heard about Pay T. V.—I *was* for Pay T. V. If you want to check on this, you can check with the people who have pioneered in this field, like Matty Fox or Barney Balaban at Telemeter or Solomon Sagall at Teleglobe. When I say I was for Pay T. V., I mean very specifically that I was for the testing of Pay T. V. to find whether or not the American public wanted it—what it would mean in the field of entertainment, and whether or not it was a potential customer.

Jay, there is no point in being coy with me. Did you think I would resent being called selfish? I am a selfish man—and so are you—if you will only admit it.

I will repeat what I said at the SMPTE, that exhibitors are making a tremendous mistake in trying to block Pay T. V. by lobbying. I will repeat that I believe that exhibitors would be better off concentrating on improving the quality and quantity of theatrical films and the condition of their theatres, and not resort to lobbying tactics to prevent the American people from expressing their will and opinions. In the limited number of cases where new theatres have been built and well maintained, or where old theatres have been reconditioned to conform to the needs of the public, business has immensely improved. But these cases have been the exception rather than the rule.

Any truthful examination of our business will disclose, Jay, that business in the theatrical motion picture industry is not good for producers or distributors, as well as exhibitors or the trade press for that matter. The profits of most companies in distribution have been made, not from theatrical films, but from their T. V. business or real estate business or other sources outside of the theatrical film business. I would think that you, of all people, would be business man enough to know that even if the distributor wanted to refrain from selling to T. V. or to Pay T. V., that a stockholder could compel the company to sell if the price is right. Do you really mean to say that the public stock companies could refuse to sell T. V. or Pay T. V. if they turned out to be profitable customers?

You are talking through your hat when you even infer that such lobbying tactics on the part of exhibitors could be successful in the long run. Yes, I will repeat, if Pay T. V. represents a potential source of income to any company with which I am connected, I will seek to encourage that potential customer. That is an obligation which I assume the moment I accept a position as an officer of any company. Certainly, it is my duty to investigate the potential, and not to try to block it.

I do agree with one statement that you made in your letter, namely, that distribution is running scared, and that this happened from the time the consent decree was handed down. I agree with this truism. I wonder, however, at the mental agility which permits you to omit completely that the people responsible for the consent decree were the exhibitors. Yes, the consent decree is one of the worst things in our business, and exhibitors are responsible for it.

I will be charitable and assume that you are kidding in view of my record of the past eleven years in helping to furnish a continuing supply of product to exhibitors while I was at United Artists. You have, on many occasions, stated publicly and privately that the supply of films which were forthcoming from United Artists, as a result of the efforts of my associates and myself at United Artists, helped to save the industry during the past difficult eleven years.

To answer another question of yours, yes, I tried to please my audience at the SMPTE. I have believed for a long time that they ought to be pleased and that their work ought to be recognized. The only reason why I haven't spoken about it in public in the past, is because I have never been asked to. You concede yourself that you have felt that not enough attention has been paid to research, so just what is your point of difference? Is it because I was able to get more space than you, even though you run your own publication?

As far as visiting theatres around the United States is concerned, you must really be myopic, Jay. If you will add up the amount of miles I have covered, and the amount of theatres I have gone into in the last twenty years, you will find it difficult to find another executive in the motion picture business who has personally visited as many theatres as I have. In addition, I do get reports from the people who work for my company. I get very interesting reports right now while our men at Cinerama are out looking for theatres in which to install our equipment. I have never said that all exhibitors have failed in maintaining good theatres, but I can prove to you that a great number of theatres have been permitted to deteriorate; that they have cut man power; and that the general quality, service and atmosphere that made theatres a wonderful place to go to years ago no longer is the general rule. The simple fact of the matter is that exhibitors will just not recognize the fact that the entertainment tastes of the public have changed and will continue to change. Instead of the industry trying to figure out how to compete and gets its fair share of the entertainment dollar, it tries to always artificially block the new entertainment media that comes along. Exhibitors tried to prevent motion picture companies from selling to T. V., but when the economic chips were down, pictures had to be sold to T. V. Exhibitors tried to prevent motion picture companies from going into production of motion pictures for T. V. Again, when the chips were down, companies went into production of special films for T. V. The same thing, I can assure you, will happen with regard to Pay T. V. Exhibitors will not be able to block the will of the American public. If the public wants Pay T. V., motion picture distributors and producers, regardless of what they say, will go into it if it is profitable. Any other thinking, in my opinion, is so basically wrong as to be dangerous.

On the other hand, perhaps I shouldn't expect too much hard clear thinking in the face of all of the problems that confront all divisions of the motion picture industry. The trade papers continue to kid themselves about the reasons for the lack of advertising in the trade papers, when the simple truth is that there are too many trade papers, and there is too little business to sustain them. So they resort to all types of pressures to maintain themselves, but they won't recognize the fact that the trades will have to be cut down in number or else they will not be able to stay

(*Continued on page 12*)

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter, **Jill Winston Menus**, was born to **Mr. and Mrs. Justin Menus**. He is on the legal staff of Metro-Goldwyn-Mayer, Inc.

A son, **Scott**, was born to **Mr. and Mrs. Robert R. Weston**. The father is Embassy Pictures' director of advertising. The couple have two other children, also boys.

Gold Bands

Edward W. Purcell, U.S. Coast Guard, son of the manager of the SW Virginia, Harrisonburg, Va., was married to **Alice Mae Long**, Broadway, Va. After a southern honeymoon trip, they will reside at Norfolk, Va.

Obituaries

William C. Kunzmann, 77, charter member of the Society of Motion Picture and Television Engineers, died in New York City. A projectionist and theatre owner in Ohio in the Nickelodian Days, he joined National Carbon Company in Cleveland in 1907 and was associated with the company's projector carbon business for nearly 50 years. He retired in 1952, but was retained as a consultant until January, 1956. He was active in the formation of the Society of Motion Picture and Television Engineers in 1916 and served as convention vice-president of the organization until 1952.

Hargreaves Joins De Laurentiis

ROME—In line with his policy of going completely international, both production and distribution-wise, producer Dino De Laurentiis announces that Kenneth N. Hargreaves, former managing director for Columbia Pictures in Great Britain, has joined his executive staff as supervisor of distribution of De Laurentiis product in the United States, Canada, and the United Kingdom.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 14

Bidding, Special Runs Attacked By ITOA

NEW YORK—Membership of the Independent Theatre Owners Association of metropolitan New York put itself unanimously on record against distribution practices encouraging competitive bidding and the employment of special release patterns creating extra runs, by means of which member theatres are deprived of their normal availabilities.

The overflow meeting, held at the Astor, forwarded resolutions to the presidents and general sales managers of each of the major film companies recording its stand on the issues.

The Association said it will take all necessary protective measures to vigorously oppose the continuation of such destructive practices.

The ITOA members held that the special release patterns ignore the competitive position of its members and other theatres similarly situated, and create undue hardships for exhibitors involved.

It also said that the discriminatory additional runs served to restrain trade by holding much-needed product from its members, contributing to an already acute product shortage. The resolution questioned the legal soundness of the additional run practice.

In the resolution, it was stated that the Supreme Court had thoroughly criticized, disowned, and discredited competitive bidding as a means of fostering cutthroat competition and monopoly conditions.

The device of competitive bidding, the resolution stated, is used by the companies to pit theatre owner against theatre owner in unhealthy and vicious competition to the detriment of all theatre owners and the industry.

Seen at a recent sneak preview of U-I's "That Touch Of Mink" at the RKO 58th Street, New York, were, left to right, Henry H. "Hi" Martin, vice-president and general sales manager, U-I; Milton Rackmil, president, U-I; Harry Mandel, president, RKO Theatres; Philip Gerard, eastern advertising-publicity director, U-I; and Matty Polon, vice-president, RKO.

BROADWAY GROSSES

It's the Springtime Lull

NEW YORK—Outside of strong hard-ticket attractions, Broadway was in a springtime slump.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"STATE FAIR" (20th-Fox). Paramount claimed the fifth week was $19,000.

"MOON PILOT" (Buena Vista). Radio City Music Hall, with Disneyland stage show, did $70,000 for Thursday through Sunday, with the sixth and last week sure to hit $105,000.

"THE HORIZONTAL LIEUTENANT" (MGM). Loew's State reports $20,000 for the first week.

"SWEET BIRD OF YOUTH" (MGM). Capitol claimed $14,000 for the seventh week.

"EL CID" (Allied Artists). Warner hit $14,000 for the 22nd week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported $24,000 for the fourth session.

"CAPE FEAR" (U-I). Victoria took in $14,000 on the fourth week.

"JESSICA" (UA). Astor garnered $8,000 on the fourth week.

"FIVE FINGER EXERCISE" (Columbia). Forum expected the last four days of the fourth week to reach $8,000.

"EXPERIMENT IN TERROR" (Columbia). Criterion took in $16,000 for the fifth week.

"WEST SIDE STORY" (UA). Rivoli did $39,000 on the 30th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace hit $30,000 on the 21st road show week.

Seven Arts In Black

NEW YORK—Seven Arts Productions, Ltd., announced earnings of $1,100,555, after taxes, equivalent to 85 cents per share, for the fiscal year ending Jan. 31. This profit compares with a loss of $1,090,212 for the prior fiscal year.

The announcement of earnings was made in a letter to shareholders by David B. Stillman, president of the company. Although complete details of earnings will be revealed in the company's annual report, to be published in June, the letter reported that Seven Arts total revenue for the year was approximately $18,000,000, of which approximately $13,000,000 represented rentals from television distribution via the company's subsidiary, Seven Arts Associated Corp.

The letter also brought stockholder attention to the company's participation in the film, "West Side Story," and the current Broadway play, "The Night of the Iguana."

Embassy Names Bader

NEW YORK—Alan Bader has joined the publicity staff of Embassy Pictures, it was announced by Harold Rand, director of publicity for the film company.

Formerly in the publicity department of Universal-International, Bader also held the post of assistant publicity manager of RKO Radio Pictures prior to its termination of operations.

Atlanta Passes Classification Bill

New Film Rating System Headed By Mrs. Gilliam Replaces Old Censorship; Modeled After England

ATLANTA—The Atlanta Board of Aldermen, obviously unhappy with the Georgia Supreme Court ruling that the city's censorship laws are unconstitutional, has embarked on another "protection" course.

Alderman Richard Freeman introduced, and the board unanimously passed an involved ordinance which provides a "rating system" for moving pictures coming to Atlanta.

All pictures must be "reviewed and rated" for three categories, Approved, Unsuitable for the Young, and Objectionable.

Mrs. Christine Gilliam, formerly Atlanta's movie censor, will be "transferred to the position of "reviewer," and the library board will act as an appeal board.

The ordinance is not censorship, Alderman Freeman said. It has, he added, the approval of Atlanta motion picture distributors and is modeled after a system used in England.

Once a motion picture is rated as unsuitable for the young, or objectionable, both advertisements and box office must display the rating prominently. No mention is required when the picture is rated as "approved."

The ordinance also provides that it "shall be unlawful to show any motion picture" which is "lewd, lascivious, indecent or obscene, would tend to incite a riot, advocate the overthrow of the government, or, finally, would endanger the public safety, health, morals, or welfare."

The approved rating will be given, according to the ordinance, to a motion picture which does not, in the opinion of Mrs. Gilliam, contravene any of the above.

The "Unsuitable for the Young" rating will be given "to a motion picture which, in the opinion of the motion picture reviewer, while not objectionable for the average person or mature adult, would be objectionable for children, young people, or the immature."

Freeman said that the ordinance does not forbid minors to go to these pictures and that this rating is mostly to guide parents.

The last rating, "Objectionable," will be given to any film which, in the opinion of Mrs. Gilliam, violates the ordinance sections.

Freeman said that while such a movie could be shown if properly labeled as "Objectionable," the exhibitor could face prosecution under the state obscenity law and the ordinance.

The penalty for violation of the ordinance is a maximum fine of $500, up to 30 days in jail, or both.

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 12½ cents per share on the company's common stock, payable Aug. 6 to stockholders of record on July 13.

Miss Tookman Joins MGM

NEW YORK—Lillian Tookman has joined the home office publicity advertising department of Metro-Goldwyn-Mayer.

Miss Tookman is assigned to publicity projects for motion pictures, music, and records.

Ark. Exhibs Urge Start Of New Star, Poll Efforts

LITTLE ROCK — The Independent Theatre Owners of Arkansas have called for the early start of the America's New Stars and Audience Poll programs "both to promote public acceptance of the tremendously talented young people who are eager to appear in our motion pictures, and to stimulate public interest in motion pictures."

The ITOA, at its annual convention at the Lafayette Hotel here, passed a resolution to that effect, and petitioned the Theatre Owners of America "to expedite and implement" the concept of these programs.

The New Stars program proposes an industry effort to produce for theatre screens a series of short subjects introducing new personalities to theatre audiences. The Audience Poll would be a national effort to have theatre patrons vote in the fall for those pictures and players the public feels are the best of the year.

J. T. Hitt is newly reelected ITOA president.

Toohey Joins UA Team

NEW YORK—Fred Goldberg, United Artists executive director of advertising, publicity, and exploitation, announced the appointment of John L. Toohey as assistant publicity director. Toohey, who has extensive experience in motion picture and theatrical publicity, will work under the direction of Samuel J. Friedman, national publicity director.

Toohey has resigned his post as publicity director for "Rx for Murder."

MPI Portfolio Down; Film Flow Increases

KANSAS CITY—In its fourth annual shareholders' report, Motion Picture Investors, Inc.'s stated that while the value of the company's investment portfolio declined, its plans to help stimulate an increased flow of product to the country's theatres took several substantial strides forward in the fiscal year ended March 31.

MPI's recently completed contract with Allied Artists for the re-release of "Friendly Persuasion," "Wichita," and "The Oklahoman" realized a substantial profit, and the statement notes that there are prospects now that AA will continue to release these and other films following the MPI pattern.

The statement also points out that production of a new film, Pathe America's "The Deadly Companions," was brought about in part through a loan of $150,000 from MPI.

Because of the film's slower-than-expected start at the boxoffice, and the general decline in stock market prices, however, the value of the company's investment portfolio decreased to a net asset value per share of $8.82 on March 31, 1962. Net assets of the company on this date was listed at $348,682.91 applicable to outstanding shares, which numbered 43,619.

The aggregate cost of investment securities acquired during the year ended March 31 was, U.S. Treasury Bills, $39,420.40 and other securities $82,840.42.

Hospital Tour June 28

SARANAC LAKE, N. Y.—The Will Rogers Hospital and Research Laboratories will hold its annual board meeting and inspection by the board and guests the week-end of June 28-30. The board will elect a new president to replace the late A. Montague.

National General Earnings Climb; Economy Measures Prove Successful

LOS ANGELES—Earnings of National General Corp., formerly National Theatres and Television, Inc., for the fiscal 1962 first half, ended March 27, increased 109 per cent to $1,301,347, including a non-recurring gain of $411,270, it was announced by Eugene V. Klein, president. This was equal to 46 cents a share on 2,830,363 common shares outstanding and compares with 1961 first half net income of $622,164, or 22 cents a share on the 2,816,247 shares then outstanding.

Contributing to the sharp gain in the recent six months was net income in the second quarter of fiscal 1962 of $918,957, or 33 cents a share, which compares with $736,738, or 26 cents a share for the corresponding period last year.

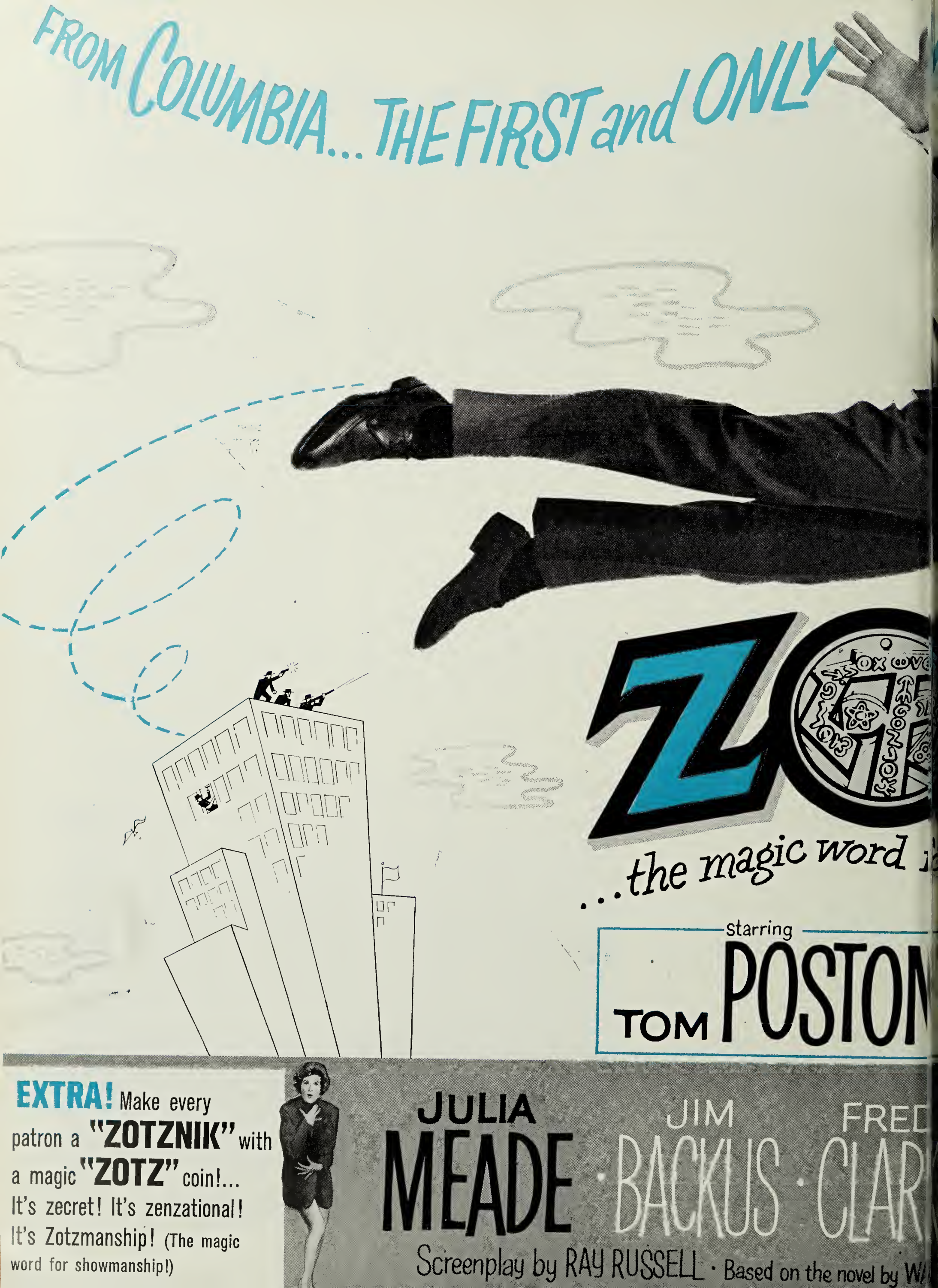
Klein noted that National General's net income from operations in the 1962 second quarter, at $958,797, was greater than operating income during all of fiscal 1961. Operating income excludes gains or losses from the disposition of real estate, as well as the $411,270 non-recurring gain, registered in the first quarter of this year from sale of the company's Cinemiracle process and the Cinemiracle picture "Windjammer."

The substantial increases in earnings for both the 1962 first half and second quarter were attributed by the National General chief executive to company-wide emphasis on cost controls and operating efficiency. The gains were achieved on total income during the recent second quarter of $11,651,551, compared with $12,066,045 in the corresponding 1961 period, and total revenues for the first half this year of $21,504,939, against $21,911,580 a year earlier.

Highlighting National General's operations during the 1962 first six months, Klein said that plans are moving ahead very satisfactorily to expand over-all company activities. These include strengthening its theatre circuit, which totaled 214 operating theatres as of last March 27, and exploring new, more profitable use of some theatre properties.

"Many of our prime location theatre properties offer substantially greater profit possibilities with redevelopment into modern commercial and residential complexes," he explained. "Full-scale use studies are now being conducted on several of the properties and specific building programs will be launched as soon as practicable."

FROM COLUMBIA... THE FIRST and ONLY



ION PICTURE WITH BUILT IN ZOTZOFFICE!

TZ!

n and laughter!

bsent-minded
ofessor who discovers a super-secret
that will give your boxoffice
the greatest lift since money!

CECIL
LLAWAY

A WILLIAM CASTLE
PRODUCTION
A COLUMBIA PICTURES
RELEASE

Produced and Directed by WILLIAM CASTLE

Watch ZOTZ get HOTZ!

Watch those saturations in **INDIANAPOLIS & ATLANTA!**... Territorial saturations in **DALLAS & BOSTON!** Watch those multiple runs run up grosses in **LOS ANGELES & BOSTON!** Watch those dates pay off in **SALT LAKE CITY & DETROIT!**

Variety Int. Invades Emerald Isle As Barkers Launch 35th Convention

DUBLIN — Variety's 35th International Convention opened here with Dublin's Lord Mayor and his official family robed and replete with trumpeters welcoming the delegates and barkers to the city.

Some 1,000 barkers and their ladies arrived in the "fair city" by charter flight, steamship, and scheduled airline crossings, many of them prior to the official opening of the convention yesterday (May 15) to enjoy the hospitality of the Irish Club and sightsee in Dublin Town.

The Dubliners used the "Host and Hostess system" to escort arrivals to their respective hotels, and the Emerald Isle is reported much the greener for the visitors spreading of the green on shopping tours. The Lord Mayor delivered an official "Welcoming Address" to the delegates, followed by Edward Emanuel, international chief barker, who opened the first day's business session.

Jack Cruise, general chairman of the convention, welcomed the barkers on behalf of the Dublin Tent, and thanked the Internationals for picking Dublin as their convention site. While the men tended to business, the ladies were off on a coach tour of Dublin's historical spots, lunch at the Metropole's Ballroom, and a show of famous Waterford Glass. At the convention, Emanuel spoke briefly of the history of Variety and the great humanitarian achievements of the group. He pointed out the value of working with Variety and the pride of seeing the individual clubs grow as they took on even bigger challenges in their charity work. Emanuel reported on the meetings of the International during the past year, and commented on changes that were recommended to the convention. He reminded the group that the nomination of officers would be held on the first day of the convention as soon as the slate was received from the nominating committee. The election will be held on Friday, May 18.

The international chief barker closed with words of appreciation to his fellow officers for their efforts and support during his term of office, and pledged his loyalty and support to the continued works of Variety under the leadership of its new officers.

After reports from the international property master and dough guy, the first item for action, an amendment to Variety's constitution which requires a barker to give his consent to being nominated for international office, was enacted.

The nominating committee then presented its slate: International Chief Barker, Rotus Harvey; First Assistant Chief Barker, James Carreras; Second Assistant Chief Barker, Ralph Pries; International Property Master, Jack Fitzgibbons; International Dough Guy, Joseph Podoloff.

Emanuel then presented a resolution to the convention that they elevate C. J. Latta to membership of the international executive board in recognition of his dedicated service over the years. After approving his action, the conventioneers were joined by their wives for a state reception that evening at Dublin Castle. Sean Lemass, Prime Minister of Ireland, hosted this great occasion, topped off by an informal party.

On the second day of the convention, delegates attended various forums, informal round-table discussion groups during which tents can exchange ideas with each other about operations in their own communities.

George Eby, chairman of the committee on membership changes, reported on the work done by this group during the past year.

After the business meeting, the barkers were joined by their ladies for luncheon at the famous Curragh Racecourse. Fork supper and dancing at the Metropole Ballroom finished the day's schedule.

The Humanitarian Award selection will show up with a "new face" and the host tent should be more than pleased with the local color which will be highlighted due to the change, it was revealed.

It will be William Koster's job to report on the Heart Award Banquet and Humanitarian Award presentation. Then will come the question of each Tent being allowed to report their benefits from grants received for their charities and including these monies in their heart reports.

A recommendation will be made that a committee be appointed to investigate the bids from the Tents, making a pitch for future conventions. Every year these Conventions are getting bigger, and Variety is meeting the challenge of making each one not only more efficient for the business that must be transacted, but also a real fun-time for those in attendance.

After the delegates hear the report on the Houston convention in 1963, they'll take action for choosing a '64 site. The last day of convention will see the election of the new international officers, to bring the convention to a fitting official close.

Gilberts Map New Effort For Fox Voting Switch

NEW YORK—Lewis D. and John J. Gilbert are going to make another try at getting 20th-Fox to adopt cumulative voting at this year's annual session called for May 15 at the home office. They contend that "cumulative voting is especially important because of the many problems facing the company."

The Gilbert brothers contend that at last year's meeting, 97,884 shares were voted in favor of cumulative voting.

A slate of 12 directors will be offered for election at the meeting. The nominees are Colby M. Chester, Robert L. Clarkson, Milton S. Gould, Daniel L. Hastings, Robert Lehman, John L. Loeb, Kevin C. McCann, William C. Michel, Thomas A. Pappas, Samuel I. Rosenman, Spyros P. Skouras, and Gen. James A. Van Fleet.

T-L Earnings Up

NEW YORK—Trans-Lux Corporation announced that earnings for the three months ended March 31, 1962, were slightly higher and compare favorably with those for the comparable quarter of 1961.

Net profits for the quarter amounted to $192,920, or 25 cents per share on the 768,037 shares of common stock outstanding, as compared to a net profit of $186,524, or 24 cents per share on the same number of shares for the corresponding quarter of 1961 as adjusted for the additional 150,000 shares issued and sold by the company on Nov. 22, 1961, and the 35,855 shares issued in payment of the stock dividend paid April 2, 1962.

Coca-Cola Earnings Set All-Time Record

WILMINGTON, DEL.—Coca-Cola Company's world-wide sales and earnings for the first quarter of 1962 were greater than the same 1961 period and set a new all-time record, Lee Talley, board chairman and president, told the annual stockholders meeting here at the Corporation Trust Company's offices.

This first quarter high followed an all-time record for annual earnings of $42,487,358 for 1961, as compared with $39,341,319 for 1960.

These increases Talley attributed to a variety of factors including wider and more aggressive sales, advertising, and promotion effort by bottlers and by all other elements of the company.

Through introduction of new packages and pricing policies, he said, bottlers in the United States have materially improved their competitive position. He added that in the United States, the company and the bottlers of Coca-Cola anticipate spending approximately $50,000,000 for new plants, expansion, and new equipment this year. Abroad, about 40 new bottling facilities will be added during 1962 which will bring the total of Coca-Cola bottling plants world-wide to more than 1,800 by the end of 1962.

Stockholders present in person and by proxy representing more than 89% of the common stock reelected six directors, Holman R. Cloud, R. W. Freeman, Bernard F. Gimbel, Lindsey Hopkins, Hughes Spalding, and D. A. Turner.

Later J. Paul Austin was elected president of The Coca-Cola Company. The announcement was made by Talley, who had served as chairman and president.

The board also declared a dividend of 60 cents per share payable July 2 to stockholders of record at the close of business June 14 and also reelected all officers. C. Eugene Boyd, manager of the market research department, was named a vice-president.

Austin, 47, is the 10th man to be elected president of the company which was founded in 1886.

Austin was elected president of The Coca-Cola Export Corporation in 1959 and elected executive vice-president of The Coca-Cola Company on May 2, 1961. He will continue as president of the Export Corp.

"Day" Impresses Fox Execs

PARIS—A contingent of 20th-Fox executives, led by president Spyros P. Skouras, were shown a three-hour rough-cut version of Darryl F. Zanuck's "The Longest Day" here. The company officials called it "one of the greatest motion pictures ever brought to the screen and one which people throughout the free world will want to see."

Simultaneously, 1,000 copies of the Paris edition of the Herald-Tribune in which a full-page ad for "The Longest Day" appears were distributed to the guests at the Cannes Film Festival while a special promotional kit on the picture was furnished to the press, although "The Longest Day" is not being shown at the Festival because it was not completed in time. A large billboard and hotel lobby display are also boosting the feature in Cannes

Accompanying Skouras were Murray Silverstone, 20th-Fox International president; Joseph H. Moskowitz, vice-president and eastern studio representative; Charles Einfeld, vice-president; and Glenn Norris, general sales manager.

Allied's Fine Protests Pitt Playhouse Films

DETROIT—National headquarters of Allied States Association of Motion Picture Exhibitors has revealed its president Marshall H. Fine has written to the general sales managers of all major distributors concerning a situation arising in the Pittsburgh area.

The self-explanatory text of his communication reads:

"I have been informed that the Pittsburgh Playhouse (a legitimate theatre for stage presentations operated as a non-profit, tax-exempt civic association) plans to show 35mm feature releases in direct and unfair competition with the regular Pittsburgh motion picture theatres. Admission is to be charged and the general movie-going public is to be solicited by newspaper ads and an extensive publicity campaign. The proposed program is obviously detrimental to your regular theatre accounts and contrary to the best interests of your company.

"We urgently request that you do not permit any of your 35mm releases to be booked into the Pittsburgh Playhouse and that you advise the distributors of your 16mm releases not to serve the Pittsburgh Playhouse because it is in direct and unfair competition with your 35mm theatre accounts.

"Your cooperation on this serious problem will be sincerely appreciated."

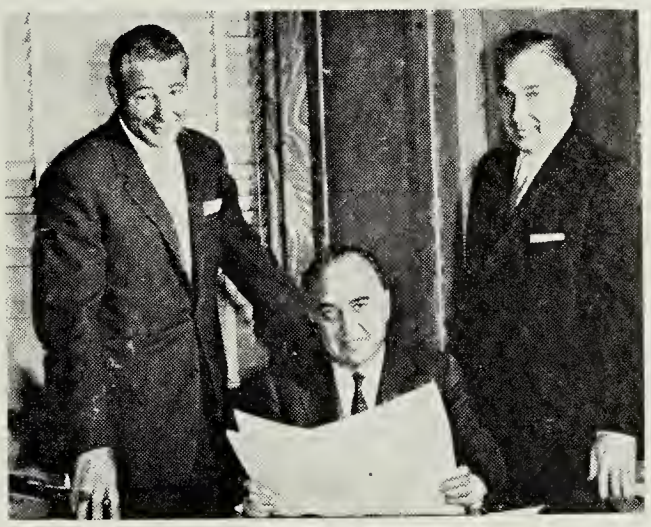
New D.C. Wage Bill

WASHINGTON, D.C.—A. Julian Brylawski labeled as a threat to all District of Columbia theatre owners a bill introduced by Senator Wayne Morse, D., Oregon, to extend minimum wage coverage to all employees in the District.

The minimum wage under the Morse Bill would be $1.25 per hour with time and a half for hours over 40.

Brylawski told members of the MPTO of Metropolitan D.C. that he will present the matter to the national TOA at its fall convention.

UA To Release 19 Major Features Costing $51 Million To Year's End



Arthur B. Krim, United Artists president, seated; Arnold M. Picker, executive vice-president, left; and James R. Velde, vice-president in charge of domestic sales, proudly examine company's May to December roster—19 major films costing $51 million.

NEW YORK—Arnold M. Picker, United Artists executive vice-president, declared that "UA will have in release the strongest lineup of product ever offered the nation's exhibitors in the relatively short period between May and Christmas." He described the company's program of 19 major features as "a motion picture theatre owner's dream, representing a total production cost of $51,000,000, starring 61 of the most glittering marquee names on the international scene, and created by the world's leading filmmakers."

Picker's enthusiasm for the May through December releases is shared and underscored by James R. Velde, United Artists vice-president in charge of domestic sales, in a letter to the country's exhibitors. He writes, "I have never come to our exhibitors with a program of motion pictures as substantial and impressive as the program listed herein . . . I think you will agree as you look at our list that there is absolutely no precedent in the long and expansive history of our business for such a series of films in such quantity, all of which are top-level product geared to every type of audience covering the entire range of the entertainment horizon."

Picker disclosed that the films will be backed by large-budget, specially-tailored promotional campaigns using the latest as well as time-proven ideas to attract the public to theatres.

Picker first listed two that are now going into wider release, "West Side Story" and "Judgment at Nuremberg."

The other films set for national release before the year's end follow in alphabetical order:

"Birdman of Alcatraz," starring Burt Lancaster, Karl Malden, Thelma Ritter, and Neville Brand. A Harold Hecht Productions presentation produced by Stuart Millar and Guy Trosper and directed by John Frankenheimer.

"The Children's Hour," starring Audrey Hepburn, Shirley MacLaine, and James Garner, produced and directed by William Wyler. A Mirisch Company Presentation.

"Follow That Dream," in DeLuxe Color and Panavision; starring Elvis Presley, Arthur O'Connell. A Mirisch Company Presentation produced by David Weisbart and directed by Gordon Douglas.

"Geronimo," in Panavision and Technicolor, starring Chuck Connors and Kamala Devi. Arthur Laven produced and directed the Laven-Gardner-Levy Production.

"Hero's Island," in Color and Panavision, starring James Mason, Neville Brand, Kate Manx, and Rip Torn. Leslie Stevens produced and directed for Daystar Productions.

"Jack the Giant Killer," in Technicolor, starring Kerwin Matthews, Judi Meredith, and Torin Thatcher in an Edward Small Production produced by Small and directed by Nathan Juran.

"Jessica," in Panavision and Technicolor and starring Maurice Chevalier, Angie Dickinson, and Noel-Noel. Jean Negulesco produced and directed the DEAR and Ariane Films presentation.

"Kid Galahad," in Color by DeLuxe, starring Elvis Presley in the Mirisch Company presentation produced by David Weisbart and directed by Phil Carlson.

"The Magic Sword," in Eastman Color star-

(Continued on page 16)

Screen Gems Income Up

NEW YORK—A. Schneider, president of Screen Gems, Inc., major television production and distribution firm, reported net income for the first nine months of the 1962 fiscal year (July 1, 1961 through March 31, 1962) of $2,428,236 after estimated taxes, as compared to $1,817,752 for the like period of fiscal 1961. This is equivalent to 96 cents per share based upon 2,538,400 shares outstanding, as against 72 cents per share earnings for the first nine months of the 1961 fiscal year.

According to Jerome Hyams, executive vice-president and general manager of Screen Gems, these figures represent the best nine-month earnings figures in the diversified company's history. Hyams further noted that third quarter earnings were $1,055,509, equivalent to 42 cents per share, for the highest single quarter in Screen Gems' history.

Exhib Seeks Court Order To Force Answers From Integration Pickets

DURHAM, N.C.—Attorneys for Abercrombie Enterprises, Inc., operators of the Carolina, say they will ask the court to issue an order directing 34 defendants in its $30,000 suit over illegal picketing and demonstrations seeking to force it to racially integrate its audiences, to answer questions which will permit it to draft a formal complaint.

Superior Court Judge Hamilton Hobgood sometime ago ordered the defendants to present themselves for questioning in pretrial hearings, but all of the defendants, in protracted hearings just completed, refused to answer questions on the grounds of possible self-incrimination. The plaintiffs now say they will ask the court to direct that the questions be answered.

Court-appointed referee Samuel Gantt, who conducted the hearings, allowed the defendants to plead the Fifth Amendment to a long list of questions but said he would note their refusal to answer in his report to the court.

The hearings were ordered by the court on the grounds that Abercrombie Enterprises needed certain information for filing its complaint in its suit seeking punitive damages and compensation for loss of business during mass demonstrations March 14 and 15.

One of the questions the defendants refused to answer was whether the demonstrations were planned with the deliberate intention of interfering with the Carolina's business.

Since Judge Hamilton Hobgood's order restraining the defendants, all members of the NAACP, from illegal picketing and demonstrations, and limiting the number of pickets at the Carolina, there has been no picketing at all there. The order remains in effect until the defendants appear at a "show cause" hearing at a date not set to show cause why it should not be made permanent.

The NAACP has been trying to force integration of the Carolina on the grounds that it operates in a building owned by the city and supported by public funds. Abercrombie, which has a long-term lease on the building, has refused to integrate. The City Council has not pushed the matter other than to advise the theatre firm that it "would not oppose" integration.

"A PICTURE TO WIN POPU
'LONELY ARE THE BRAVE' RATES HIG

"An unusual, moving and dramatic picture. It is a warm and compelling story told with feeling and a most effective use of the film techniques. Kirk Douglas brings all his expected rugged vigor to the role. Word-of-mouth buildup would seem to be a certainty."

MOTION PICTURE HERALD

"A unique outdoor drama. The story of the struggle against the forces of the modern West. Thrillingly photographed. A tour de force for Douglas. The picture generates tremendous suspense."

BOXOFFICE

"Lonely Are The Brave is an unusual picture, suspenseful and exciting, one that will be boosted by favorable word-of-mouth. It is blessed with performances that are fulfilling. A moving story with abundant humor."

MOTION PICTURE DAILY

"Lonely Are The Brave is an accomplished compendium of thrills and suspense. An unusual film. Douglas delivers as ever a convincingly vigorous performance."

HOLLYWOOD REPORTER

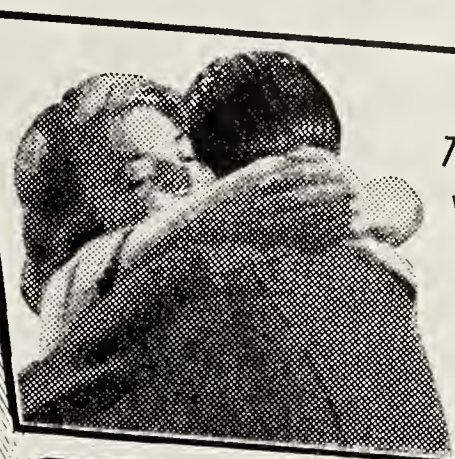
"An extraordinary motion picture. There is exciting action, there's wonderful humor. Sure to spur word-of-mouth. It has broad appeal beyond the action and adventure set, and could be a big box office surprise. This one will be a solid grosser, with the possibility of really big things."

INDEPENDENT FILM JOURNAL

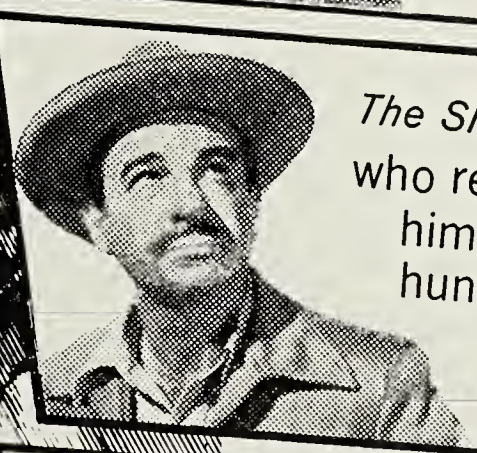
R AND CRITICAL ACCLAIM.
S ENTERTAINMENT OF WIDE APPEAL."

FILM DAILY

WHO WAS STRONG ENOUGH TO TAME THIS REBEL?



The WOMAN... who used the love that once bound them!



The SHERIFF... who respected him, though hunted him down!

The FIGHTER... who mastered him, but couldn't beat him!

KIRK DOUGLAS

"Lonely are the Brave"

IN PANAVISION®

co-starring

GENA ROWLANDS · WALTER MATTHAU

MICHAEL KANE with **CARROLL O'CONNOR · WILLIAM SCHALLERT**

Screenplay by DALTON TRUMBO · Directed by DAVID MILLER · Produced by EDWARD LEWIS

Based on the novel by EDWARD ABBEY · A Joel Production · A Universal-International Release

Columbia Field Exploitation Reps Ready To Launch Big Summer Lineup

NEW YORK—Columbia ended its weekend meeting of field exploitation reps on the note that "the next 10 weeks comprise the most challenging release schedule in the history of the company."

Jonas Rosenfield, Jr., Columbia vice-president in charge of advertising and publicity, said that the tremendous concentration of money and films during June, July, and August was a clear indication of the company's vote of confidence in its own future as well as that of the motion picture industry.

The coming release schedule will be touched off with the premiere of Otto Preminger's version of the Pulitzer winner "Advise and Consent," called one of the most important motion pictures in the industry's history by Rosenfield.

Rosenfield said that, although the industry was entering a "cost-conscious" period, Columbia was nevertheless prepared to fully back its product with major merchandising and promotional investments of time, effort, and money. He said that the lion's share of the company's promotional budget was spent in those market areas represented at the conclave.

The meeting, which was the largest of its kind for Columbia, was told by Rosenfield "to take back from the discussions to your individual areas, the energy and creativity demonstrated during the weekend sessions."

Columbia's summer product line-up was discussed during the last day of the home office meetings. "The Notorious Landlady," Fred Kohlmar-Richard Quine comedy-drama, is to lead the summer parade of releases.

Columbia's national director of advertising, publicity, and exploitation Robert S. Ferguson, told the reps that emphasis would be placed on the Kim Novak-Jack Lemmon-Fred Astaire line-up featuring unusual advertising material and trailers. He said that the broad promotional program features a dual prize, patron-showman sweepstakes with nationally advertised products as prizes. The contest will be called "Lucky Lease Sweepstakes" and will award top-name products to patrons with lucky number tickets as well as awards for exhibs who give the film the best, most complete, and imaginative promotion contests throughout the nation.

Ferguson told the assemblage they represented the "best field force in the business, a thriving, active, and energetic group of creative men." He told them they must continue to explore new ways and means to meet the challenge of "jet-age merchandising."

Secretary of Commerce Luther H. Hodges, right, presents the "E" Award for Export Flag to the Motion Picture Association of America for outstanding work in support of the President's export expansion program to Eric Johnston, left, is president of the MPAA.

Otto Preminger, present at the opening session of the conclave, emphasized his faith in the field program, declaring that "in these days when movie-going is less a habit and more selective, I place great value on advertising and publicity to lure the patron into the theatre."

Preminger outlined his program of starting charity benefit previews in every state of the union prior to the regular premieres of "Advise and Consent." He also spoke of plans to arrange a series of three-way telephone hook-ups between himself, local press reps, and U.S. Senators in each premiere city. Preminger said he would attend four of the openings himself.

Ferguson said the overall promotion for the film would include special run-of-the-paper ads, co-op advertising techniques, theatre and tv trailers, unique radio spots, a Sunday supplement program, and an unusual press book for exhibs in the form of an attache case.

Also discussed was promotion for John Bradbourne's "HMS Defiant," William Castle's "Zotz!" and Robert Cohn's "The Interns."

Field men attending the meetings included John Markle, New England; Milton Young, Philadelphia; Sid Zins, Washington, D.C.; Jesse Levine, southeast; Robert Cooper, Pittsburgh; Harry Rice, Cleveland; Ray Nemo, Cincinnati-Indianapolis; Arnold Hirsch, Detroit; John Thompson, Chicago-Milwaukee; Irving Shiffrin, St. Louis-Kansas City; Bill Lewis, southwest; Barry Lorie, Denver; Jack Berwick, southern California; and Sam Siegel, northwest.

"Grimm" Cinerama Pic In 60 Spots By 1963

NEW YORK—Sixty theatres in the United States and Canada will be playing Metro-Goldwyn-Mayer-Cinerama's "The Wonderful World of the Brothers Grimm" by the end of the year, it was announced by Nicholas Reisini, president of Cinerama, Inc.

Over $15,000,000 has been spent on entirely new Cinerama theatres which are now completed or will be by the summer release date of "The Wonderful World of the Brothers Grimm," according to Bernard E. Kranz, vice-president in charge of distribution and exhibition for Cinerama.

New theatres are located in Boston, Denver, Minneapolis, New Orleans, St. Louis, Seattle, Houston, and San Diego.

In the 52 other cities to feature "The Wonderful World of the Brothers Grimm" this year, extensive redesigning of already existing theatres is underway in preparation for the mid-summer openings of the first story film to be released in the Cinerama process.

By the end of August, 47 theatres will be playing the George Pal production. In addition to the new show places, theatres are located in New York, Indianapolis, Cincinnati, Milwaukee, Chicago, Montreal, Detroit, Vancouver, Cleveland Atlanta, Buffalo, Philadelphia, Dallas, Pittsburgh, Louisville, Portland, Salt Lake, Los Angeles, Toronto, Oklahoma City, Omaha, Phoenix, Rochester, Kansas City, San Antonio, Toledo, Washington, D.C., Wichita, Honolulu, Columbus, San Francisco, El Paso, Memphis, Nashville, Syracuse, Tampa, Erie, Norfolk, and Akron.

Between the end of August and the first of the year, 13 additional cities will house additional Cinerama theatres including Chattanooga, Birmingham, Knoxville, Albany, Charlotte, Albuquerque, Grand Rapids, Shreveport, Syosset, Spokane, Richmond, Baltimore, and Youngstown.

Two additional Cinerama houses are also on the drawing boards in San Francisco and Chicago.

MAX YOUNGSTEIN ANSWERS HIS MAIL (*Continued from page 3*)

in business.

I like the trade papers. They have always been good to me, and that goes for the Exhibitor as well. But you really kid yourself if you think anyone cares about having their goings and comings being reported in the trade press. As a matter of fact in many cases, the announcements do not go out in the form of any release. Your reporters think that it is news and they keep hounding you for this information as if it was of any importance to anyone, except possibly to the air lines.

Jay, I will be very happy to buy you that lunch you refer to. After all, it's been almost twenty years since you bought me a lunch (EDITOR'S NOTE: It never happened) and only a year since I bought you one. But on the other hand, I am willing to admit that I am a selfish man and you are not, and maybe that explains your high principled hysterical frenzy, which supplies little in the way of information but which, I am certain, will please your paying audience of exhibitors.

Just as a parting word, Jay, you of all people ought to know that on dozens of occasions in the last twenty years, I have been critical at *Exhibitors* Conventions, and I have been critical of producers and distributors at their conventions. I have not talked just to please my audience even though, from time to time, that might coincide with my other objectives.

Let me state again that you ought to realize that our business is in critical condition, and by that I mean all phases of our business, exhibition, trade papers as well as production and distribution.

You have been a sharp critic of industry practice in many areas, but somehow or other when your little baby exhibition gets criticized along with the other branches of the business, you react as if somebody had kicked Whistler's Mother in the belly. Believe me, Jay, there is nothing sacrosanct about exhibition. It has just as many faults as any other branch of the business. I know one thing for certain, that every branch of the business can stand a lot of criticism right now and re-evaluation. We are sick, but I think we could be cured. I don't know the cure, but I know one thing, that sickness will not be cured by sitting around with our hands firmly implanted on our buttocks and our minds suffering from mental constipation.

Stay well, and don't get into any trouble with the Post Office Department.

Sincerely,
Max E. Youngstein

P.S. Does the rule about equal time cover just radio and T. V. or does it also apply to trade papers—with or without guts?

RKO Circuit Observes Diamond Anniversary

NEW YORK—RKO Theatres' special merchandising meeting, which brought together for the first time all RKO managers and division managers from coast-to-coast, came to a conclusion at the Park Sheraton Hotel. Plans were formulated to merchandise attractions coming to RKO this summer, and to put into work the elaborate campaign for the 75th anniversary celebration which starts in June.

For the most part, the two day meeting was turned into an open forum at which managers put forth their ideas for merchandising the coming pictures and for the promotion of the Diamond Anniversary.

Harry Mandel, president of RKO Theatres, presided and among other things in his talk to the group, he said: "Merchandising covers all phases of theatre operation from the cashier selling a ticket to the picture on the screen. It is of the utmost importance that we use every idea—every bit of ingenuity—every hard sell—to try to get more people into the theatre. We will direct our efforts to give each and every attraction the full benefit of complete merchandising."

Matty Polon, RKO vice-president coordinated the meeting. He discussed coming screen product and expressed his sincere appreciation for the managers' efforts that had made last year's president's drive a success.

Others who spoke at the meeting included Fred Herkowitz, national director of advertising and publicity, who stressed the importance of reaching people away from the theatre, and Tom Crehan, assistant to the president. Also heard were Thomas O'Connor and A. S. Calvin on real estate; William Whitman on labor relations; Fred Squires and Edward Avery on accounting procedures; Charles Horstman on maintenance; and Lee Koken on concessions. The following division managers also spoke: Millroy Anderson, west coast; Harry Weiss, midwest; Joe Alexander, Ohio territory, Jay Golden, New England; Edward Sniderman, New Jersey; Charles Oelreich, Westchester and Bronx; Michael Edelstein, Manhattan; and Sigurd Wexo, Brooklyn and Queens.

Congratulatory messages on RKO's 75th anniversary celebration came from a host of industry leaders.

MGM Ups Vose

LOS ANGELES—William Vose has been appointed office manager—salesman for Metro-Goldwyn-Mayer's Los Angeles exchange. He has been employed by MGM for 21 years. Vose replaces Edward Urschel.

John Antonio, right, owner, Twain, Mansfield, Pa., recently signed a service contract with Nathan Milgram Services, Philadelphia. Milgram, left, announced that this marks the 50th theatre being handled.

The NEW YORK Scene

By Mel Konecoff

WE HAVE HEARD that some distributors are seriously considering modernizing their playoff of films in the New York area. This means that the so-called sacred 30 mile perimeter extending outwards from the Times Square area of Manhattan will no longer be sacred.

In the past, the custom has been to debut a film on Broadway with all the hoopla that such a premiere is called for with the thought that when said film is ready for playoff down the line on the circuits and in the independent houses, the aura of publicity and exploitation would linger and financially affect the film as it makes its way down the line.

In recent years, this custom has been bent a bit for "protection" purposes, with many a distributor discovering that if a film did not go really big in the Broadway emporium, then there might be an audience awaiting the entry in a number of the East Side showcases which had smaller seating capacities. Large crowds awaiting the films, were made up of area inhabitants or those who didn't mind traveling a bit but were reluctant to go to the Times Square area. This resulted in two bookings day-and-date, one on Broadway and one at an East Side theatre.

Of course, the distributor has had a third alternative, and that is to play his films in areas outside the city and then come into the city proper being promised either a top theatre to start the ball rolling or a favorable holiday period, etc.

Now the "'run" bubble is about to burst, and the grapevine reveals that United Artists will pick up the ball when it releases "The Road to Hong Kong" at the start of the summer, at which time not only will they open the film on Broadway but they will also spot it strategically in suburban areas that have not played day-and-date previously.

The thinking, obviously, is to take advantage of the promotion and publicity that is in the work on the film as well as to take cognizance of how important and large the suburban population has grown. UA officials, in addition, we understand, are also considering putting "Road to Hong Kong" in possibly one or more selected flagship houses in each of the five city boroughs at the time that they open on the Great White Way.

As our deadline approached, we were waiting to hear from a number of people on the question, among them UA general sales manager Jim Velde.

THE METROPOLITAN SCENE: The first printing of 100,000 copies of "Last Year At Marienbad," the text of the Alain Resnais award-winning film, is now being displayed by book dealers and department stores through the country. It's an Evergreen Original edition published by Grove Press, featuring the scenario and dialogue. . . . A special showing was held at the Museum of Modern Art of Fox's "The Cabinet of Caligari," hosted by curator Richard Griffith for members of the press, tv, and radio. . . . Disc Jockey Stan E. Burns was supposed to broadcast "horizontally" from a couch in the lobby of Loew's State as a salute to the Metro comedy, "The Horizontal Lieutenant," on opening day there. We don't know why the MGM press department should get so excited. We thought all disc jockeys always broadcast from that position. Incidentally, one of the stars, comic Jack Carter, was also to be on hand for the opening. . . . Sorry to hear that James M. (Jerry) Jerauld, veteran reporter and publicist, passed away after a lengthy illness. We used to get a bang out of Jerry and his dry sense of humour. We'll miss him. . . . Officers and members of the Overseas Press Club attended a special advance showing of Academy Award-winning feature-length documentary, "The Sky Above and the Mud Below," a Joseph E. Levine presentation. It premieres in early summer. . . . Aside to Ernie Grossman: Thank you. . . . Captain Harry Fellerman once again making his 40 foot charter fishing boat "Emme" available for hook, line and sinker addicts. He can be reached at 11 Ernest Place, Babylon, Long Island. . . . UA is looking for rickshaws—any make or model and the mileage doesn't matter, just so long as it's sound enough to stand a workout in connection with the opening of "The Road to Hong Kong ." . . . V-I coast exec Dave Lipton was in for some home office confabs.

Peyser To State Dept.

WASHINGTON—President John F. Kennedy announced his intention to appoint Seymour M. Peyser, 47-year old New York attorney who has been vice-president and general counsel of United Artists Corporation for the past 11 years, as assistant administrator for development, finance, and private enterprise of the Agency for International Development. The appointment is subject to Senate confirmation.

In his new position, which carries the rank of Assistant Secretary of State, Peyser will be directly responsible for advising AID Administrator Fowler Hamilton on policies, standards and practices for capital assistance programs in newly-developing countries through loans, guaranties, and grants. He will help to coordinate AID loan programs with those of other institutions and agencies.

Peyser's office also will encourage private capital to undertake investments in countries being assisted by AID through the utilization of guaranties, intermediate credit institutions, and other techniques.

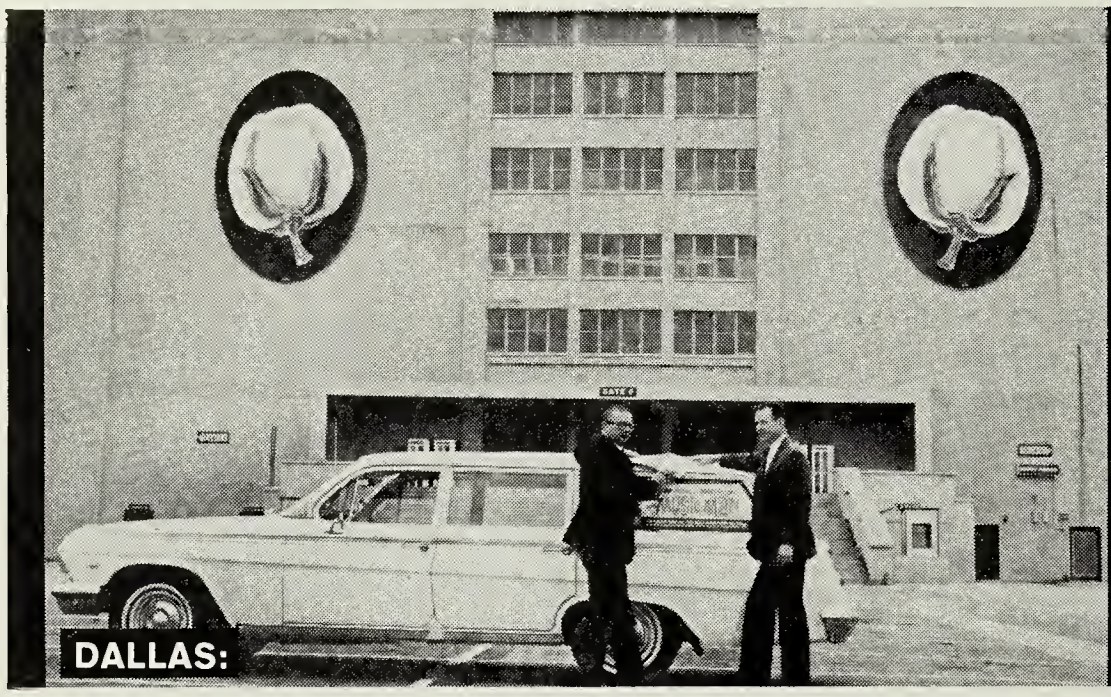
U.S. Festival Urged

WASHINGTON, D.C.—Before leaving for the Cannes Film Festival and conferences with the heads of the Berlin and Venice Festivals about any problems which might exist with respect to U.S. participation in those affairs, George Stevens, Jr., U.S. Information Agency film chief, stated that he and Fred Zinnemann had met with Presidential Assistant Arthur Schlesinger, Jr., and newly appointed White House Cultural Adviser August Hecksher and had sounded out the government feeling toward the possibility of holding a Washington, D.C., film festival. This was said to be favorable.

Stevens revealed that James Stewart had officially accepted nomination as official State Department delegate to the Berlin Festival and will attend June 22 through July 3.

Stevens stated that the MPAA and other quarters along with Directors Guild were interested in the idea of an international festival in Washington and had complimented USIA on this effort and pledged their cooperation.

WARNER BRO
ARE EVERYWH



Joe Hyams (left), Warner's national publicity director and Kevin Genther, Southwest field man, map out campaign big as all Texas. Team clocked over 3000 miles on speedometer.

Ernie Grossman (left), national exploitation director and Chi own Frank Casey. Team reports that station wagon technique abled them to plant many newspapers never before personal tacted by a movie company.

Bill Latham (left) Asst. Studio Publicity Director and New England field man Floyd Fitzsimmons had field day in densely populated northeast, set record for number of newspapers contacted in one day.

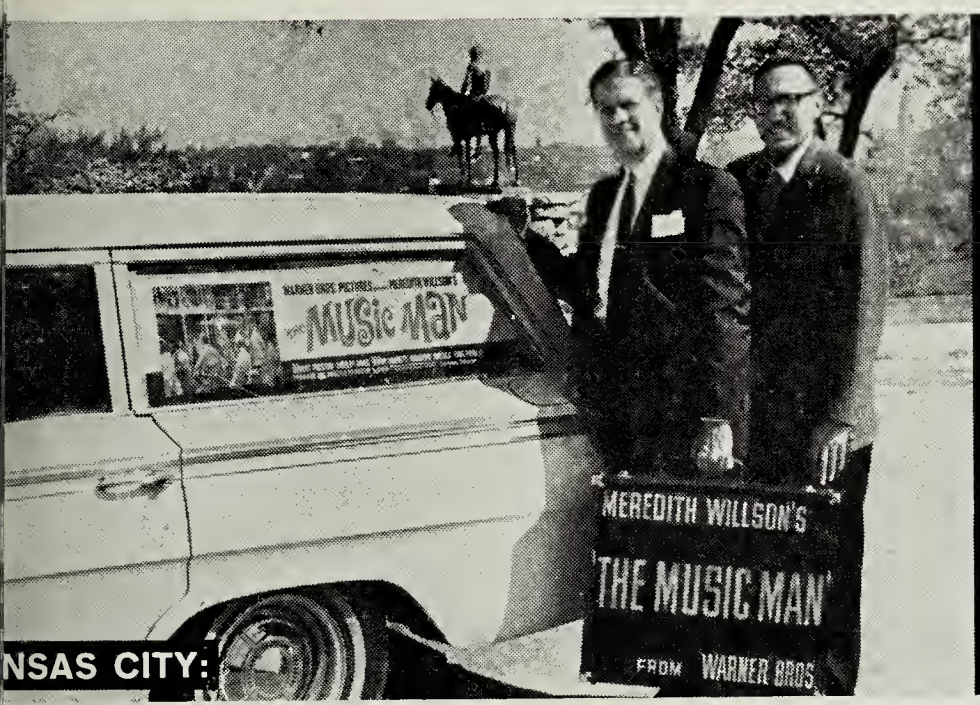
Al Dubin (left), Canadian publicity director and J. D. Woodard, east field man, have just landed a big one. No wonder they whistling Dixie and 76 Trombones.

Warner Bros. Presents Meredith Willson's **"THE MUSIC MAN"** Starring Robert Preston • Shirley Jones • Co-starring Buddy Hackett • Hermione G

S. "MUSIC MEN"

RE!

Unprecedented caravan of eight brand new 'Music Man' station wagons* visits every market, big and small, to launch greatest movie press campaign ever.

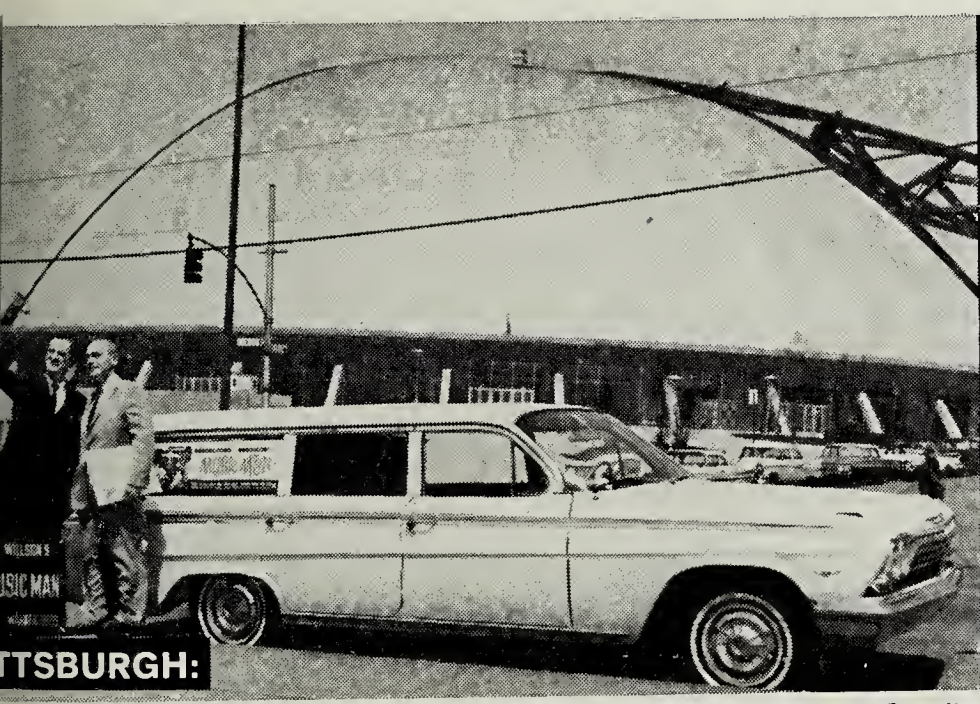


NSAS CITY:

Walker (left), North-Central States field man and Leo Wilder of lome Office. Although provided with a crate of material, pair "sold in three days, had to wire for more.

SEATTLE WORLD'S FAIR:

Publicist Jack Wodell (center) points out quality of color layouts available to newspapers to John Vorhees, Amusement Editor of the Seattle Post-Intelligencer (right), as W. W. Brumberg, Western exploitation coordinator looks on.



TTSBURGH:

g Blumberg (left), Philadelphia field man and Bob Quinn, Studio oitation manager, take short breather after whirlwind tour. They ed over 100 newsmen.

DETROIT:

Felix Greenfield (left), from Home Office and Wilson Elliot, East-Central field man, have reason to smile. Their first stop resulted in a front page 5-column cut.

*Warner Bros. is happy to sell the U.S.A. in a Chevrolet!

Ford · Produced and Directed by Morton DaCosta · Music Supervised by Ray Heindorf · Screenplay by Marion Hargrove · Technirama® Technicolor®

LONDON Observations

by Jock MacGregor

AS BRITAIN becomes more and more a buyer's market, American producers must prepare for an ever increasing battle to get worthwhile returns here. Imperative for a top gross is either an ABC or Rank circuit release. The National or third release offers a poor substitute, periodically all but disintegrates with reissue programs, and blossoms again with new pictures which have not made the two major circuits. Its future is uncertain, to say the least.

British producers are particularly loath to play this third release as not only is there little likelihood of getting the negative cost back here, but the Eady Levy is correspondingly low. Now there is a move for the quota on those cinemas playing the ABC and Rank releases to be increased, not that any really worthwhile pictures have not been booked to these two circuits, which have voluntarily exceeded their liabilities considerably for a number of years.

This has meant that those theatres playing the third release have had great difficulty in maintaining their quotas. Indeed, there is a case for some such houses to have their obligations reduced. Current British pictures on third release are the revival of "Swiss Family Robinson," "'Hands of Orlac," "'Devil's Daffodil," and "Village of Daughters." The Federation of British Film Makers is now showing considerable sympathy towards the small exhibitor, which, as Lord Archibald pointed out at the monthly press conference, was something that did not exist five years ago. Members have grown to appreciate that closures of small cinemas mean a cumulative loss to the industry and even feel that maybe more should be excused paying the Eady Levy provided the profitable operations increase their contributions.

AT THE LAST MINUTE, 20th-Fox is coming to the rescue of the organizers of the Cinema Exhibitors Association 50th anniversary convention at Bournemouth, and will challenge the ice cream suppliers as providers of entertainment. They will stage the world premiere of Mark Robson's "The Inspector." . . . Granada Theatres are diversifying their interests. Following a big buy into Fairlanes Bowling, Ltd., they have taken a 37½ per cent interest in property millionaire Jack Cotton's Barranquilla Investments. This is believed to mean the developing of a number of Granada halls. . . . Now swinging into active production is Elstree Film Distributors headed by Kenneth Harper and backed by Associated British. Following their initial smash hit with "The Young Ones," they are starting "Sparrers Can't Sing," a meaty drama which will be shot entirely on location in London's seamy East End, and Clifford Richards' "Summer Holiday," which will entail an attractive location trip to Greece. Incidentally, I am happy to see promoted to unit publicist Reg Williams, who was a junior in RKO, left the industry to work for an oil company in the Persian Gulf, and is happy to be back with us. . . . And talking of foreign places, this is the season when colorful stamps adorn the morning mail, reminding one of the units which are enjoying holidays with pay! From Madrid comes news from Phil Gersdorf that Sam Bronston is getting under way with "55 Days at Peking," which Nicholas Ray is directing. Bob Webb writes from Villefranche to tell me that the Commander of the American Sixth Fleet has put his flagship, Springfield, at Danny Angel's disposal for "We Joined the Navy," and permitted the name to be changed to "Stainsville." He added that it is still too cold for bikinis. In Austria, Seven Arts are completing "The Main Attraction" with Nancy Kwan and Pat Boone. By BOAC Charter to Africa has flown Sir Michael Balcon's "Sammy Going South" unit. And I bet the best location trip I get will be the one to East London! Ah well. . . . Joining forces in Mark III Scope productions with plans to make two to three features yearly are American producers George P. Breakston and Guy V. Thayer, and Egyptian actor Omar Sharif, who is currently playing second lead in Sam Spiegel's "Lawrence of Arabia." . . . Having a wander around with producer Sam Marx we bumped into MGM's Douglas King and Ron Lee. "You're the bloke we want to see," they said. "Can't you do anything about the title 'Damon and Pythias'? We'll never be able to sell that title!" Two drinks later it was agreed that "Tyrant of Syracuse" would be far more sellable. All part of the service paper of the motion picture industry!

Weingarten Heads SPG

HOLLYWOOD—Lawrence A. Weingarten was elected president of the Screen Producers Guild at the annual Guild membership meeting at the Beverly Hilton Hotel. He succeeds Walter Mirisch, who served a three-year term.

Others named to office were John Houseman, first vice-president; Fred Kohlmar, second vice-president (reelected); William Self, third vice-president; Irving Briskin, secretary; Arthur Gardner, first assistant treasurer; Richard Wilson, second assistant treasurer; and Jerry Bresler, treasurer (reelected).

Seven directors for the executive board were elected. They are incumbents Robert Arthur, Pandro Berman, Aubrey Schenck, and Jerry Wald; and newly named William Castle, Howard Koch, and Richard Wilson.

Phila. Preview Group Meets

PHILADELPHIA—The Philadelphia Motion Picture Preview Group presented its annual "Benji" awards at a luncheon and fashion show with a Tahitian motif inspired by MGM's "Mutiny On The Bounty."

Philadelphia Registration Commissioner Harold Salkind, a member of Variety and prominent in civic affairs, was presented with the organization's award for contributions to the community.

The award, originally named after the late Alexander R. Boyd, Philadelphia exhibitor, was presented to Salkind by former Pennsylvania Governor George M. Leader. Another "Benji" was presented to a member of the group for her long service.

Mrs. Arthur Goldsmith, group president, presided over the meeting

Giroux Joins Board; AA Okays Dividend

NEW YORK—At a meeting of the board of directors, Claude A. Giroux was elected as a member of the board of Allied Artists Pictures Corporation, S. Broidy, president, announced.

Giroux has been associated with the legitimate theatre both as a producer and operator for some years. His theatrical interests heretofore have been concentrated geographically in New York and Montreal. His association with Allied Artists is an enlargement of his scope of interests in the entertainment industry.

Giroux is president of Prudential Investment Corporation, a privately held Canadian Investment Company, and is president and chairman of the board of D. Kaltman & Co., Inc., major eastern drug distributors.

Giroux fills the vacancy occasioned by the resignation of Norton V. Ritchey. Ritchey remains as president of Allied Artists International Corporation.

Broidy also announced that the board authorized payment of the June 15 quarterly dividend of 13¾ cents per share on the company's 5½ per cent preferred stock. Payment will be made to stockholders of record June 1.

Times Names Mrs. Gerard

NEW YORK—Jean Goldwurm, president of Times Film Corporation, has named Mrs. Lillian Gerard to direct advertising and publicity for Times Film Corporation.

In the year ahead, Times Film Corporation will release "Les Parisiennes," a quartet of French love stories; Michelangelo Antonioni's "The Eclipse"; and "Eva," filmed abroad in English with French star Jeanne Moreau and British star Stanley Baker.

Mrs. Gerard began her association with Times Film Corporation a year ago as a consultant on advertising and public relations.

UA (*Continued from page 9*)

ing Basil Rathbone, Estelle Winwood, Gary Lockwood, and Anne Helm. A Bert I. Gordon Production produced and directed by Gordon.

"The Manchurian Candidate," starring Frank Sinatra, Laurence Harvey, and Janet Leigh in the M.C. Productions film produced by George Axelrod and John Frankenheimer and directed by Frankenheimer. Howard W. Koch was executive producer.

"The Miracle Worker," starring Anne Bancroft, Patty Duke, Victor Jory. Produced by Fred Coe and directed by Arthur Penn, a Playfilms' Production.

"Pressure Point," starring Sidney Poitier and Bobby Darin, a Stanley Kramer Production produced by Kramer and directed by Hubert Cornfield.

"The Road to Hong Kong," starring Bing Crosby, Bob Hope, Joan Collins, and Dorothy Lamour in a Melnor Films, Ltd. presentation produced by Melvin Frank and directed by Norman Panama.

"Taras Bulba," in Color and Panavision, starring Yul Brynner and Tony Curtis. Harold Hecht produced and J. Lee Thompson directed.

"Two for the Seesaw," starring Shirley MacLaine and Robert Mitchum. Presented by the Mirisch Company in association with Seven Arts Productions. Robert Wise is directing and Walter Mirisch is the producer.

An all-color wide-screen reissue package of "Trapeze" and "The Vikings" rounds out the program.

ALBANY

Chief Barker E. David Rosen, WAST-TV, presided at a special meeting of the Variety Club to further activity in the 21st annual Variety-Camp Thatcher Drive. Daniel B. Burke, general manager, WTEN-TV, is chairman of the campaign to raise money for free two-week vacations to 400 underprivileged boys at the camp in the Helderbergs. . . . Michael Artist, promotion director for WAST, has been appointed press guy for Variety Club, succeeding Marty Rose, brother of Herb Schwartz, Columbia branch manager, who resigned as manager of Schine-owned WPTR, to take a position with a radio-television chain in Florida. . . . Fabian theatres were closed for a matinee due to the death of Mrs. Jacob Fabian, mother of president S. H. Fabian and grandmother of vice-president Edward L. Fabian. . . . Elias Schlenger, who recently retired as Fabian division manager, now conducts a mail order business in Newark, N.J. . . . Whitehall Drive-In advertised a "Grand opening night. Free shows for everyone." . . . . Leonard L. Rosenthal, counsel-advisor on film buying for Upstate Theatres, Inc., and regional vice president, Allied Theatres of New York State, flew to Buffalo to participate in a "buying clinic" which Allied held there. He is co-chairman with Dewey Michaels, of Buffalo, of the group's first annual convention to be held jointly with New Jersey Allied at the Concord Hotel, Kiameshe Lake, N.Y. on August 6-7-8-9. . . . Joseph Miller, Albany, has been appointed as New York State Allied's representative for exhibition and coordinator with the MPAA for the Will Rogers Hospital drive for funds for the Albany exchange area. He is owner of the Menands Drive-In and was for years a franchise branch owner and later a district manager for Columbia before entering exhibition.

ATLANTA

Anne Dillon, of Florida State Theaters, was reelected president of the Jacksonville, Fla., WOMPI for a second term in office. . . . Mrs. Pearl Beasley is retiring from Universal. She had been with the company 40 years. . . . Mrs. Lela Wallace, Universal, has been on the sick list. . . . Lewis C. Eller, brother of Dot Eller, MGM booker, died at his Cooperhill, Tenn., home. . . . O. C. Hawkins has leased the Little, Shawmutt, Ala. . . . The Fox, Smithfield, Tenn.; Park, Sevierville, Tenn.; and Ritz, Deatsville, Ala., have closed. . . . Ruth and John Carter are remodeling the Buckhead, Atlanta. . . . Veteran exhibitor P. L. Taylor, Dixie, Columbus, Ga., returned after a visit to Compton, Cal. . . . Mrs. Harry Gavitt is the new owner of the Colonial, Lawerenceville, Ga. Tom Jones, Jones Booking Service, is servicing. . . . Mrs. E. J. Brackin, for many years theatre owner in Alabama, has leased the Ozark Drive-In, Ozark, Ala., to Miss Nell Jewel Howze. . . . Joan Wilkerson, Warner Brothers' staff, is moving to Odessa, Texas, with her husband. . . . Bernice Hinton, Kay Exchange, was reelected head of the local WOMPI; and Lois Cone, Martin Theatres, was renamed treasurer.

BOSTON

First attraction for Ben Sack's New Capri when it opens on or about July 6, will be "Lolita" (MGM). Reconstruction of the existing Strand on Huntington ave. has started under the supervision of Louis Chiaramonte, Boston designer, appointed by Ben Sack, president, Sack Theatres. The theatre, which already has superior sight lines, giving a good view from all seats, will have as a motif in its recreation of "The Isle of Capri," with zephyr-breeze canopy entrance, inner lobby with a Mediterranean resort atmosphere, the latest air conditioning, imported carpeting, an "Isle of Capri" stairway to the mezzanine, and a "diamond horseshoe" section of the mezzanine with special seats. . . . Second National Pictures, of which Harry Segal is president, has moved from film row to the Metropolitan Theatre Bldg. The current combination of MGM reissues that Second National is releasing in the territory is "Last of the Vikings" and "The Devil Made a Woman." . . . "El Cid," one of the most successful road show pictures to play the Astor, is now in its final weeks, and the new show for the house will be "The Music Man." . . . Paramount Film Distributing Corp. has moved from Berkely st. to the Metropolitan Bldg. . . . Cy Harvey and Bryant Halliday presented the New England premiere of "The Green Carnation" at their Harvard Square Theatre, Cambridge, on May 7. . . . George Kraska, veteran exploitation figure here, is handling Joseph E. Levine's press campaigns in Boston. . . . Louis Richmond has "A Taste of Honey" (Continental) as his next attraction at the Kenmore opening May 16. . . . "Boys Night Out," Joseph E. Levine's new picture, will open Ben Sack's refurbished and remodeled Metropolitan, to be renamed "Boston's Music Hall."

BUFFALO

The opening day of Fantasy Island, the amusement park on Grand Island, has been named Variety Club Day, and Tent 7 is to receive 25 per cent of all tickets sold for the event before May 15. Colonel Bill Shirley arranged the tie-up and put in many hours on the promotion, and Chief Barker James J. Hayes is urging all barkers to pitch in and sell as many tickets as they can. A Bon Voyage champagne cocktail party was held in Tent 7 on Sunday, May 6, for the barkers, wives, and Women's League members going to the international convention in Dublin. . . . Michael F. Ellis, Jr., past chief barker of Tent 7, Variety Club of Buffalo, will be a candidate for international representative at the Variety International convention in Dublin. Ellis has just been elected president of the Temple Beth Zion Men's Club. . . . Eric Erickson, famous wartime spy, visited to do some tub-thumping for "The Counterfeit Traitor," coming soon to the Center. There were a number of radio, newspaper, and tv interviews.

CHARLOTTE

Construction began May 2 on an 800-seat theatre, the Northgate, which will be located in the Northgate Shopping Center at Durham, N.C., which will be leased to and operated by Consolidated Theatres, Inc., which also operates the Criterion, Durham. The building, being erected by the shopping center corporation, is scheduled for completion in early September.

CHICAGO

Mrs. Henry Porter, wife of Henry Porter and former film delivery executive, received serious burns in the recent Morton Motor Co. garage blaze. . . . B and K provided special film screening for members of the Better Films Council of Chicagoland at their Little Theatre, atop the Chicago. President of the organization is Mrs. William D. Meister and vice-president is Mrs. William Raikula. . . . Theatre admission taxes in Chicago for the first three months of this year exceeded $104,219. This collection is a 25 per cent increase over the same period in 1961. . . . Kathy Ham, on the staff of the booking department of Great States Theatres, will marry John Ice, ad ace of B and K, on Aug. 26. . . . Steve Fox, B and K staffer, will marry Roxanne Slaski, a school teacher, on July 14. . . . D and R pictures, Inc., has been formed here by Tom Dowd and Associates for the distribution of films. E. Cohen is attorney for the newly formed operation. . . . John Clark, president of Allied Theatres, Harry Lustgarden, with B and K and Arthur Holland have been named co-chairmen for Variety Club's theatre collection drive made for the benefit of La Rabida Sanitarium. Ralph Smitha, Essaness Theatres is chairman of Variety collection week. . . . William Singer, 85, manager, State-Lake, during the 1920's, recently died in his hotel room. Singer, who managed many different houses during the years, was at the State-Lake for 15 of those years. He worked for the Orpheum Circuit, retiring about 20 years ago. Among some of the houses he managed were the old La Salle and Princess. Surviving are two nephews.

CINCINNATI

Stuart Fox, son of Phil Fox, Columbia manager, a senior in the School of Arts and Sciences, University of Cincinnati, was awarded a plaque for excellence in creative initiative during the last year, at an annual banquet of the university's Student Union. Fox, who graduates this June, has been chairman of the University Film Society, which is interested in experimental films to further explore the possibilities of new areas for film development in the motion picture field. . . . Marshall Fine, Cleveland, vice-president of Cincinnati Theatres, presided at a managers' meeting here last week. Leroy Kendis, treasurer, was also present at the meeting. . . . James A. Conn, manager, National Theatre Supply, has returned to his office after a convalescence from minor surgery, and William Borach, president, Tri-State Theatre Services, who has been ill for several months, is back for several hours a day. . . . Geneva Gronotte, Columbia cashier, has retired after 25 years with the local exchange. . . . Annabelle Ward is booking and buying for her theatres, Kentucky and Virginia, Somerset, Ky. . . . Jack Haynes, Cincinnati Theatres' general manager, has appointed Herman Bremer as manager, Dixie Drive-In, Middletown, O., and Robert Rehme, manager, Ramona and Valley Drive-In, Hamilton, O. . . . Willis Vance, Guild owner, has been named a trustee for Cincinnati Unlimited, a business and civic organization designed to promote business in the downtown area. . . . Cooperation between a supermarket and RKO theatres is bringing more customers downtown since the promotion started several weeks ago. Store executives, pleased with the results so far, are planning to extend the promotion to 500 stores.

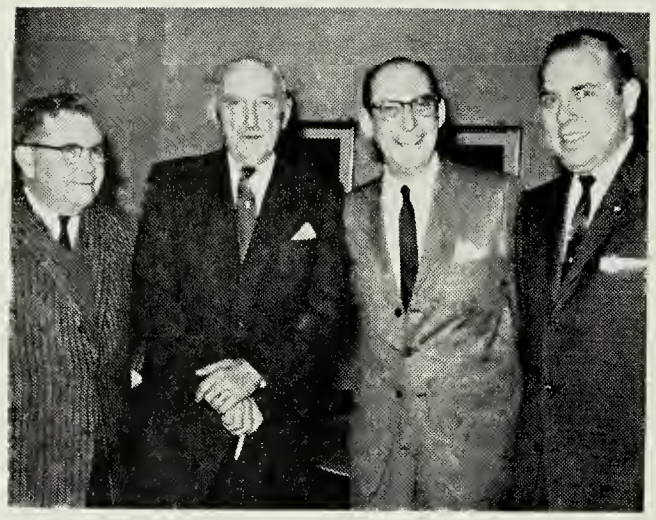
COLUMBUS, O., NEWS—The Art Theatre Guild, with headquarters in the Bexley art theatre here, announced the leasing of the Studio, Memphis, and the Paris, Denver. Each theatre has 400 seats and each will be completely renovated. ATG now includes 23 art houses from Ohio to California. . . . "Windjammer," Cinerama spectacle, has been booked to open May 23 at RKO Grand. . . . The Christian Free Drive-In has opened for its 13th season under the direction of Jimmy Rea. First attraction was "The Jimmy Doolittle Raider," followed by the Billy Graham film, "Shadow of the Boomerang." . . . Ed McGlone, RKO city manager, attended the New York meeting of RKO division managers and managers where plans were discussed for the RKO 75th Anniversary celebration to be held in June.

DALLAS

Mr. and Mrs. Herald Goodman will mark their 10th anniversary here as operators of the Denton Road Drive-In by distributing 700 individual anniversary cakes, free popcorn, and many other gifts to patrons. Goodman has been in the entertainment field more than 40 years, counting 30 years in radio prior to taking over the drive-in. . . . Friends and coworkers at the Paramount exchange held a luncheon for William C. Wood, booker, who left after serving for 11 years. He joined Rowley United Theatres here. . . . Leon Couch, Texas Theatre Service, is the proud father of a baby son, 10 lb., 7½ oz., at weigh-in. . . . Bob Hope has been booked for a one night, one show appearance in the Dallas Memorial Auditorium on June 16. . . . Wallace Walthall, executive representative for National Screen Service in the southwest, who was dubbed "Mr. Variety" by the Dallas Variety Club, will be further honored on his 40th anniversary with NSS. Paul Short, NSS divisional manager, said May has been designated "Wallace Walthall Month when the entire staff of NSS will give added impetus in the selling of especially created and produced materials as a month long testimonial to Walthall. . . . "El Cid," which will close its extended roadshow engagement at the Tower on May 16, had its final youth show. Mrs. Jean Short, who has been in charge of the series of Saturday youth showings, said several school groups, including Spanish and history classes, attended the final show. Admission is 90 cents for the showing. . . . Dallas business and civic leader Karl Hoblitzelle will be awarded an honorary degree of doctor of laws in Southern Methodist University commencement services May 28. SMU's board of trustees announced plans for bestowal of the rare honorary degree after the group's semi-annual meeting. Hoblitzelle is a member of the executive committee of the board. He is a founder and chairman of the board of Texas Research Foundation. He is a founder and president of Southwestern Medical Foundation. A founder of the Texas Heritage Foundation, he is president of the Hoblitzelle Foundation. Hoblitzelle, president of Texas Consolidated Theatres, Inc., is chairman of the boards of Republic National Bank in Dallas and of Hoblitzelle Properties, Inc.

DENVER

Jack Pickett, house manager, Fox Mayan here, won a trip to Chicago in connection with the National Distributive Education Program of Denver. . . . Over 700 residents of Leadville, Colo., attended a special "homecoming night" when Lowell Thomas returned to Colorado to meet his native townspeople at a special showing of his Cinerama production, "Seven Wonders of the World," at the new Cooper, Denver, according to Norman Nielsen, manager of the distinctive theatre which was constructed especially to house Cinerama productions. . . . Movie Money—a 50 cent credit certificate good at 10 Fox Intermountain houses and their drive-in here—is being given with three dollar grocery purchases at the Miller Super Markets, a chain of 39 stores in the Denver area. . . . Denver is to become a film production city when Ken Kennedy, Ken Kennedy Productions, starts the shooting here of a drama called "A Badge for Danny," the story of a Denver ex-policeman's widow and son featuring Marjorie Reynolds, Tristam Coffin, and Andrea Lane. Kennedy is associated with John C. Mullins, owner of tv station KBTV, and interiors will be filmed in the Channel 9 sound stages.



Members of the Virginia Motion Picture Theatres Association got together at Old Point Comfort, Va., recently to discuss plans for their annual convention to be held at the Chamberlain, July 16-18. From left to right are Roy Richardson, Suffolk; Bill Jasper, general chairman; Leonard Gordon; and John Bateman, Newport News exhibitors.

DES MOINES

Mr. and Mrs. Harold McKinney, Iowa Film Delivery in Des Moines, are planning to attend the Variety International convention in Dublin. McKinney, who is a past chief barker of the Des Moines tent, is planning to visit his son, who is employed in Holland. . . . Cecil Waller, owner, Ida Grove, has leased the Lake, Lake View, Ia., which has been closed for more than a year. He plans to operate on Sunday, Tuesday, Friday, and Saturday evenings. . . . The 61 Drive-In, Maquoketa, Ia., has been reopened this year under the ownership of Fay McKinsey. The new firm is known as the Timber City Amusement Corp. The previous owner was Walter Allen, Moline, Ill.

DETROIT

Variety Club of Detroit enjoyed a high old time at Tent 5 as guests frolicked at an Open House Party. Contributors to the merriment were Taina Elg, Denis Quilley, Joseph Bova, Al Spindelman, and other members of the cast of "Irma La Douce." . . . Richard Osgood was guest speaker after luncheon when the good ladies of the Greater Detroit Motion Picture Council met at the Women's City Club. Osgood, among other stints, serves WXYZ as Detroit's motion picture critic of the air, and spoke on this facet of his activities. Ordinarily, he has this field to himself. With the newspaper shut-down entering its fourth week, many stations are programming capsule movie comment as a public service. . . . A "gentleman's agreement," which, unlike the ones indulged in by newspaper publishers is not apt to be called illegal, was carried out here. A sudden death in the family closed down John Dembeck's Dembeck Cinema Service. Prior to and following the funeral, Clark Theatre Service assumed the buying and booking stint for the bereaved.

HOUSTON

Chuck Connors was in on behalf of "Geronimo." With him was the female star of the film, Kamala Demi, and Connors' partner, Jim Fitzgerald. . . . V. C. "Sivaji" Ganesan, one of India's top film stars, was here on his first visit to Texas. Ganesan said that he found this city very much like his home town of Madras. He said that he is looking forward to meeting American stars in Hollywood, his next place of call, to compare notes with them. Ganesan said that Indian films are very different from American. Whereas the United States has thrillers, comedies, dramas, and musicals—in India most films are a combination of all these. In his last film—he has starred in more than 70—he played three roles, an old scientist, the hero, and the part of a gangster. In India, however, he said, a film star's life is very much the same as elsewhere. He has received the president of India's award for the best Tamil language actor for the past three years and has received the best Tamil actor award of the Madras Film Fans Association for six years. He also received the "best actor" award for a picture shown at the Afro-Asian Film Festival in Cairo, in 1960.

JACKSONVILLE

Fred Kent, local owner of the 24-house Kent Theatres circuit, has won wide acclaim in the Florida press during recent weeks for his dynamic leadership of the Ribault Corp., which is presenting Kermit Hunter's original historical pageant, "Next Day in the Morning," at the 10,000-seat Jacksonville Coliseum from May 1 through May 17. The pageant celebrates the quadricentennial of the landing of Capt. Jean Ribault, a French Hugenot leader, with a group of colonists at a point a few miles from present downtown Jacksonville in the year 1562. . . . Anne Dillon, secretary to LaMar Sarra, general counsel and vice-president of Florida State Theatres, has been elected to the presidency of the local WOMPI group for the second straight year. Other officers chosen to serve with Mrs. Dillon at an election in the Studio Theatre were: June Faircloth (Lake Forest Drive-In), first vice-president; Joyce Malmborg (Allied Artists), second vice-president; Flora Walden (Howco Exchange), recording secretary; Jane Davis (FST), corresponding secretary; and Enizell "Easy" Raulerson (Florida Theatre), treasurer. . . . W. A. "Bill" McClure, Universal branch manager, and his sales staff have won the envy and admiration of their distribution rivals on Film Row by sticking out in first place above all other American branches of Universal for 17 straight weeks in the company's 50th anniversary sales drive (Jan. 1-June 30) named in honor of Milton R. Rackmil, Universal president. . . . Florida State Theatres leaders gathered at their local home office for planning sessions on coming project pictures. Out-of-towners at the gathering were Harry Botwick, Miami; Bob Harris, Tampa; and Walter Tremor, St. Petersburg.

MEMPHIS

John Howell has closed Razorback Drive-In, Little Rock. . . . Kenneth R. Roberts has begun the spring-summer season for Westwood Drive-In, Aberdeen, Miss. . . . Lake Drive-In, Sardis, Miss., has reopened, as has Twilite Drive-In, Bruce, Miss., for week-end operation. . . . In Tennessee the Lake Drive-In, Wynnburg, has reopened, as well as the Skyvue Drive-In, Jackson, operated by Maurice Bass. . . . H. B. Palmer has reopened South Twin Drive In, Paducah, Ky., and W. C. Schmidt has reopened the Arrow Drive-In, Steelville, Ill. . . . Jessie Ray Lucy, Pat Dupuy, Leone Cooper, and Juanita Hamblin, all of Malco Theatres, Inc., were hostesses for the March meeting of WOMPI. Margaret Dukes also of Malco, and Lorene Stephens, Air Dispatch, have been hospitalized. Ways and Means chairman Bonnie Steward announces the WOMPI will sponsor a WOMPI Academy Awards Contest. Lurlene Carothers, service chairman, reports a certificate has been received from the March of Dimes for 35 hours of service. . . . According to a Memphis newspaper, "A Paris theatre has found a way of persuading ladies in the audience to remove their hats. Before performances, a slide

(*Continued on page 22*)

"How I Would Sell . . .

THE CABINET OF CALIGARI

Fox "Shock" Drama Pulls No Punches For Audience Impact

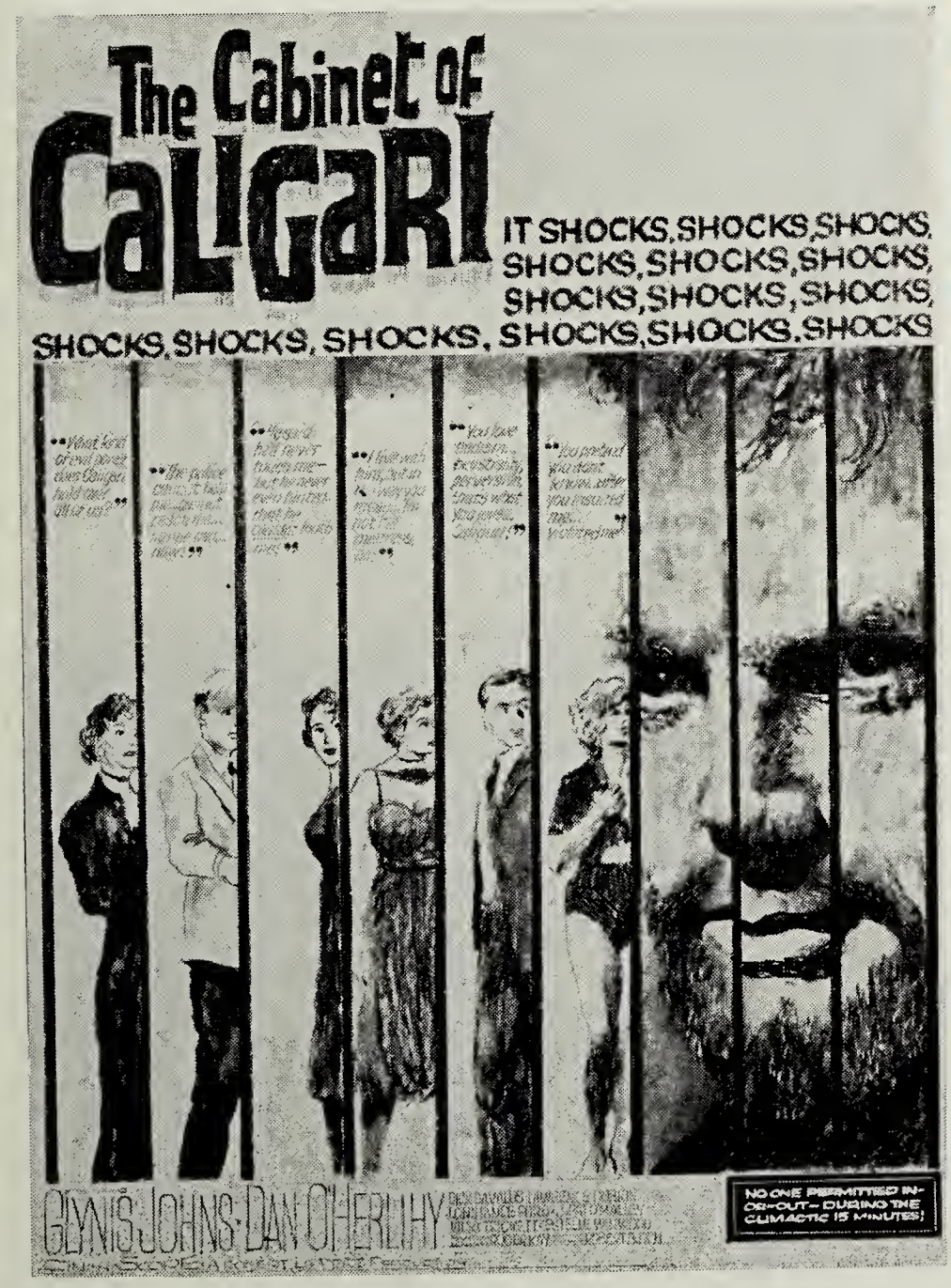
The tremendous success of "Psycho" was based on the shock element of the movie. "THE CABINET OF CALIGARI" offers even more in this respect, giving you wider reins to exploit the "Horror," "Thrills," "Surprise," and "Shock" angles. It is based on what is probably the most famous horror story in the annals of the cinema, has the double advantage of appealing to both the mass audience and the class audience. It is a truly mystifying mystery that defies solution until the extraordinary, logical conclusion. Remember, your audiences will be completely fooled by the surprise ending. Play that up big in advertising, exploitation, and promotion.

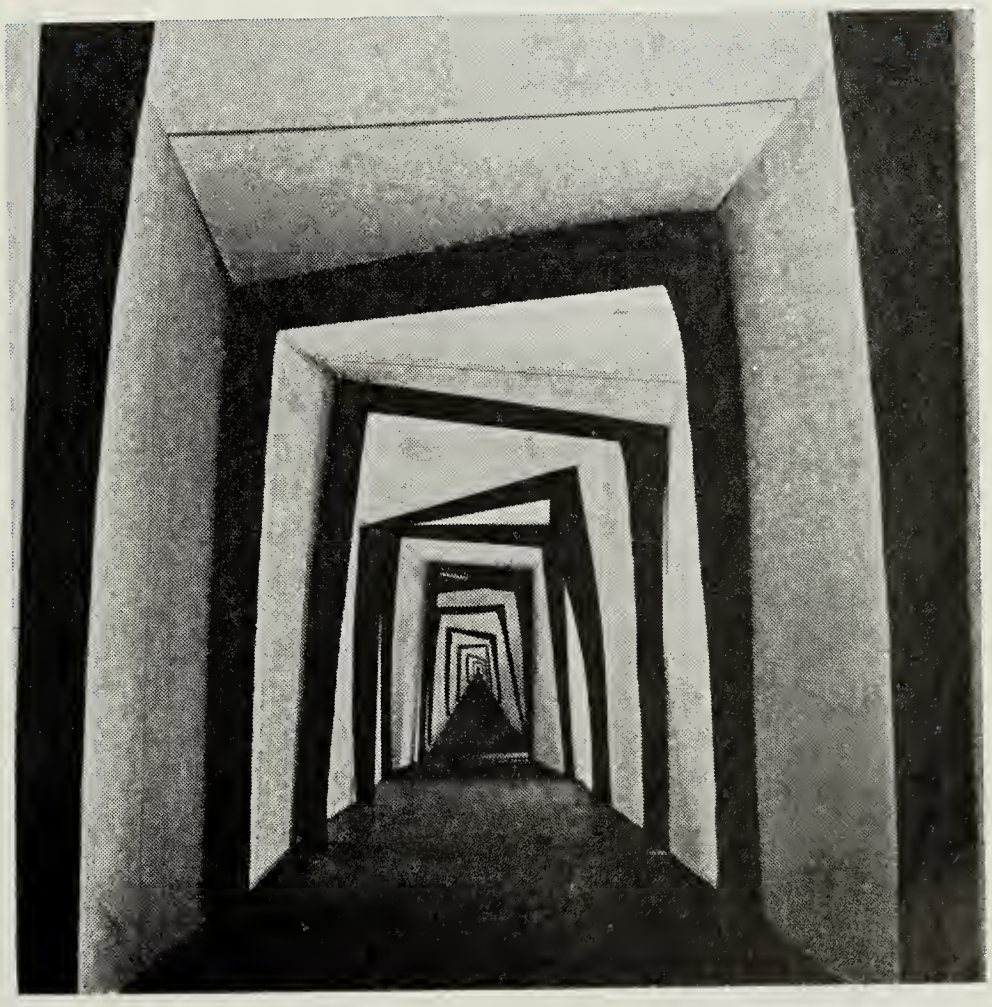
An Exclusive SHOWMANALYSIS Prepared by—

SONNY SHEPHERD, Vice-President in charge of first-run theatres Wometco Enterprises, Inc., Miami, Florida

ABOUT THE AUTHOR • Born in Florala, Alabama, Sonny Shepherd studied journalism at the University of Florida. He has been in theatre business most of his life, starting on stage as a child. Later he was handbill boy, prop boy, and projectionist. In 1926, he became associated with Wometco Theatres as manager. Shepherd staged and produced children's shows for many years. He also staged numerous outstanding world premieres in Miami Beach. He served four years in the U.S. Navy as Naval Aviator with rank of Lt. Commander, USNR. He is vice-president of Wometco Vending International; past president of Miami Beach Kiwanis Club; crew member, Variety Tent 33; member of Motion Picture Pioneers; member American Legion, V.F.W., Scottish Rite, Navy League, and Aircraft Owners and Pilots Association.

AD treatment for opening day indicates suspense and mystery angles of 20th-Fox shocker. RIGHT, the "Caligari" maze around which much of the exploitation of the film revolves.





Your advance newspaper publicity can reap a bonanza at the box office if you emphasize that Robert Bloch, the author of "Psycho," is responsible for the screenplay of "The Cabinet Of Caligari." Play up the fact that he specializes in the writing of the eerie, macabre, and the mysterious.

Try to plant as many stills as possible of the heroine, Glynis Johns, whose horrifying and hair-raising plight in the movie is well illustrated by the off-beat and sexy stills.

You can't over-emphasize the word "SHOCK" or "SHOCKS" in your exploitation or advertising. In fact, the teaser ads and regular campaign ads are repetitive in using the word "SHOCKS" throughout. Key that to your exploitation and publicity campaigns.

ADVERTISING

In your advance ads, which will accent the word "SHOCKS," take extra space to add to the mysterious appeal of the film. You might get a local grocery or coffee concern to supply you with coffee for the run of the picture, so that you might advertise: *"Coffee served during the run of 'The Cabinet Of Caligari' for those who lose their nerve before or after seeing the picture."*

Another good way to underline the shock element of the movie in your ads is to have a local drug company prepare miniature bottles of smelling salts, to be distributed to the patrons on opening day, with such attached tags reading: *"Smelling salts with compliments of ——— Drug Co., for those who can't stand shock!"* Also advertise this giveaway in regular movie ads.

EXPLOITATION

Women's editors are always looking for interesting feature angles. As the heroine of "THE CABINET OF CALIGARI," Glynis Johns undergoes one of the most horrifying and shocking experiences imagineable. The editor might be very interested in cooperating with the theatre in an essay contest open to women readers, with the theme: *"My Most Thrilling, Horrifying or Shocking Experience."* Confine it to 300 words or less.

Take an ad in your local paper, preferably in the news section, seeking a man or woman who is brave enough to spend a night in a graveyard. Sign it "Mr. Caligari," and list the theatre's phone number instead of address. I am sure the

LEFT, another ad sketch which the author believes has proper selling impact. BELOW, the menacing figure of the title character, "Caligari," one of the fine stills available.

TORTURE, horror, and suspense are the "shock" entertainment ingredients as these stills indicate. Ad calls attention to writer Robert Bloch, who gave the screen "PSYCHO." Effective lobby displays can be created out of the stills and other paper available. Possible tie-ups are quite numerous.

city editor will be interested in such an ad, and a follow-up news story. The man or woman, of course, who gets the job will receive a cash prize and passes to the movie.

The theme of the movie lends itself to good, solid street exploitation that always results in big profits at the boxoffice. A couple of days before and the day of the picture's opening, have a man or woman dressed as doctor and nurse in front of the theatre or in the lobby. Nearby sign points them up with following text: *"The doctor and/or nurse will be on hand during opening day of 'The Cabinet of Caligari' to attend anyone overcome by shock!"*

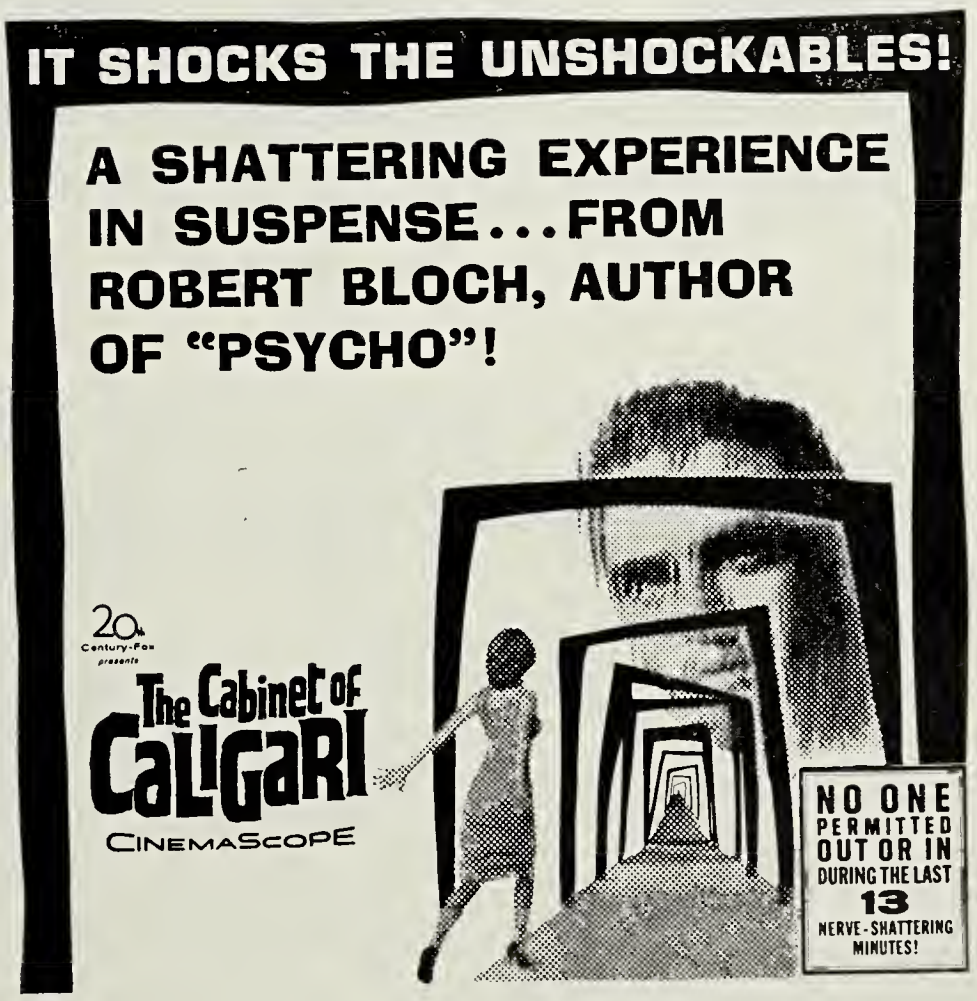
Also might have an ambulance parked in front of theatre on opening day, with banner across side: *"For Those Who Are Not Shock-Proof While Seeing 'The Cabinet of Caligari.'"*

Another good street stunt: Borrow a strait-jacket and have a man wearing it and being driven about busiest section of town in open car, with banner reading: *"He's In Shock After Seeing 'The Cabinet Of Caligari' at the ———— Theatre."*

Have novel insurance policy drawn up by local firm guaranteeing large sum of money to heirs of anyone who is shocked to death while seeing the movie. This might warrant a feature story in your hometown newspaper, and also can be played up in your ads and lobby displays.

Work on cooperative ads with local jeweler specializing in shock-proof watches. Have him show window of shock-proof watches with tie-in material from the movie. *"We can guarantee our shock-proof watches—but we can't guranatee you being shock-proof when you see 'The Cabinet of Caligari'."* Offer some of the watches as door prizes, or for short essay tying-in with shock angle of movie.

Also try to work cooperative ad with local firm specializing in auto shock-absorbers. *"Our Shock-Absorbers Are Guaranteed But We Can't Stop You From Being Shocked When You See 'The Cabinet of Caligari'."*



RADIO-TV

Effective spots help build up the shock angles of the movie. Run as many as the budget warrants. Most stations will be happy to cooperate with contests playing up shocking experiences, or interviews with persons who suffered an unusual shocking experience.

TV stations with local programming can be induced to run live interviews with manager of theatre in regard to unusual angles of the film.

Radio should be an effective sales booster for the film providing the spots that are supplied by 20th-Fox are more than the run-of-the-mill transcriptions. You can rest assured that they will be because this shocker deserves and will get top treatment.

In many cases, television will not take advertising spots if there is too much shock or torture in them. However, I certainly lean heavily toward television for the strong, hard sell on this picture. In any event, special emphasis should be put on shock type radio and TV spots with the title repeated as many times as possible.

I have resurrected a lot of the old time gags and exploitation stunts which are readily adaptable for towns of one thousand or one million and still should prove effective.

The exhibitor who puts his all behind "THE CABINET OF CALIGARI" will shock and entertain his patrons and may well shock himself at the size of his gross.

MEMPHIS (Continued from page 18)

is flashed on the fire-curtain saying: 'The management wishes to spare elderly ladies inconvenience. They are permitted to retain their hats.' All the women present at once removed their hats" . . . A. J. Cole reopened Cassidy, Webb, Miss., on April 20. . . . Laco Drive-In, Lexington, Tenn., reopened on April 27, and Rockwood Amusement Co., Huntingdon, Tenn., has reopened Carroll Drive-In.

NEW HAVEN

Peter Perakos, Jr., office manager of Perakos Theatre Associates independent Connecticut circuit, was elected city comptroller of New Britain, Conn., in an overwhelming Republican sweep that registered 16,097 votes for 38-year-old Perakos, as compared to 14,-678 for his nearest opponent.

Perakos, who maintains New Britain residence, will continue his theatre circuit responsibilities, of course. . . . An armed bandit robbed the Adornos' Middletown Drive-In of $465. . . . Western Massachusetts Theatres, Inc., Springfield, starting on an admittedly modest scale to include the immediate Springfield suburban theatres in the Springfield newspapers amusement ad linage, has now branched out to incorporate W-M-T facilities throughout western Massachusetts and southern Vermont. The top-line reads, "Now Showing at Your Favorite, Nearby Western Mass. Theatre. First With the Best!" Some 16 theatres are part of the composite ad.

NEW ORLEANS

Maurice Kleinman reopened the New Moon Drive-In, Lake Charles, La., after a week's closing for repairs to the screen damaged by fire. . . . Mrs. Ethel Bohlke is taking an early vacation to take care of her husband recuperating at home. . . . Buena Vista secretary Valerie Benson will wed Larry Hogan on May 5. . . . Clyde Daigle, Paramount office manager, is recovering at home from a recent operation. . . . Shirley "Folse" Bacques, United Artists cashier, has departed to remain at home in anticipation of the birth of her first child. Her husband is chief shipper at Don Kay Enterprises. . . . Joe Marsala, former assistant manager, Saenger and for the past year or so manager, Paramount Gulf's Biloxi, Miss., theatre, returned to the Saenger pinch-hitting for David Powe, assistant manager who is on vacation. . . . Mr. and Mrs. Curtis Dossett have taken back the Star, Hattiesburg, and will again operate it themselves. . . . A. L. Royal, who acquired the East Forest Drive-In, Petal, Miss., recently has renamed it the Royal Drive-In. . . . Helen Bila, WOMPI president elect and Audrey Hall, WOMPI corresponding secretary elect, both Paramount Gulf staffers, plan to attend Variety International Convention in Dublin, Ireland.

PHILADELPHIA

Columbia's Harry Weiner was on vacation at Hot Springs, Ark. . . . Carlton Duffus, executive secretary, Virginia Motion Picture Theatre Owners, stopped in THE EXHIBITOR offices. . . . Milgram Theatres is now booking and buying for the Academy, Lebanon, Pa., and the Parkway Drive-In, West Deptford, N.J. . . . Joe Kane, formerly manager, Norman Lewis houses, is going to California with Lewis. Kane says he has a complete file of THE EXHIBITOR pink Reviews sections from 1948 to the present. Anyone interested can contact him at CH 7-6325. . . . The ninth annual conference of the Federation of Motion Picture Councils will be held in this city April 17-18, 1963 at the Warwick Hotel. Mrs. Armand Loeb, Motion Picture Prevue Group, is in charge of arrangements. . . . Nathan Milgram Services is now buying and booking for the Twain, Mansfield, Pa.

There are several precautions you can take to prevent missouts:

Send in your program **EARLY**,

Check your show in **EARLY**,

Notify us of shortages **EARLY**.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
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PROGRESSIVE ELECTRIC CONSTRUCTION CO INC
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

PHYSICAL THEATRE • EXTRA PROFITS

In This Issue:

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All About Playgrounds *Page PE-5*

For or Against Ice Cream? *Page PE-8*

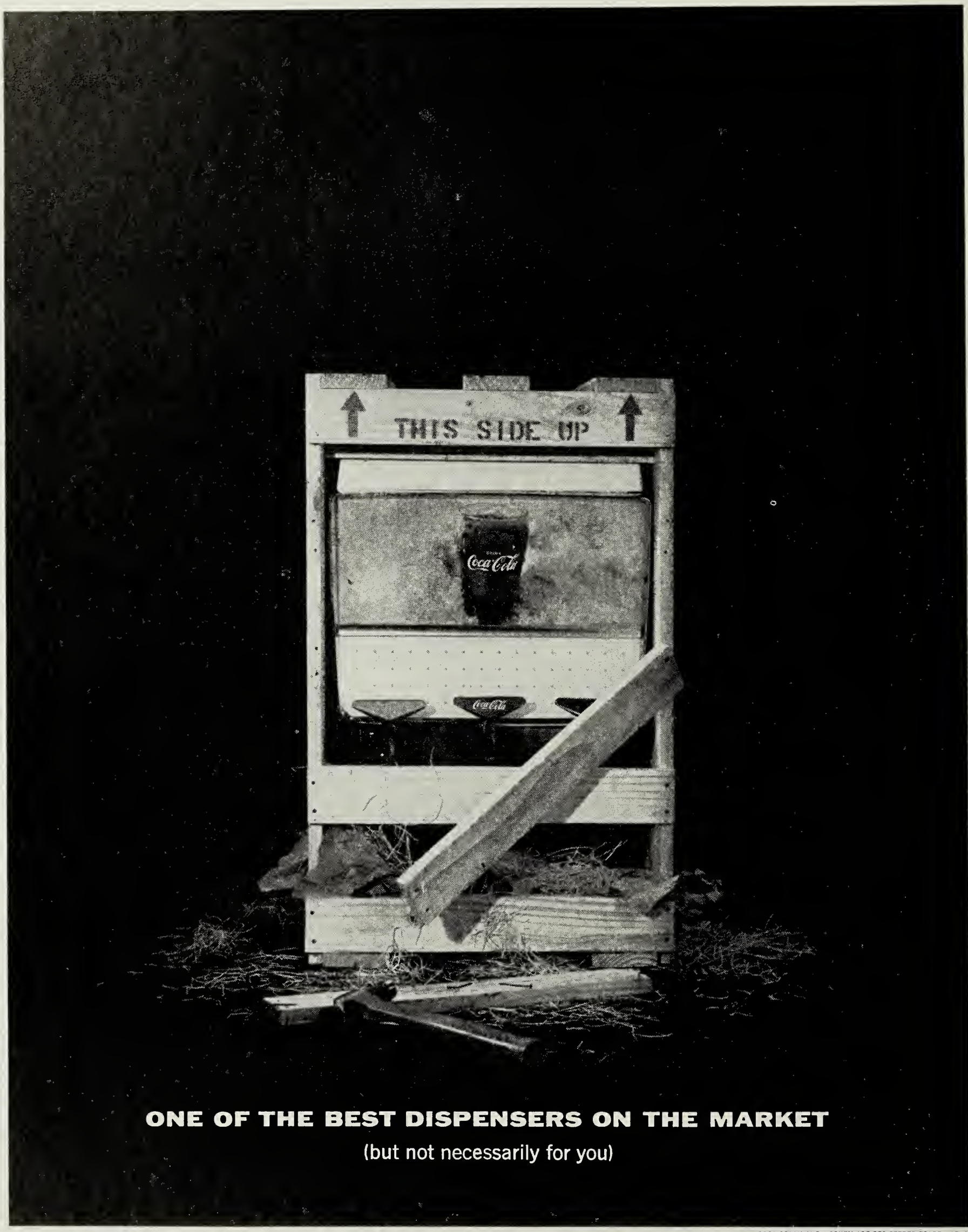
New Products *Page PE-14*

Cover photo shows the front of the new Hillside Theatre, Hillside, Illinois. Robar Amusements, Inc., are charged with the modern theatre in this Chicago suburb. The contemporary indoor will feature a coffee lounge and special teen room. National Theatre Supply Co. is handling the details of furnishing.

Volume 17 Number 5

May 16, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



ONE OF THE BEST DISPENSERS ON THE MARKET

(but not necessarily for you)

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS

This is the perfect dispenser for many locations. It serves a good drink economically, profitably. But it's just one of many pieces of equipment that are recommended by The Coca-Cola Company. In your particular location a completely different **type** of equipment might be even better. With dozens of pieces of fine equipment to choose from, don't you think it would be a good idea to get some impartial advice before you pick one? Then do it. Call your representative for Coca-Cola.

EDITORIAL

Quo Vadis Exhibs?

It is a never-ending source of marvel that the ancient Greeks achieved the zeniths they did in politics, the arts, and letters. Those amazing people rose to a state of perfection that haunts us today, for in many ways, all we can do is emulate their accomplishments. Of course, we have made outstanding progress in areas unknown to the early Greeks, but much of what we have invented and devised, they would have rejected as useless.

Take our theatres, for example. Drama is a seemingly international phenomenon; it evolved independently in many parts of the world as widely separated as Greece and China. The performance of drama in a special building is almost as old as the special dances from which most drama originated. In Japan, the famous Noh play, which evolved from the sacred dances of a sun goddess, was put on in a theatre similar to the early Elizabethean theatres in England. They also had a ramp or runway that extended into the audience seating area long before burlesque was ever thought of.

The Greeks too, used many design principles that have since found their way into our theatres. The magnificent plays of Sophocles and Euripides were enjoyed in outdoor theatres with inclined seating (you provided your own foam rubber) and wide stage. In fact, the Greek amphitheatre has influenced our physical theatre as much as their playwrights have marked our own O'Neills and Millers.

The early theatre manager in a motion picture house often sang the popular songs of the day during intermission while the projectionist attempted to hold a still of lovers or the Ohio river on the screen.

The Japanese were doing this hundreds of years before with the Kyogen, or comic interludes that separate the many acts in their classical dramatic form.

Today, the enterprising theatre manager is wise to put some consideration into erecting his new house in a shopping center. Of course the notion that the theatre could be used as a gathering place occurred to the civic-minded Greek thousands of years before.

As far as showmanship is concerned, we cannot come close to the Romans, though the suspense and drama of the Roman arenas is still being flashed on our screens in many of today's biggest productions. Someday, it may come to light that a Roman amphitheatre was built with a special gate large enough to accommodate the flashiest chariot. Until then, we still can lay claim to having made a totally original contribution to the theatre in the form of the drive-in. We won't even discuss television.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

AL DePROSPERO, Editor

Any open-eyed exhibitor knows: Business doesn't COME in; you've got to BRING it in! Take the matter of your seating. If they're not in inviting shape, your competitors will get your customers. So keep your mind on your seating, and let us keep your seating in ship-shape order. We know the needs of budget-minded houses. Call us, now!

NOW AVAILABLE
The NEW "Urafoam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
CHAPEL 2-2561

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
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For the Best in
THEATRE FORMS and SYSTEMS
•
MOTION PICTURE EXHIBITOR BOOK SHOP

Back in 1940 Strong advertising stated that the Utility 1 KW lamp delivered all the light required for most screens. (Many were only 20 feet wide then, remember)?

Well, Strong still makes the Utility, as good a lamp as ever for small theatres. But, as theatres enlarged their screens, Strong constantly developed more powerful lamps so as to maintain desirable screen brightness. These lamps also continue to be made for use with screens of limited size.

Today, topping the line of six lamps for drive-ins and eight for indoor theatres, is the Jetarc, most powerful projection lamp produced to date, with a light output twice that of any other lamp.

Unless you've installed new lamps within the past couple of years, you'd better look into the line of modern Strong arcs, the sure cure for anemic box office.

WRITE FOR LITERATURE

THE Strong ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

PHYSICAL THEATRE

Vol. 17, No. 5 May 16, 1962

Don't think Go-Karts have gone to the dogs! Our furry friend is just demonstrating the strength of the Allegheny steel tubing in this cart.

Playground Equipment

IF THE drive-in theatre owner considers family patronage the key to successful operation, a playground area is a virtually necessity.

Both the youngsters and their parents are attracted to the drive-in with an adequately equipped, well-supervised play area. Why? The answer is simple. Ask yourself why parents bring their young children to the drive-ins at all.

Presented here is a detailed analysis of the equipment required for a basic play playground, the procedures used in installation and maintenance of such equipment, the kind of supervision required, proper location of play areas, and lastly, the way to make the most of your investment by skillful promotion.

Of all the equipment available to the theatre owner, swings seem to be the most basic. Simple in construction, they provide endless hours of fun for kids of all ages at a very small cost.

Photo Courtesy American Playground Device

Swings, of course, come in all sizes. It is recommended that larger drive-ins (400 to 500 car capacity) divide their play areas into two separate sections — a junior area for children up to nine years old and a senior area for youngsters ten years old or above.

For the junior area, a multiple swing unit with chair-type seats is advisable. These seats may be open in front, or have a high-chair type device to keep kiddies of pre-school ages secure in their seats while using the swings.

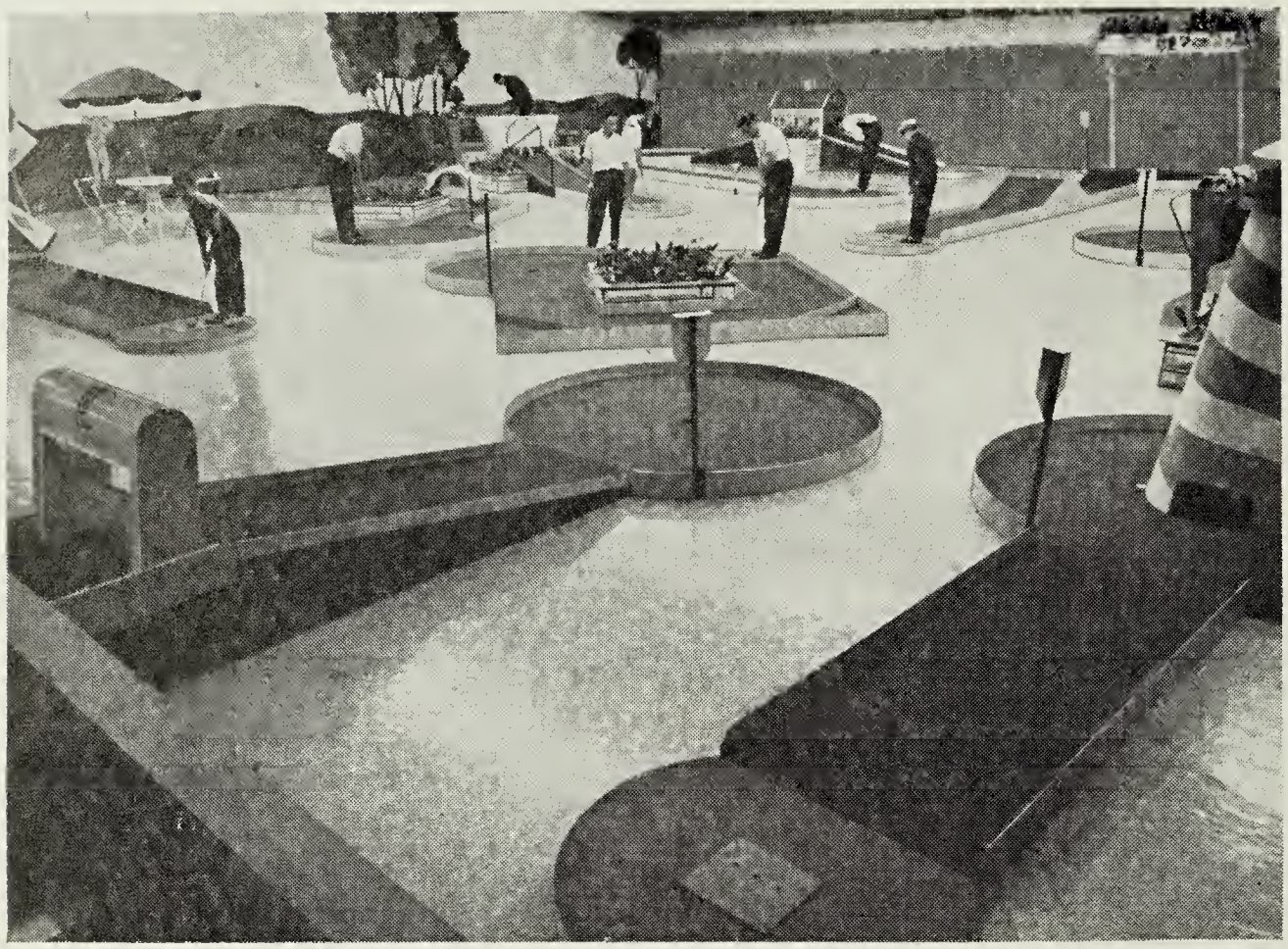
Height of the galvanized steel pipe frames is somewhat lower than that on the swings for larger children. A seven foot high frame of hot-dip galvanize pipe locked together with malleable fittings will bring the seats close enough to the ground so that the smallest tots can climb aboard, while restricting the maximum arc that the more pesky swingers can achieve. Swing hangers should be of malleable iron certified to test more than 50,000 pounds tensile strength per square inch, and oil impregnated bronze bearings assure added safety and lifetime wear.

The basic swing frame can be utilized to support additional play apparatus such as sliding boards and see-saws and a steel slide can be built into the same unit on the lower swing frame. This saves the cost of purchasing individual equipment which the theatreman might consider for the senior area.

For the bigger theatre with large numbers of small children, the merry-go-round can be a wise investment. The units are slowly turned by hand, affording maximum safety due to the low speed that can be achieved.

Motorized units are available for the really big airies

(*Continued on next page*)



LEFT—If you have space, a miniature golf course such as this one by Niagara Sportcenter N.Y., made primarily of steel with epoxy resin coating to withstand the weather could be used for pre-show fun for all.

PLAYGROUNDS

(*Continued from previous page*)

that rival their carnival relatives. The smaller units are made of steel and iron and fitted with long wearing bearings for long life and easy maintenance. Most playground equipment sold by commercial firms offers the advantage of being designed to stand up to the rigors of the weather and having wide built-in safety margins.

The tubular maze can accommodate up to 40 or 50 children (believe it or not) and can be the central piece in your play area for younger children as they can play together on it in large numbers. This type of equipment is desirable, not only due to its static nature and low initial investment cost, but because it is safe. Even compared to the ladder-type cross walk, which is nothing more than a steel ladder strung horizontally between two vertical steel ladders six feet or so off the ground, the maze has its advantages. If the material is the suggested hot dip galvanize, painting is optional and decorative, for the bare metal will hold up under the most adverse weather conditions and need not be brought in during winter months.

Smaller sliding boards can be installed in the play areas for younger children, though unless accompanied by adults or supervisors, a tall sliding board could prove dangerous for pre-school age groups. These are very popular among the older children, however. The see-saw is often found in small playgrounds and is a low cost, fun-filled piece of equipment that will give long life and much fun to your patron's youngsters. Mounted on heavy piping, the see-saws can be used by a number of children.

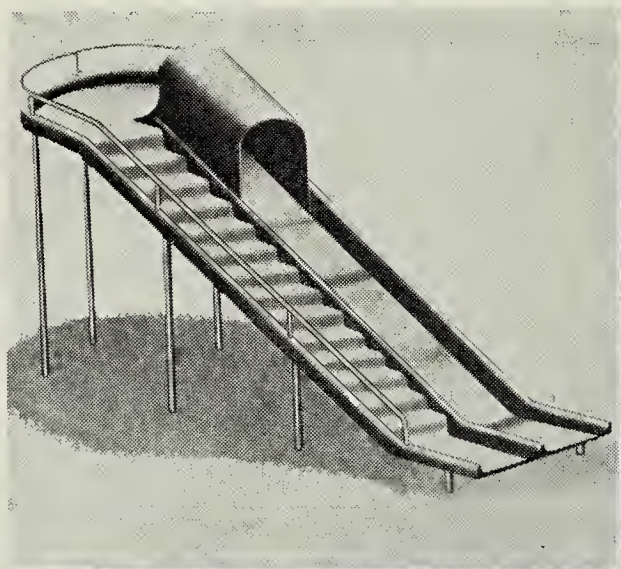
For the senior play area, a variety of apparatus is available. For most outdoor houses wishing to install complete, but basic playground equipment, the following pieces are recommended.

A **Six-Swing** set with a fabricated frame approximately ten feet high with heavy upright supports and top pole of heavy steel pipe. The frame should be locked together by massive certified malleable iron fittings assuring a lifetime of safe functioning.

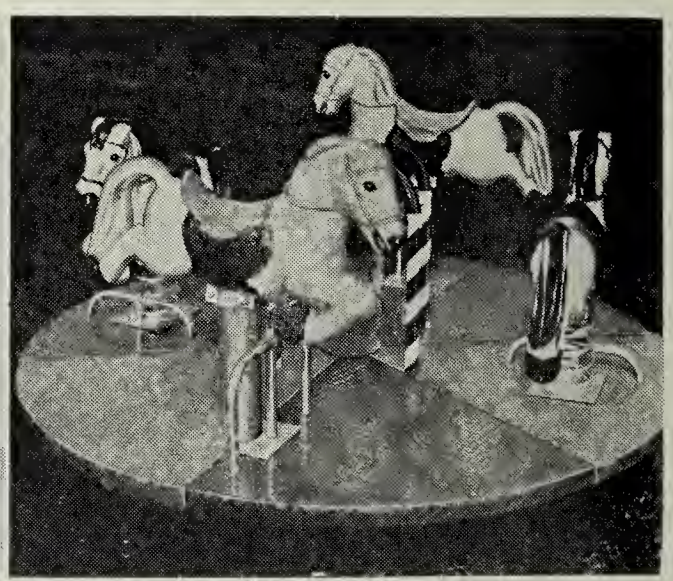
All-Steel Slides with a platform ten feet or higher and a chute, either straight or curved, of about twenty feet will get lots of patronage from the older children. The slide bed should be of stainless steel, since the area is unpainted and exposed directly to the weather. It is advisable to use stainless for side rails as wood requires close attention. Unless painted and sanded regularly, wooden surfaces could splinter and develop structural weaknesses due to rot. An initial investment in stainless would bar these occurances.

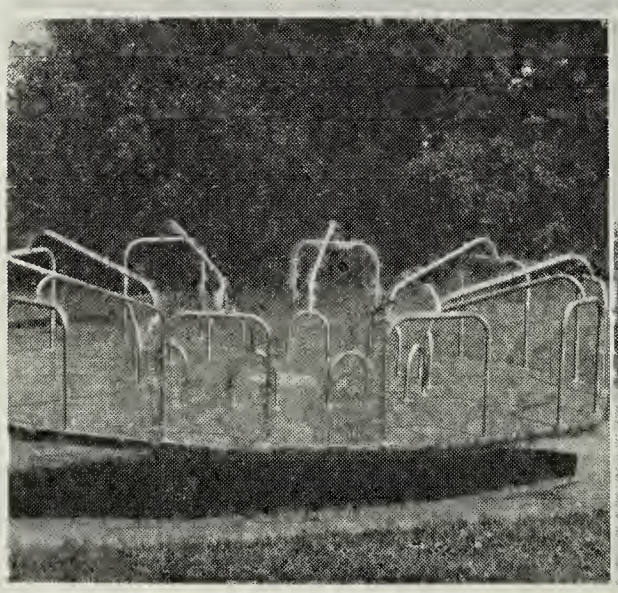
See-Saw—This equipment comes in a host of unit sizes, many of which could be used

(*Continued on page PE-12*)



LEFT—A sturdy fibreglass sliding board with moulded stairway and tunnel will keep any number of kiddies hard at play, while reducing many of the safety and maintenance problems playground operators face when wood is used instead of metal.





FAR RIGHT—The Normandy Twin, Jacksonville, Fla., has this mile-long miniature railroad free for kids. Needless to say, this one's a hit!

LEFT—younger kids will patronize a sturdy, fun-packed merry-go-round like this one of all-metal.

The famous Simplex Speaker speaks:

"I sound better . . . I last longer . . . I cost less . . . I can't be tampered with . . . I'm completely weatherproof . . . I have more features than any other speaker around . . . and do you know there are more than a million other speakers like me in use today?"

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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al DeProspero, Editor

May 16, 1962

"I SCREAM . . . YOU SCREAM . . ." BUT SHOULD THEATREMEN SCREAM

For or Against Ice Cream?

With today's increased food and labor costs in the handling of ice cream, theatremen may be tempted to switch over emphasis to less costly food items. While this may partially solve the problem for some, it is not feasible for those who depend on ice cream for a significant portion of their concession sales.

A common approach to the sale of ice cream in the motion picture theatre is that it is a supplementary item that may be cashed in on, but is not considered a part of the house's basic line. In the drive-in, where the concession operation is more focal, difficulties prevent the fullest possible exploitation of ice cream sales possibilities.

In both indoor and outdoor theatres, ice cream sales differ substantially from fountain, drug store, and restaurant sales. In most instances, the ice cream sold in theatres is carried away from the point of sale by the patron. In the indoor house, this means that ice cream eaten in the auditorium may drip on seats, patron's clothing, and present a messy clean-up problem. But rather than shy away from the seemingly impressive handicaps this product has, we will look at ways to overcome them.

Nothing Fancy

Because the ice cream is carried away from the point of sale, certain types of packages are favored by theatre owners. In the drive-in, the concession stand is hit by peak periods when it would prove impractical to prepare ice cream in some of the forms in which it is offered. Thus banana splits, fancy sundaes, ice cream sodas, and other ice cream dishes are scarce theatre finds. The milk shake however, can be sold profitably at drive-ins since the outdoor concession operators usually get a bit more than other retail food outlets.

Hand Dipping

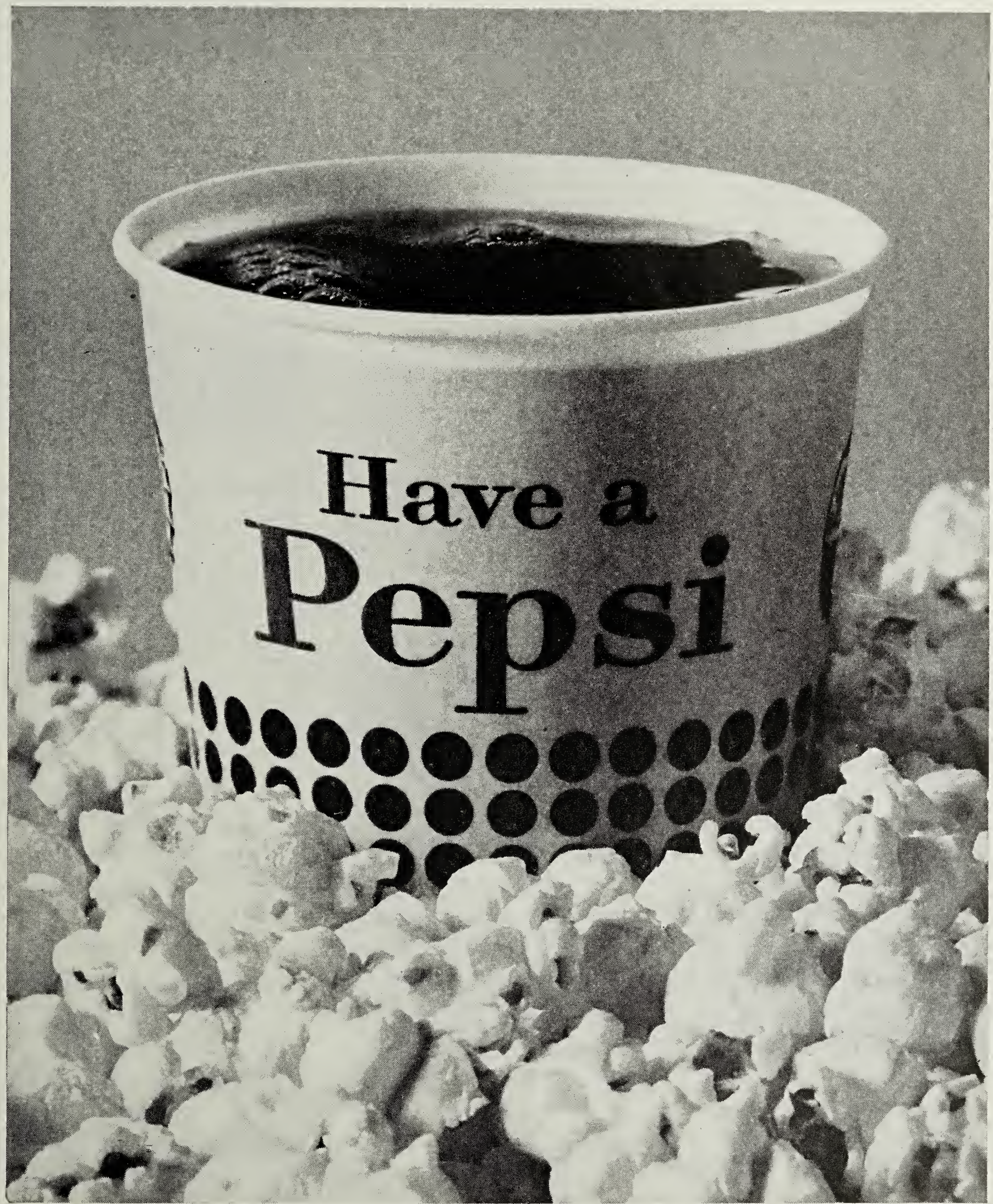
The indoor houses on the other hand usually carry only pre-packed ice cream products of a limited variety such as dixie cups, popsicles, ice cream sandwiches, and a few other novelty items. Ice cream sales in theatres, though, despite the many drawbacks, have grown in recent years to the point where new ways to prepare and display the item should be explored.

Hand dip sales, that is using hard ice cream sold in gallon containers, are restricted in the theatre industry, so that the sale of ice cream sodas, milk shakes, and sundaes, is small. Another consideration is that people coming to the indoor theatre usually arrive after an evening meal. What they purchase at the concession stands amounts to small snacks something like dessert. At the outdoor theatres, more people come hungry, and others, especially during late summer showings, are ready to eat again after their evening meal. Thus the forte of the drive-in is the small meal: a sandwich, burger, hot dog, or pizza, taken with one of the beverages offered, and accompanied by french fries or potato chips. The drive-in could cash in on more ice-cream sales by promoting the item as a "dessert" to top off one of these small meals for ice cream is a traditional dessert item.

The restrictions on the use of the hand dipped ice cream rules out the possibility of preparing many dishes, even if it were profitable. At the drive-in, where hard dip ice cream may be found, the use of soft ice cream has answered many of the concessionaire's needs.

Thus automatic ice cream cone and milk shake dispensing machines have made inroads at drive-ins and have given added impetus to the overall theatre ice cream sales picture. There can be little doubt as to which is the most efficient method of preparation, but patron acceptance of machine dispensed ice cream is a recent thing. This may stem from a comparison based on something like the oleo-butter contest. Frozen custard stands did well in the drive-in

(*Continued on page PE-15*)



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

New Eastman Film Introduced; Wide Screen & D-I's to Benefit

LOS ANGELES—Color motion pictures, particularly wide screen releases, will soon exhibit better color reproduction and less graininess, Eastman Kodak told the SMPTE conventioners here.

The new films, presented at the 91st Semi-annual Convention of the Society of Motion Picture and Television engineers, were said to have improved emulsion characteristics. The result is reduced granularity with no sacrifice in speed for the new Eastman Color negative film, Type 5251. Also introduced was a companion print film, Eastman Color print film, Types 5385 (35mm) and 7385 (16mm).

The new Type 5251 film has been undergoing trade tests by major studios during the past few weeks. It will be available for general trade distribution in July, replacing the current Type 5250 product. Distribution of the companion print film will begin in September. Between July and September, motion picture prints for distribution will continue to be made on the current Eastman Color Print Film, Type 5382 (35mm), and 7383 (16mm), which are compatible with the new color negative film.

Kodak said the advantages of the new films were: (1) Better images on the screen, particularly in wide-screen theatres and drive-ins due to a greatly reduced granularity in the negative film, with resulting decrease in graininess of the print. (2) The new negative and print film combination results in a more pleasing color balance and a somewhat sharper picture. Flesh tones are more natural. Yellow is reproduced more faithfully. Blues are darker and greens are more vivid.

(3) Special optical effects can be used more freely. In adding fades, dissolves and trick sequences to a film, the producer must now utilize duplicating stages which reduce image quality.

(4) Imported and exported films should exhibit better quality. As a rule, motion picture prints for domestic release are made from original negatives. Overseas distribution is handled by making full length color duplicate negatives from which prints are made by a foreign laboratory. With the new films, the pictures shown on foreign screens should be more nearly comparable in quality with those now seen in domestic theatres.

New Fangled Profits
Old-Fashioned Flavor

Switzer's licorice

Only 4¢ per bar*

Only 5½¢ per bar*

For that chewy, flavor proven licorice that reminds you of the "Good Old Days", it's Switzer's . . . and it gives you:

- Above average profits
- Steadily increasing sales potential
- A ready-made market

*Available in Cherry Red also

Switzer's LICORICE
St. Louis 2, Mo.

Theatre Confection Contest Winners Announced by TCL

The entries and results of the special Rowntree Display Contest were reported to be exceptionally good.

The Eastern winners are as follows: (1st) $50.00—Bill Burke—Manager—Capitol Theatre, Brantford, Ont. (2nd) $25.00—Duncan McIntyre — Manager — Paramount Theatre, Amherst, N. S. (3rd) $15.00—I. De Venanzo—Asst. Manager—St. Clair Theatre, Toronto, Ont. (4th) $10.00—Irving Rowan—Asst. Manager—Regent Theatre, Ottawa, Ont.

Western winners were: (1st) $50.00 — Bill Wilson—Manager—Garneau Theatre, Edmonton, Alberta. (2nd) $25.00—Rolphe Reinhardt — Manager — Strand Theatre, Edmonton, Alberta. (3rd) $15.00—Steve Horychuk—Manager — Park Theatre, Atikokan, Ont. (4th) $10.00 — Jack Armstrong — Manager — Odeon Theatre, Victoria, B. C.

Pepsi Names Brummett

George F. Brummett has been named manager of drugs, variety and restaurant chains for Pepsi-Cola Co., it was announced by Charles N. Baker, vice-president in charge of national sales.

The thirty-seven year old executive was sales manager, beverage dispenser Div. of American Machine and Foundry Co. before joining Pepsi-Cola. Prior to that, Mr. Brummett was sales manager of Heat Exchangers, Inc., manufacturers of beverage dispensing and heat transfer equipment.

New Yorker Wins Kodak Award Again This Year

Grand Award at the 27th Kodak International Salon of Photography, held recently in Melbourne, Australia, went for the second consecutive year to Peter P. Chiesa of Kodak Research Laboratories, Rochester, N. Y.

Chiesa became the first in the 27-year history of the salon to win the George Eastman Memorial Medal in successive years. His warmly human study of the "Child and Mother" was selected as the best pictorial print of over 3,100 salon entries.

In 1961, Chiesa won the Eastman Memorial Medal with a monochrome photo of a fire excape heavy with ice after a spectacular blaze in Rochester.

The International Salon, sponsored annually by Kodak to encourage photographic achievement, is open to company employees all over the world. Entries represent the hobby activities of the contributors.

Kodak's 28th International Salon will be held in 1963 at Rochester, N. Y., the company's headquarters location.

Johnson Promoted by Bastian-Blessing

C. Ted Johnson has been promoted to vice president by the Bastian-Blessing Co. of Chicago. He has been serving as sales manager of the company's Fountain-Food Equipment Division for the past nine years and will retain that position. Mr. Johnson, who has been with the company 21 years, is active in various trade associations and has been in charge of his company's displays at various national trade exhibitions.

Nac Portland Regional

National Association of Concessionaries will hold its first Portland Regional Conference at the Memorial Coliseum, Portland, Oregon, Wednesday, June 13. This will be an all day meeting beginning with registration at 8:30 A.M. The program will begin promptly at 9:30.

Larry Moyer, Concession Wholesale Supply Inc., Portland, and NAC's regional vice-president, is in charge of all meeting arrangements.

"Modern Theatres" Trade Show Theme

Modernization of theatres will be the theme of the coming Allied, TESMA, TEDA convention and trade show, it was announced.

Presidents and other representatives of Allied States, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association voted unanimously for the theme at a meeting in New York City recently.

The Motion Picture Industry's 1962 Trade Show, jointly sponsored by the three groups, will be held concurrently with their conventions on Dec. 3-5, at Cleveland's Sheraton-Cleveland Hotel.

Said Marshal H. Fine, president of Allied, the Allied Convention will focus on merchandising with explanation of tried and proven methods of increasing gate receipts to be the feature of every convention session.

It also will be pointed out at these sessions that repeat business in theatres is almost impossible to build without good, modern projection, sound, seating, and a bright, clean theatre, according to Allied Execs.

Immediately following a business luncheon scheduled for the second day of the convention detailed explanation of new theatre equipment soon to be available, will be presented to the conventioneers. The explanations will be of a non-technical nature.

New transistor sound systems, modified projectors, 35-70mm projectors, optical systems, power sources, carbon-arcs, Xenon lamps, lamp housings and all of the new equipment a theatre can use to modernize will be explained.

Immediately following the talks, conventioneers may see the new equipment displayed in the trade show area, adjacent to the hotel ballroom where meetings and luncheons are to be held.

The following were present at last week's meeting:

Larry W. Davee, president, TESMA; Marshal H. Fine, president, Allied; Ben Marcus, Chairman of the Board Allied; E. H. Geissler, president, TEDA; Milton H. London, executive director, Allied; George Hornstein and Al Boudouris, TEDA, and Merlin Lewis, TESMA.

NCR Sales and Earnings Set Record For Quarter

NEW YORK—Both sales and earnings of the National Cash Register Co. for the first three months of 1962 set new records for the period, Robert S. Oelman, NCR chairman and president, announced here following a meeting of the board of directors.

First-quarter sales totaled $121,021,342, an increase of 8 per cent over the previous high of $112,055,533 reported for the comparable period of 1961. Net earnings for the first three months of this year were up 5 per cent over 1961's first-quarter earnings and totaled $3,905,468, compared with $3,720,897 in the comparable period of 1961.

On a per-share basis, the 1962 first-quarter earnings amounted to 49 cents on each of the 7,977,259 shares outstanding as of March 31, 1962, compared with 47 cents for the same period last year.

At the board meeting directors of the company elected R. Stanley Laing, former financial vice president, as an executive vice president All other company officers including Mr. Oelman and Gordon A. Lowden, also an executive vice president, were reelected.

Multi-Screen Film Ready For Educational Library Assoc.

NEW YORK, N.Y.—Following wide acclaim in four Latin American capitals, an unusual 3-film, 3-screen color motion picture on the peaceful uses of atomic energy will be presented here during the annual convention of the Educational Film Library Association.

The showing will take place at the Biltmore Hotel on Thursday, April 26 at 8:15 p.m.

The projection and sound system of the film, which was produced by Francis Thompson of New York under the auspices of the United States Atomic Energy Commission, was designed and engineered by Reevesound Company, Inc. of Long Island City, N. Y.

The special projection system, with interlock drive, double film magnetic sound reproducer and theatre playback facilities was developed for the Atomic Energy Commission by Reevesound, specialists in multiple image motion picture techniques.

Projectors used in the traveling exhibit are Victor arc Model 1600 16 mm machines specially modified with remote controlled changeover dowsers and Reevesound sync selsyn interlock drive system. All machines are silent, running synchronously with a Reevesound studio reproducer that plays back a single 16 mm magnetic sound track in the language of the host country. The theatre sound system consists of one Altec 128A 30-watt power amplifier and two speakers.

The technical apparatus is unique in several ways. The motor drive and interlock control components and the sound reproducer are all units of professional sound recording studio quality, designed for synchronous operation and long operating life.

758 SCREENINGS FROM ONE 70mm PRINT

with NORELCO 70/35mm projectors at the RKO Pantages

A "technical triumph" in the field of motion picture projection! That's what it was called when a single Super Technirama 70 print was used for the entire 61 week run of "Spartacus" at Hollywood's Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International's engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

Get all the facts about the complete line of Norelco motion picture equipment from your favorite theatre supply dealer today!

Norelco® MOTION PICTURE EQUIPMENT DIVISION

Universal 70/35 Projectors

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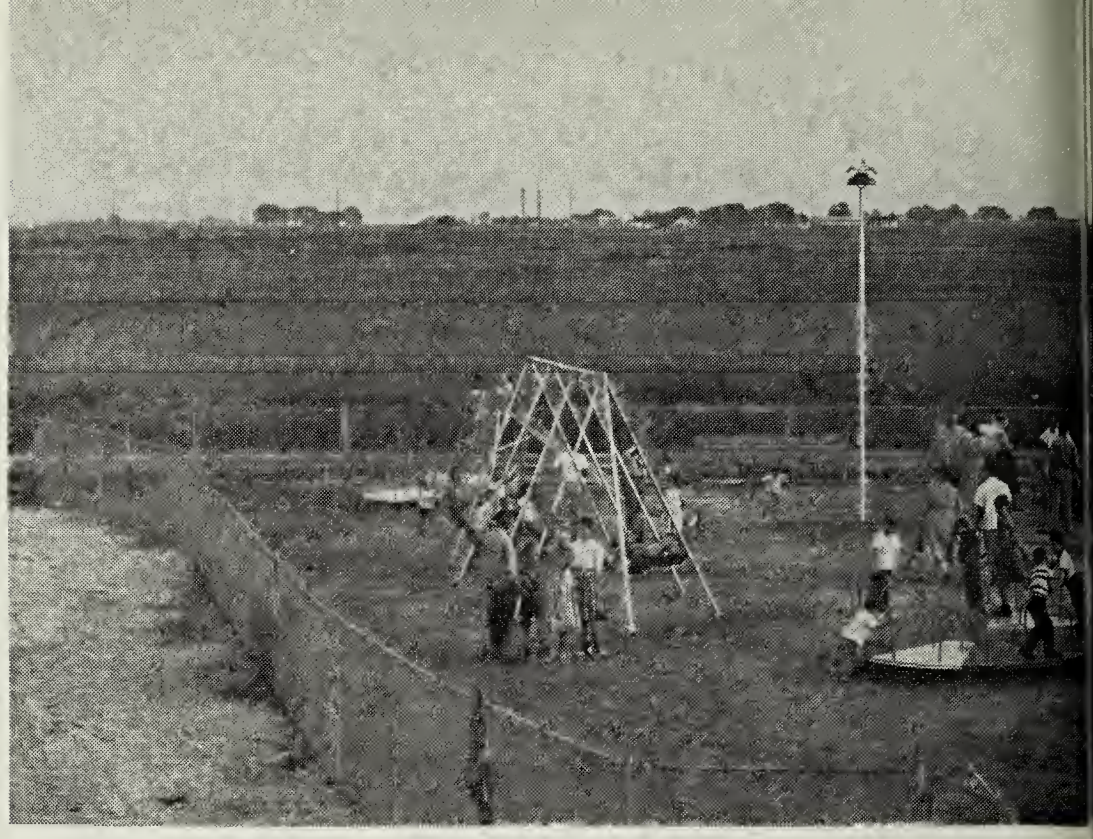
Playgrounds At The Drive-In



(*Continued from page PE-6*)
well in the drive-in. A four-board unit is reasonable and comprises an individual activity center that will keep as many as eight kids happily at play. See-saw boards should be constructed of picked Oregon fir, well seasoned and approximately twelve inches wide with six feet extending over each half of the center pole. Near balance can be assured by carefully halfing the planks at the fulcrum point. All corners should be rounded, and saddle shaped seats attached.

Fibreglass

It should also be noted that many pieces of playground apparatus are available in fibreglass. This material is a relative newcomer to the playground equipment field, but has earned respect from purchasers. The fibreglass units are sturdy, offer good wear characteristics, and stand up well against weather. In some cases, moulded fibreglass equipment surpasses heavier metal components in test strength. Its ability to withstand tremendous impact is, of course, an advantage.

Concrete

In addition to fibreglass, many unusual playground pieces have been made of prestressed concrete. Designed for creative play, the units are moulded into fanciful shapes, many modern, which tots respond to. Smooth shelled turtles, ramps, playhouses, and seemingly non-objective shapes have been produced for playgrounds from concrete. Of course, this material needs little care and must, of necessity, be left on site due to its ponderous weight. Thus it would be advisable only for the most permanent type of installation.

How Much?

We have covered the most common types of playground equipment found at the outdoor theatres. Adding up the units found in both the junior and senior areas, as previously suggested, you would find some eight basic pieces covered. How many children can be kept busy on these units? About 500!

If the theatre owner thinks that a playground is something extravagant; a non-essential showplace, he is mistaken. The outdoor owner knows pretty well the composite of his patronage. Where would he be without family attendance? One of the biggest selling points of the drive-in is that it can afford an economical night out for couples with children ranging from infants to teenagers. The cost of a baby-sitter alone, could equal a night's outing at a drive-in including admission, gas, refreshments, etc. This is a strong selling point that should be exploited. Add to this a reason for the kiddies themselves wanting to go to a drive-in (a well-equipped playground where they can romp and make new friends before and during the show) and you've got a nice package to offer.

If space is available, the above unit could be installed for something like $1,000 or $1,500. Cutting corners and fabricating the equipment yourself (which probably wouldn't pay off in the long run) would trim this figure to something within reach of any outdoor owner. By purchasing special equipment constructed to rugged specifications, the theatreman will save considerably on maintenance costs, and rest assured that mechanical failures that might cause accidents, are unlikely to occur.

It May Be Later Than You Think ...Better Check Now...

If your Selenium or Copper Oxide Stacks show signs of failing, better check now with your supplier about converting to Silicon or Selenium. All models listed are convertible. For rectifiers not listed send nameplate data. Prompt reply to your inquiry is assured. Prompt delivery is guaranteed.

3-Phase Rectifiers convertible from selenium to SILICON with R-924 and R-1325 KNI-TRON SILICON STACKS:

ASHCRAFT:	S 85/85
"	ASR-90
"	ASR-100
"	ASR-135
"	S-1612
"	S-1712
KNI-TRON:	100STK
"	135STK
"	180STK
LEE:	50073
"	B570C
McCOLPIN-CHRISTIE:	H80-140
MOTIOGRAPH:	10032
"	10035
NORPAT:	50 M
"	"Superior"
R.C.A.:	100ST
"	135ST
"	180ST

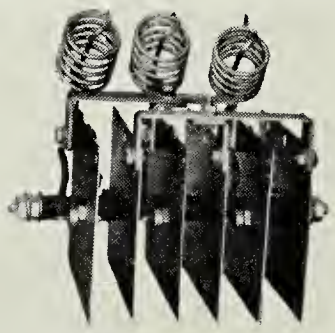
ROBIN: K-100 . . . K-100-S . . . K-100-DL
" K-150 . . . K-180 . . . MAK-100
" MAK-200 . . . MAK-2000
STRONG: 94000 . . . 96002

Copper Oxide and Copper-Magnesium-Sulphide Rectifiers Convertible to SELENIUM with our R-788 SELENIUM STACK:

BENWOOD-LINZE	BR-76
BRENKERT:	R-6
"	R-7
FOREST:	65/65
GENERAL ELECTRIC	6RC88F2
"	6RC88F3
"	6RC92F3

STRONG: All models originally equipped with Westinghouse S-1106143 Stacks

WESTINGHOUSE or R.C.A. { 2366 / 2367



THE KNEISLEY ELECTRIC CO. P.O. BOX 1465, DEPT. P, TOLEDO 3, OHIO

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Free Test Samples

Lorraine ORLUX Carbons
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• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

LEFT — A moderate-sized playground operated in conjunction with the D-I concession stand affords the whole family an opportunity to enjoy healthy, out-of-doors entertainment at the movies. Hard play also helps to sell your drinks.

Motorized and Special Units

In addition to the basic types of equipment mentioned, there are many kinds of special amusement units that have been successfully employed at drive-ins ranging from motor boat rides to miniature railroad trains. Outdoor theatre owners have already cashed-in on go-carting, swimming pools, archery, miniature golf, and a number of other outdoor recreational activities that the public favors in particular areas.

Companies such as Miracle Equipment have done many installations of this type in the drive-in theatres of the country, and report considerable success from operators.

These more costly pieces of equipment are restricted to the larger theatres, it seems. If a drive-in has sufficient space available, it could conceivably be used for such purposes as Go-Karting, when the theatre is closed during daylight hours or on off-days. To date, it would appear that these amusements are offered as an extension of the basic entertainment offered by the outdoor house (the features it shows) but it would be possible to adapt the theatre-in-a-shopping center approach to the drive-in house. This would include a drive-in theatre, perhaps a bowling alley, a miniature golf course or driving range, and a small playland for the kiddies. All this would mean considerable concession sale increases for the D-I owner who could make such a venture possible.

Far fetched? Not at all.

Location

Location of the play area is governed by a few simple rules. Always locate the play area as far from traffic lanes as possible. If it must be adjacent to heavily trafficed areas, be sure that an adequate fence or box shrubbery is put in. If possible, locate the playground beneath the screen. This is one of the safest areas in the theatre. Preferably locate the playground on one side of the theatre so that foot traffic across the lanes is kept to a minimum. This way, parents escorting children could use the exit lane running along the far side of the theatre to return to their cars. They would then only have to walk down one lane interfering as little as possible with traffic movement.

Staffing

Staffing the playground depends on many things; including size, type of equipment, playground hours, etc. Usually, ushers can be utilized to help out in the play area before box office opening. (The theatre would probably open its gates to autos a bit earlier than the usual half-hour before darkness so that parents who wanted to take advantage of the playground apparatus and responded to this inducement could spend enough time with their kiddies before the show began. Remember that family trade usually is heaviest during the first performance, which tends to be a little slower than the middle or last show.

Promotion

This phase of the playground operation is evidently neglected. Playgrounds are given poor coverage in the outside media, such as newspapers, televisions, etc., and are weakly promoted from within the drive-in by use of special trailer, billboards, effective signs, etc.

To make the investment for playground equipment and then, not to expolit the outlay to the utmost just doesn't make sense. Yet, picking up five metropolitan dailies with daily drive-in advertising loads of from twenty to a high of 32 airies, we could not find one agate line of copy in the attractions ads promoting the theatres' play areas for the kiddies. Though the temperature was a warm 70°, there were electric-in-car heaters advertised by owners that had not had the foresight to have a changeover summer message handy. By the same token, the theatre's did not expolit their concession operations. Playgrounds can be readily promoted as a regular feature of the drive-in by any of the common advertising media. Handbills, boxoffice signs, direct mail, can all be effectively used with skill in bringing the added family appeal that a playground equipped theatre has to the public's attention.

Now that spring and summer weather will be pushing back opening times, it would be a logical move to promote the before-show use of the playground by families that would attend the later performance. If the play area is lighted, parents can leave the kiddies in the hands of supervisors and return to their car for the show.

BUY DIRECT
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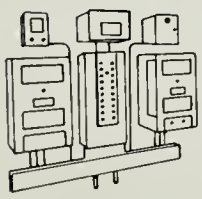
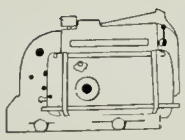
Ballantyne





Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

YOU BUY WITH CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.

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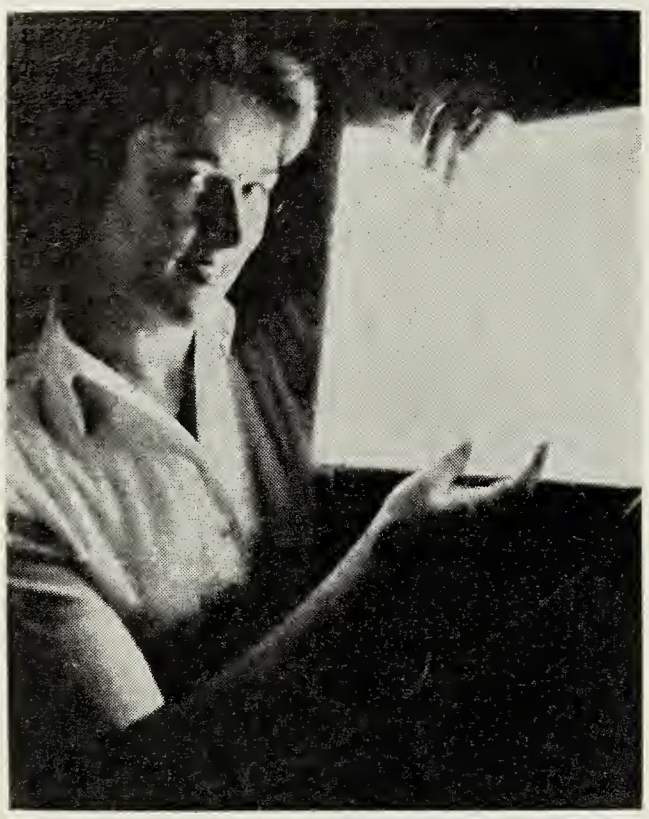
NEW PRODUCTS

...that have Theatre interest



Electroluminescent Panels For Aisle and Exit Lights

G-E's electroluminescent panels have been highly satisfactory for use as guide lights, floor lights, aisle and exit lights in a photographic film manufacturer's plants. They have also been used to light aircraft instrument panels and for indoor theatre lighting.

Though the lamps have received much publicity in recent years, GE claims they have not yet been developed to the point where they can be used for general lighting. The potential of electroluminescence is so great however, that G.E. is investing more than a half million dollars a year in research on it. Further information may be obtained from the Miniature Lamp Department (RG06), General Electric Company, Nela Park, Cleveland 12, Ohio.

The finest carbons ever made...

NATIONAL TRADE-MARK

PROJECTOR CARBONS

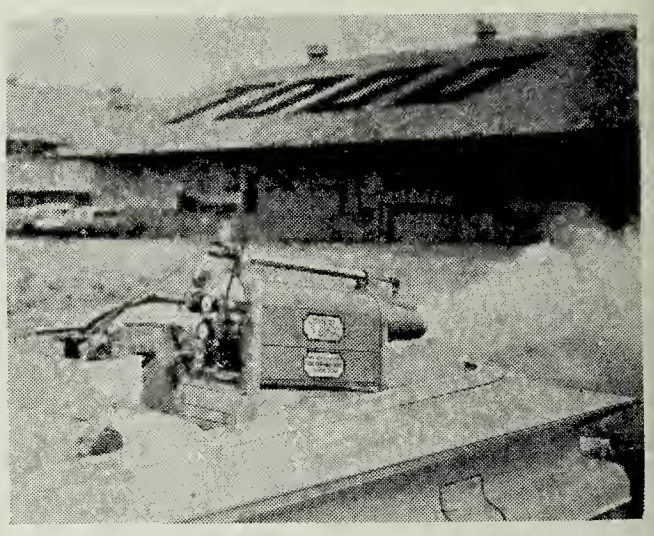
Candy Apple Mix For Easy Coating

Retailers and concessionaires can make substantial extra profits from the sale of candy apples.

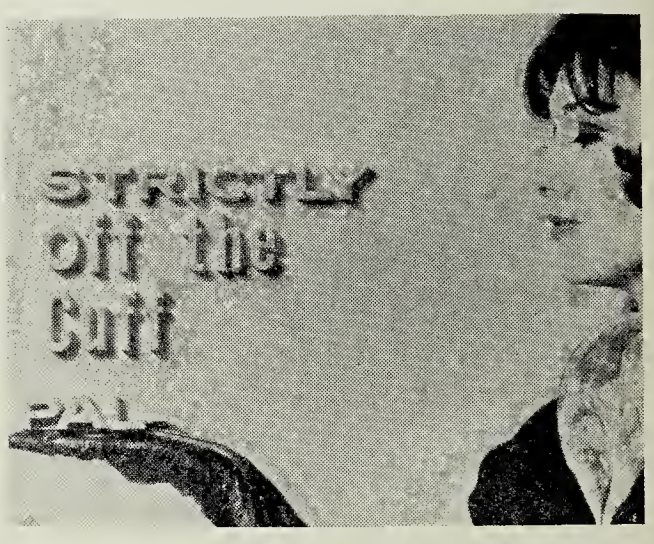
The new "Candy Apple Magic" Mix coats apples with an enticing cherry flavor quickly, easily and at low cost.

A bag of the mix, plus 5 lbs. of sugar, is all you need to coat 115 apples at a cost of less than 1¢ each. With this mix, candy apples are easy to make, uniformly delicious and very profitable.

It is packed in air-tight, sanitary polyethylene bags complete with instructions. A special "test" sample size of "Candy Apple Magic" Mix — enough to coat 50 apples — is available to dealers for only 25¢ in coin or stamps. Manufactured and distributed by Victor Products Co., Dept. 20, 328 North 18th St., Richmond, Virginia.



The TIFA SF-50 insecticidal fogger, truck or car mounted standard duty machine shown in the photo, is designed for insect control at large sites such as drive-in theatres. Further information may be obtained from Todd Shipyards Corp., Products Div., Columbia and Halleck Sts., Brooklyn, N.Y.



Press-on 3-D Titles Available From S.O.S.

Three dimensional titles with a pressure sensitive adhesive on the back are now available. These 3-D Titles are said to be easily applied on most any surface by simply peeling off a plastic backing, then pressing directly on the background surface to be photographed.

Unusual titles and interesing shadows are achieved by placing directly on the roller drum of a titler in relation to a 45 degree angle light source. By using 3-D Titles on transparent surfaces and shooting right thru, the film maker has an inexpensive art tool.

When soiled, letters are cleaned by rubbing lightly with fine sandpaper so titles can be used repeatedly. If desired, they can be colored with any type of paint. Descriptive literature on request from S.O.S. at 602 W. 52nd St., New York 19.

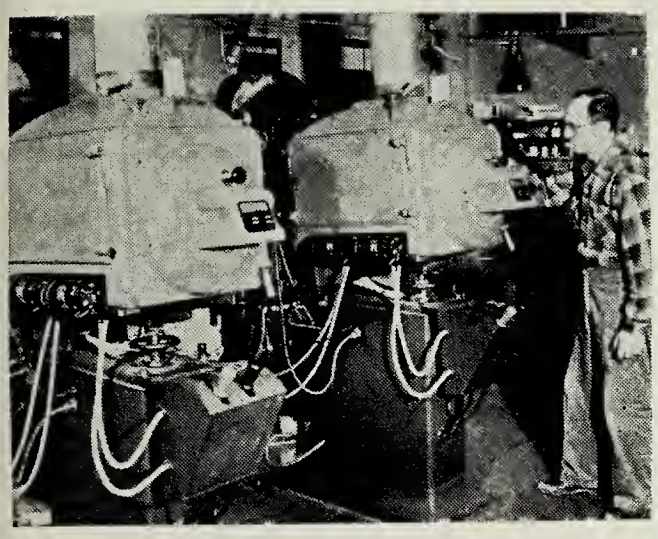
The figures and 3-d concession articles are made of sturdy cardboard and brightly colored in festive pinks, blues, and reds.

A catchy unit for kiddies and light hearted adults as well.

New Switzer Licorice Mix

Latest product from the Switzer Licorice Company is a party mix-of-bite-sized, old fashioned licorice pieces mingled with colorful, candy-coated bits.

Switzer's new mix will be avalable west of the Mississippi on June 1, east of the Mississippi on July 1. Licorice Mix comes in 10 oz. cello bags only, packed 24 bags to the case. The mix boasts a good profit margin. The 10 oz. bag retails for 39¢.



Shown is Clarence Metz, viewing the installation of new Constellation Special projection arc lamps at the Kensington Theatre, Buffalo, N.Y.

Gov't Loans For Theatremen

The Small Business Administration makes no charge for information and assistance in the preparation and filing of a loan application by small businessmen. An independently owned theatre with annual receipts of less than $1,250,000 may make application for a loan under the Small Business Act. Applications are processed in about three weeks.

WANT FURTHER INFORMATION ON

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- ☐ **HEYER-SHULTZ, INC.,** Metal Reflectors
- ☐ **KNEISLEY ELECTRIC CO.,** Rectifiers
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.,** "National" Projector Carbons
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- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm projectors
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola
- ☐ **STRONG ELECTRIC CORP., THE,** Projection Lamps
- ☐ **SWITZER LICORICE CO.,** Switzer's Licorice

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ISSUE OF MAY 16, 1962

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THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia 7, Pa.

While New York Sleeps The Cinerama Conversion Begins

NEW YORK—During the wee hours while most of this city's population sleeps, a group of technicians is laying the groundwork that will transform Loew's Capitol into Loew's Cinerama.

The conversion is in preparation for the summer premiere of the first dramatic film in Cinerama. "The Wonderful World of the Brothers Grimm."

While technical crews are making the changeover, the Capitol is continuing its normal daytime and evening schedule.

When the conversion is complete, the theatre will be equipped to show motion pictures of outstanding technical accomplishment by the designers of the Seattle World Fair's Spacearama.

Starring Laurence Harvey, Karl Boehm, Claire Bloom, Walter Slezak and Barbara Eden, the MGM-Cinerama Production was produced by six-time Academy Award winner, George Pal.

SMPTE Membership Chairman

Joseph Dougherty, chairman of SMPTE's membership committee, announced the appointment of a new chairman for international membership matters.

The Rev. Anson C. Moorhouse, head of the audio-visual services of the United Church's Board of Information and Stewardship, was named to the post.

Electronics in Business

SEATTLE—Visitors to the Seattle World's Fair will see a preview of tomorrow's electronic business systems at the National Cash Register Co.'s extensive display in the World of Commerce and Industry area.

Embassy Pictures has activated the above spectacular sign in Los Angeles months prior to the West Coast premiere of Joseph E. Levine's "Boccaccio '70." Louvered section (left) of the 50-foot-wide bulletin rotates to depict each of the film's three segments. The first of such spectaculars went up in January on Broadway.

SMPTE Chicago Convention

After a seven year gap, Society members will have an opportunity this fall to return to Chicago for an SMPTE Convention. It will take place at the Darke Hotel, Oct. 21-26, and its theme will be Communications Progress —Television and Motion Pictures in Industry and Education.

ICE CREAM

(Continued from Page PE-8)

restaurant field, but clearly fixed the identity of machine-dispensed frozen custard as a thing apart from ice cream. Retail outlets other than theatres have a similiar problem with customers who prefer hand-dipped to pre-packaged ice cream, even though both are sold by weight and prepared by the same company.

But the price a dealer pays for ice cream includes the processing and handling that is necessary to deliver a finished product to the door. The ice cream company must make a profit, just as the retailer must, and as the personnel used by the ice cream company to make and deliver the product are generally more highly paid than kitchen help, this results in higher costs for the ice cream.

The average cost of ice cream to the retailer is $1.79 a gallon. State law requires that each gallon weigh not less than 72 ounces which means that the ice cream company cannot put more than 100% overrun (air) into the mix when it is made into ice cream. You would thus have 72 ounces to sell and each one of these ounces costs you 2½¢. A four ounce serving would cost the retailer 10¢, and at 15¢ per four ounce serving, your food cost would be 67%, which is much too high. If a drive-in owner were to dispense ice cream cones by the dipper during summer months, additional shrinkage due to pressure by the dipper would result in further loss of overrun, so that a gallon of hard ice cream would yield in volume, a third less than might be expected.

In the indoor house, hand dipped ice cream just doesn't seem a worthwhile consideration, unless a snack shop, or theatre-cafe adjunct is operated.

For the drive-in, the attractive high price item in the ice cream line would appear to be the milkshake. At first, the cost of milkshakes, taking into account the time required to prepare them, would seem to be prohibitive. The average price per gallon of ice milk is $1.25, or $.017 per weight ounce. Total cost of the milk shake when other ingredients are added in, comes to an average of 15½ cents, to yield a 52% profit margin if the product is sold for 35¢. Here is where the pre-mixed, machine dispensed shakes can turn out to be a high-profit

(Continued on next page)

ECONOMY-TOP PERFORMANCE

assured when you install

UNBREAKABLE — NON-PITTING — NON-TARNISHING — NON-PEELING

HEYER-SHULTZ METAL REFLECTORS

GUARANTEED 5 YEARS!

Eliminate Cost of Replacements and Spares

Used by Army and Air Force Motion Picture Service since 1952

See Your Theatre Supply Dealer Manufactured by **HEYER-SHULTZ INC.** Cedar Grove, N. J.

ICE CREAM

(*Continued from previous page*)

answer. Not only is food cost reduced to about 9¢, but substantial labor savings can be made. The milk shake is generally accepted as a high price food item, and the drive-in owner could conceivably get up to 50¢ for a shake.

A multiple mixer, with stock flavors, going constantly during the peak period can help at the outdoor theatre concession operation, as the milkshake remains an item which must be prepared to order or its appeal is diminished. The recommendation by industry authorities that modernization and mechanization of methods and equipment is a basic solution to higher costs, can be applied well to the handling and serving of ice cream, as well as other products in your food line.

By adopting automatic ice cream dispensing equipment you can dispense fresh, ready to order shakes much faster than by the hand dip method and at a substantial savings in food costs. The individual concession operator must try for himself both methods to find which is best suited to his situation, but overall the comparison favors use of ice cream mix.

The indoor theatreman must concentrate on what is available to him in-so-far as prepackaged items are concerned. Perhaps he can have some articles specially prepared if his supplier thinks other theatres or outlets would be interested in a similar novelty item. However, the same items usually remain the repeaters for indoor theatre sales. The dixie cup, popsicle, ice cream sandwich, and sundae comprise most of the line that an indoor house will ever carry.

Reducing ice cream handling costs in the indoor theatre has limited applications. What can be concentrated on is the display of different kinds of merchandise. The new angle-vision type cabinets have been found to be an extremely effective sales stimulator in indoor houses. Note also that the sale of ice cream has become increasingly a year-round proposition. . . . due probably to the influence of home consumption patterns which have changed over the years. The old high sales figures at outside point of sale, such as the neighborhood drug store, the soda fountain, have altered somewhat.

By adopting automatic ice cream dispensing equipment, you can dispense servings at not more than 50% of hand dipped costs. This is to say, one factor is decidedly in favor of the ready-whipped type of ice cream; that is cost (measured in labor, material, and volume dispensed). However, the first examination is somewhat misleading. First of all, there is the machine. This is expensive, whereas the normal fountain requires only freezer space. The mixers and blenders then, must be purchased. This means that small operations could not afford to buy a variety of ice cream dispensing machines. Most of these machines are specialized. The most common one being the machine that pyramids the soft cream into a stack for the sale of individual ice cream cones. This machine can also be used to fill the standard paper cup. However, there are a great number of ice cream machines designed to do a particular job, such as the milk shake makers. For a large operation this type of machine would be ideal, since the mix is inserted in the top and the machine does most of the rest of the work. Pre-flavored mixes mean that shakes can be poured into a container, whipped and handed over to the customer in less than ten seconds. It also removes one step from the more laborious hand dip method.

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SECTION TWO
VOL. 67, NO. 22
MAY 16, 1962

BUENA VISTA

Bon Voyage

COMEDY
133M

Buena Vista
(Technicolor)

ESTIMATE: Good family fun film from Disney.

CAST: Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley, Tommy Kirk, Kevin Corcoran, Jessie Royce Landis, Georgette Anys. Associate producers are Bill Walsh and Ron Miller, directed by James Neilson.

STORY: Fred MacMurray and Jane Wyman had always hoped to take a trip abroad, but a lack of money plus the arrival of their three youngsters, Deborah Walley, Tommy Kirk, and Kevin Corcoran, had delayed them. At last the big day arrives, and the family is Paris-bound. On board, Walley commences a romance with youthful playboy Michael Callan, which continues in France, and Kirk also gets around with a number of girls. Eleven-year-old Corcoran wears out MacMurray in all kinds of sports. They have an interesting time until the last several days when a sleek new hairdo and outfit make Wyman the center of attention at a party and a target for Continental wolves. Eventually, MacMurray flattens the most persistent. When it's time to go home, the Walley-Callan romance resolves itself, and the others too are ready for Terre Haute, Indiana, once again, with everybody having had their fling.

X-RAY: A fun film for the entire family is this latest entry from the Walt Disney studios. It's a bit on the slow side in getting started, but once the pace quickens so does viewer interest. There's something for each member of the family to be found here, such as the adventures of 11-year-old Kevin Corcoran and some of the mischief he gets into for the very young; teeners Deborah Walley and Tommy Kirk for their youthful counterparts; and Fred MacMurray and Jane Wyman for the oldsters or mature adults. There are also Paris, the Riviera, the advantage of Technicolor as dressing, and some good bits of comedy, as well as heart-warming moments of drama for everyone. The direction is good as are the production values, and the cast gives an expert account of itself. With a bit of a campaign, the film could do an impressive job at the boxoffice. The screenplay is by Bill Walsh based on a novel by Marrijane and Joseph Hayes.

TIP ON BIDDING: Higher bracket.

AD LINES: "Fun For All The Family In The Best Of The Walt Disney Tradition"; "An American Family Visits France And Both Will Never Be The Same".

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MGM

Ride The High Country

WESTERN
94M.

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Good western with names to help.

CAST: Randolph Scott, Joel McCrea, Mariette Hartley, Ronald Starr, Edgar Buchanan, R. G. Armstrong, John Anderson, L. Q. Jones, Warren Gates, James Drury, John Davis Chandler, Jenie Jackson. Produced by Richard E. Lyons; directed by Sam Peckinpah.

STORY: Joel McCrea, a well-known lawman, who helped bring law and order to the west, is getting old, and he finds jobs more difficult to get as time passes. When gold is found in the High Sierras, he is given a contract by a bank to go to the goldfields, collect the dust from the miners, and return with it to the bank. He comes across old friend and former lawman Randolph Scott and asks him to join him. Scott recommends taking on third man Ronald Starr, adventurous young drifter. Scott is fed up with the way life has treated him, and he and Starr plan on taking the gold with or without McCrea's consent. Enroute, they stop for the night at a farm owned by R. G. Armstrong, who keeps an eye on daughter Mariette Hartley. Starr makes a play for her, but father interrupts this. Hartley, fed up with her harsh treatment, runs after the trio asking to be taken to the gold fields where she can meet up with James Drury, one of five brothers, who once asked her to marry him. They do get married by judge Edgar Buchanan and she is disillusioned and disgusted by Drury's attitude and by that of his villainous brothers, who expect to share her with Drury. She appeals for help to McCrea and Scott, and they take her away with them when they leave with the gold. Starr and Hartley become better acquainted and are attracted to each other. When Scott and Starr make a play to leave with the gold, McCrea is waiting for them and disarms them. Drury and his brothers attack them but are driven off. At the farm, they find Armstrong has been killed by the brothers who are waiting in ambush. McCrea is wounded, but he and Scott challenge the brothers to a showdown fight. The brothers are slain and McCrea is seriously wounded. As he dies, Scott promises that he will deliver the gold and also see what he can do for the youngsters in love.

X-RAY: This western combines good acting, an interesting yarn, intrigue, as well as action into an entry that should find welcome acceptance on the program. McCrea and Scott as aging lawmen are realistic in their roles, which adds to the effectiveness of the presentation, and the use of Technicolor is another asset. Interest is well maintained throughout, and direction and production are efficient. The original screenplay is by N. B. Stone, Jr

TIPS ON BIDDING: Okay program rates.

AD LINES: "A Gold Strike Means Rough Men And Hard Girls"; "A Fast-Moving Action Yarn With Western Favorites Joel McCrea And Randolph Scott As A Team"; "Guns Blazed As Men Fought For Gold And Women."

PARAMOUNT

Hell Is For Heroes

DRAMA
90M.

Paramount

ESTIMATE: Satisfactory drama of heroism and futility in war.

CAST: Steve McQueen, Bobby Darin, Fess Parker, Harry Guardino, James Coburn, Mike Kellin, Joseph Hoover, Bill Mullikin, L. Q. Jones, Michele Montau, Don Haggarty, Nick Adams, Bob Newhart. Produced by Henry Blanke; directed by Don Siegel.

STORY: Battle-weary GI's near the Siegfried Line in Belgium, believing that they are due for a stateside furlough, are sent instead back into the front line to try and crack the vaunted German defenses. They are led by Captain Joseph Hoover and Sergeants Fess Parker and Harry Guardino. Included in the outfit is sullen and bitter Steve McQueen, who has been decorated for heroism in action and busted for a drunken escapade. The men march to a position commanded by a German pillbox and are instructed to hold it until reinforcements arrive. They are joined there by young Polish refugee Nick Adams, who hopes someday to go to the United States. They stave off German attacks by a series of ruses designed to give the impression that they are part of a huge American force. It is only a matter of time before the Germans learn how small the force is, and McQueen suggests that they try to knock out the pillbox and keep the Germans too busy to mount a real attack. Guardino refuses to allow it, having been ordered to await instructions, but he is killed by German shellfire. McQueen and two others try to knock out the pillbox, but the attempt is a failure. Two men are killed, and the Captain tells McQueen he will be court - martialled. German resistance mounts, and McQueen launches a frenzied one-man assault on the pillbox. He blows it up and gives his life, but the breakthrough is achieved.

X-RAY: This is a satisfactory war drama, with typical light touches as an American platoon comprising many of the usual stereotypes is seen in action. The futility and human waste of war is stressed, as well as the pointlessness of the actions of a small group of soldiers far removed from the grand strategy of war. Performances are good by a cast of names that can be sold. McQueen does well in the major role and receives able support. Bobby Darin, singer turned actor, is another name for the younger filmgoers, and Bob Newhart, popular comedian, is on hand to change the tempo with one of his patented phone conversations. War films have a certain fascination for a good portion of the filmgoing public, and this one, while not particularly different, is done well enough to capture attention. battle scenes are good, and some of the horseplay between members of the platoon also serves to lighten tension. Screenplay

is by Richard Carr, from an original story by Robert Pirosh.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Hell And The Heroism Of War . . . A Shattering Dramatic Experience"; "An Unconventional War Story About An Unconventional Hero."

20th-FOX

The Cabinet Of Caligari

20th Fox
(CinemaScope)

DRAMA
104M.

ESTIMATE: Weird entry for those seeking the unusual.

CAST: Dan O'Herlihy, Glynis Johns, Dick Davalos, Lawrence Dobkin, Constance Ford, J. Pat O'Malley, Vicki Trickett, Estelle Winwood, Doreen Lang, Charles Fredericks. Produced and directed by Roger Kay.

STORY: Glynis Johns has a flat while driving her car and seeks aid at the large estate of Dr. Caligari. Once inside, she is drugged and subjected to secret as well as open observation as well as outright questioning. The others, either guests or employees, are friendly but refuse to help her escape. She feels an attachment for one young man, but she eventually rejects him. She and an older man, Dan O'Herlihy, become friends as she grows to hate the prying Dr. Caligari more and more. She threatens him, begs him for her freedom, tries suicide unsuccessfully, and even tries to seduce him in an effort to escape. In the climax, O'Herlihy and Dr. Caligari turn out to be one and the same. She then understands that she had a nervous breakdown and she was confined to O'Herlihy's sanitarium. Once she understands and has recovered, then she is free to go.

X-RAY: First of all, this reviewer neither remembers the original filmed version of this yarn nor does it seem fair to compare the two in light of the difference in times, techniques, the audiences of today, or present values as regards to story properties. Not everyone will like the film, and some will not understand its vagueness and the improbability of some scenes and situations. It has its high moments as well as those that annoy and depress. Of course, when the explanatory climax does arrive, many a puzzlement is solved and the viewer can leave reasonably appeased. The release can be sold as a suspenseful film for so it is at times; as a horror entry for it is that too at times; and as a mystery for it is that too to a degree. At any rate, the discriminating patron will get the most benefit out of the entry, although the potential for attracting others should not be overlooked. The cast is able, and direction and production are good. The screenplay, which is a trifle on the long side, is by Robert Bloch and is not for the very young.

AD LINES: "How To Drive A Beautiful Girl Mad"; "A Most Unusual Film With A Story That Seethes With Intrigue."

Lisa

MELODRAMA
112M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(Filmed abroad)

ESTIMATE: Exciting post-war drama is well-made.

CAST: Stephen Boyd, Dolores Hart, Leo McKern, Hugh Griffith, Donald Pleasance, Harry Andrews, Robert Stephens, Matius Goring, Finlay Currie, Harold Goldblatt, Neil McCallum. Produced by Mark Robson; directed by Philip Dunne.

STORY: Dutch police inspector Stephen Boyd is a victim of conscience, feeling guilty because he failed to save his fiancee from death in a Nazi concentration camp. Following the war, he trails Marius Goring, an ex-Nazi and white slaver, who specializes in shipping girls to South America, as the latter leaves Holland for England. He is particularly keen on catching Goring red-handed because the girl he is shepherding, Dolores Hart, resembles his dead fiancee. Unable to get official cooperation, Boyd rescues her and there is a struggle with Goring, who is accidentally killed. Boyd promises Hart, who is Jewish and a survivor of a concentration camp, that he will get her to Palestine, her goal. They evade the police in the canals of Holland and the dark alleys of Tangier, being helped by barge captain Leo McKern and by Tangier smuggler Hugh Griffith. Meanwhile, Boyd has fallen in love with Hart during the journey, but she rebuffs his advances. During a medical examination, it is revealed that she was used for experimentation in the concentration camp, and it is doubtful whether she can be a real wife to any man or bear him any children. This has kept her from admitting her feelings for Boyd. A doctor tells her that her diagnosis could be wrong, and there is a possibility that the experimentation can be corrected. In order to get her into the promised land, Boyd makes a deal with a British undercover agent to return and stand trial for the death of Goring after Hart gets to Palestine. Aboard the smuggler's vessel, they are attacked by rival gun runners, and Hart is seriously wounded. When they do land, she is rushed to a doctor while Boyd prepares to return for his rendezvous with the British authorities.

X-RAY: Suspense, lots of intrigue, an exciting chase, touches of romance, and even a bit of comedy are to be found in this well-made entry that should keep audience interest on high throughout its running time. The fact that this was filmed in Holland and other places where the story takes place adds to the overall effectiveness of the presentation. In addition, the use of color and CinemaScope are of value. There are large numbers of people who like this sort of drama, and they should be pleased and entertained by this release. The acting, direction, and production are of high quality calibre. The screenplay is by Nelson Gidding, based on the novel by Jan De Hartog.

TIP ON BIDDING: Higher bracket in many situations.

AD LINES: "An Exciting Book Has Been Made Into A Thrilling Motion Picture"; "Two Fugitives Make Their Way Across Half of Europe Under The Noses of the Police."

UNITED ARTISTS

The Miracle Worker

DRAMA
107M.

United Artists
(Playfilms)

ESTIMATE: High rating, uplifting dramatic experience.

CAST: Anne Bancroft, Patty Duke, Victor Jory, Inga Swenson, Andrew Prine, Kathleen Comegys, Beah Richards, Jack Hollander, Michael Darden. Produced by Fred Coe; directed by Arthur Penn.

STORY: Annie Sullivan (Anne Bancroft), dedicated young teacher trained at a school for the blind, arrives at the home of Victor Jory to undertake the seemingly impossible task of opening up the world to Helen Keller (Patty Duke), deaf, dumb, and blind since an illness in her infancy. The family feels the task is hopeless, except for Duke's mother, Inga Swenson. Duke is spirited and intelligent, Bancroft realizes, but has been spoiled by her parents, unable to cope with her triple handicap. Bancroft decided to teach her language through the sense of touch. Duke resists all Bancroft's efforts to teach her, and her parents and brother, Andrew Prine, are additional problems to Bancroft. Open warfare between child and teacher break out at a dinner. Bancroft clears the room of family and she and Duke engage in a furious battle, both mental and physical. Finally, Duke folds her napkin and eats with a spoon instead of her fingers. Bancroft asks permission to take Duke alone to a small house on the estate and work with her free of family interference. She is given two weeks, and Duke fights her every inch of the way. Bancroft tirelessly tries to teach her the miracle of communication. At the end of the two weeks, Duke and Bancroft return to the family. Bancroft realizes that Duke is testing them all to see if she can get away with her former animalistic behavior. Jory tries to stop Bancroft from disciplining the child, but Prine asserts himself, convinced that Bancroft is right. Suddenly, Duke realizes the connection between water as a word and water as a thing. She at last understands the art of communication and is thirsty for knowledge. The miracle has been worked.

X-RAY: This is a beautiful motion picture in every respect. It is an unusual, offbeat, and thrilling tale told with magnificent artistry in all departments and every bit as effective on the screen as it was as a hit Broadway play. The Broadway team of Coe, Penn, and Wiliam Gibson, who wrote the screenplay from his Broadway smash use quality as their byword on all levels. The performances by Bancroft and Duke are simply magnificent and must be considered for all sorts of 1962 awards. The story unreels in absorbing and intriguing fashion, never maudlin or sticky. Duke's realization of language is a fantastically gripping and heartwarming climax. Critics will love it, and so will the viewing public. It's a picture that will stay in their minds and hearts for a long, long time. Particular credit must be given to director Penn, who uses the expanded screen medium brilliantly, particularly in scenes where Bancroft recalls her own tragic childhood. The Legion of Decency gave the film special praise. So will you.

TIP ON BIDDING: Better rates.

AD LINES: "A Beautiful Play Becomes A Beautiful Film . . . To Fill Your Heart With Tears And Joy"; "She Waged A Fantastic War Against The Powers Of Darkness And Won"; "The Story Of Helen Keller And Annie Sullivan . . . A Brilliant Drama Of Courage And Dedication."

UNIVERSAL

Night Creatures

MELODRAMA
81M.

U-I
(English-made)
(Eastman Color)

ESTIMATE: Good programmer.

CAST: Peter Cushing, Yvonne Romain, Patrick Allen, Oliver Reed, Michael Ripper, Martin Benson, David Lodge, Derek Francis, Milton Reid. Produced by John Temple-Smith, directed by Peter Graham Scott.

STORY: Late in the 18th Century, British Navy captain Patrick Allen and a band of sailors arrive at a small town on the marshes to investigate a tip on wholesale smuggling. The villagers are prepared for the search and town vicar Peter Cushing bids them welcome. They find nothing except the body of their informant. Allen is not satisfied and is determined to pursue the search further. With his men is a mute and mutilated mulatto, Milton Reid, who was punished and left on an island to die by a notorious pirate, but was rescued by Allen. When he sees Cushing, he can hardly be contained. Allen later is sent on a chase through the swamps to try and catch the "marsh phantoms" who ride the night, and while they are gone, illicit liquor is disposed of. During the night, Reid escapes from his keepers and goes after Cushing unsuccessfully, after which he escapes into the night. The innkeeper, Martin Benson, tries to get romantic with Yvonne Romain, who is engaged to the Squire's son, Oliver Reed. The latter warns Benson that he will kill him if he ever lays a hand on the girl again. Benson tells Allen that Reed is

involved in the smuggling and he is seized, but escapes with the aid of Cushing, who marries the young couple. Allen and his men accuse Cushing of being the pirate who was supposed to have died, and he admits his identity. He says he turned straight and tried to help the villagers. He escapes, aided by the villagers, but is fatally wounded by Reid, who is also killed. Cushing is buried in the empty grave that bore his headstone over it.

X-Ray: There's a bit of everything to be found in this entry for the program, including pirates, smuggling, ghostly riders, swordsplay, gun fights, romance, as well as intrigue. Loaded in this way, it should do okay as part of the show, with a yarn that holds interest adequately and with okay performances by the cast as well as adequate direction and production. Except for Peter Cushing, the cast is relatively unknown here. The screenplay is by John Elder.

Ad Lines: "His Secret Was Guarded By A Townful of People"; "A Pirate Tries To Reform — The Result Is Thrilling Adventure."

That Touch Of Mink (6216)

Comedy 99m.

U-I
(Color)
(Panavision)

Estimate: Highly amusing comedy.

Cast: Cary Grant, Doris Day, Gig Young, Audrey Meadows, Dick Sargent, Alan Hewitt, John Astin, John McKee, Jan Burrell. Executive producer, Robert Arthur, produced by Stanley Shapiro and Martin Melcher, directed by Delbert Mann.

Story: Wealthy, handsome, and single business tycoon Cary Grant is enroute to his office when his limousine splashes unemployed Doris Day. She has just been through a session with unemployment office clerk John Astin, who has designs on her. Grant tries to find her to apologize, but she is gone. He later sees her enter an automat across from his office and sends assistant Gig Young to apologize and offer her money for her clothes. She is indignant and threatens to throw the money in Grant's face given the opportunity, which Young delightedly provides. Her anger is extinguished by Grant's charm, and he takes her out after having her clothes cleaned. She enjoys covering several cities in his private plane, and at the evening's end, he offers to take her on a trip to Bermuda and Europe on a non-platonic basis. She is determined not to go, but when he doesn't call her, she calls him and informs him she has agreed. He provides her with a lavish wardrobe and they go to Bermuda, where everything is fine until night fall when she breaks out in a rash. A doctor gives her a sedative and prescribes uninterrupted rest. Back in New York, she is annoyed with herself and goes back to finish the rendezvous, summoning Grant from a date. She fortifies herself with liquor until she becomes dead drunk and tumbles out the window, sustaining only bruises. Young feels that Grant really loves her and sets up a plot to make him realize it and want to marry her. She goes along, arranging a motel rendezvous with Astin which Grant is supposed to interrupt. He does, and they are married. In Bermuda, Grant breaks out in a rash and is ordered to have a night of complete rest on their honeymoon.

X-Ray: That money-making combination of Doris Day and Cary Grant have been successfully combined in this comedy of errors and romance amid lush surroundings. What results is a crowd-pleaser of a film that should make quite an impression at the boxoffice. The pace proceeds at an interest holding pace, and a sneak preview audience seemed to have an enjoyable time with the film. Performances are uniformly good, and direction and production are in the expert category. Incidentally, extras include the numerous gowns made up and exhibited for Day in a fashion show. The balance of the cast provides some added enjoyment, per Audrey Meadows and Gig Young, and the use of color gives the film added stature. The screenplay is by Stanley Shapiro and Nate Monaster.

Tips On Bidding: Higher bracket.

Ad Lines: "When Cary Grant And Doris Day Become Romantically Inclined — Stand Back"; "One of the Funniest Comedies of the Year."

WARNERS

Merrill's Marauders (165)

Drama 98m.

Warners
(Technicolor)
(Filmed in the Philippines)

Estimate: Good war action entry.

Cast: Jeff Chandler, Ty Hardin, Peter Brown, Andrew Duggan, Will Hutchins, Claude Akins, Luz Valdez, John Hoyt, Charles Briggs. Produced by Milton Sperling; directed by Samuel Fuller.

Story: In 1944 in Burma, 3,000 American soldiers commanded by Brigadier General Jeff Chandler (Frank Merrill), known as Merrill's Marauders, are behind the Jap lines headed to destroy a strategic village. The way is tough and the men are tired but reach their objective. Chandler sends Lieutenant Ty Hardin and his platoon to create a diversion while the others go in and destroy the installation. They expect to be flown out but instead are ordered to help assault Mitchina, 500 miles away, to prevent the Japanese and German armies from merging in India. Chandler protests but knows that the job must be done in these days of peril, even though his own doctor tells him he shouldn't be getting this involved because he has a heart condition. Taking another village enroute, the men become walking "dead" men too tired to eat and beaten physically and mentally. Headquarters keeps pressuring that their goal is most imperative. The men are reluctant and refuse to continue on. Chandler finally collapses while trying to start the column walking again. Hardin, seeing his commander down, urges his men on, and they do the impossible, taking Mitchina.

X-Ray: The valiant efforts of a small group of American soldiers who made quite a name for themselves in World War II is effectively detailed here in interesting fashion. Perhaps the public ought to be reminded that this entry was the last film made by Jeff Chandler prior to his death, and his performance is very good. He receives fine support from the others in the cast, while direction and production values are also quite capable. Where better war films are accepted, this will enjoy reception, and it should do well as part of the show. Some of the directorial touches of Samuel Fuller, an ex-infantryman, come off very well, particularly where battle sequences are called for with the attack and defense patterns making sense for a change. The screenplay by Milton Sperling and Fuller is based on the book by Charlton Ogburn, Jr., which details the true life exploits of Brigadier General Frank D. Merrill and his World War II command.

Tips on Bidding: High bracket in some situations.

Ad Lines: "Action Behind the Enemy Lines"; "The Thrilling Tale Of Merrill's Marauders In Action."

MISCELLANEOUS

Capture That Capsule

Melodrama 73m.

Riviera

Estimate: For the lower half.

Cast: Richard Miller, Dick O'Neil, Richard Jordahl, Pat Bradley, Carl Rogers, Dorothy Schiller, Ed Siani, Doug Hughes, Wylie Carter, Michael David, Larae Phillips Jack Treacy, Ed Gangel, Richard Twohy, Miriam Wilson, Ron Wright, Lee Fortner, Gene Garner, Web Smith. Produced and directed by Will Zens.

Story: Government agents Richard Miller and Pat Bradley and the F.B.I. outwit Communist conspirators Richard Jordahl, Dick O'Neil, Carl Rogers, Doug Hughes, and others in their attempt to recover a capsule returned from an orbiting rocket. The capsule supposedly contains space data both on film and tape recording, but unknown to the spy ring, the F.B.I. has substituted a fake container with worthless blank film and a recording of scientific double talk. After a lengthy chase in fast boats and motor cars and several killings, the Commies unwittingly lead the F.B.I. boys to their leader and are rounded up.

X-Ray: Produced entirely on location along the Pacific coast, this actionful chase is concerned with a timely enough subject and is adequately produced, directed, and enacted in acceptable quickie fashion. It is logical enough and will get by with the none too sophisticated as lower half filler in the action spots. The frustrations, obstacles, and blunders encountered by the spies are at times amusing and always interesting. Story and screenplay are by Jan Elblein and Will Zens.

Ad Lines: "An Exciting, Timely Drama From Today's Headlines"; "Government Agents Outwit Spies."

FOREIGN

The Devil's Wanton

Drama 72m.

Embassy
(Swedish-made)
(English titles)

Estimate: For the art spots with Bergman name.

Cast: Doris Svedlund, Birger Malmsten, Eva Henning, Hasse Ekman, Stig Olin, Irma Christenson. Written and directed by Ingmar Bergman; produced by Lorens Marmstend Terrafilm; executive producer, Allen Akelund.

Story: Motion picture director Hasse Ekman is visited by his former mathematics teacher, who was an inmate in a mental institution until recently. He presents Ekman with an idea to make a film about how Hell is placed on earth and ruled by the devil. Ekman and an actor laugh at it, and the actor later recalls the tale to alcoholic writer friend Birger Malmsten. The latter then recalls a conversation he had with young street walker Doris Svedlund, wherein the latter told him part of her story. It seems that she is in love with Stig Olin, who forces her to continue with her life of prostitution upon the promise that he will marry her. When she is pregnant and gives birth to a child, she wants to keep it, but Olin and his sister, Irma Christenson, convince her that the result will be nothing but trouble. She gives it to them and they have it killed. She leaves Olin, taking up with Malmsten, who has had a serious disagreement with his wife, Eva Henning, whom he leaves. They find love and hope together while Henning takes up with Ekman. When Olin threatens trouble, Svedlund goes back to him rather than cause Malmsten any trouble. Eventually, Svedlund commits suicide. Malmsten returns to Henning. The teacher returns and shows Ekman that perhaps there is a Hell on earth and that the story should be told.

X-Ray: Once again, Ingmar Bergman turns to the sordid for his material and this time his players are in modern dress and up-to-date. The result is a film that will appeal primarily to the Bergman following and/or to the art house patrons who can best appreciate this type of unpleasant entry. There is an excess of conversation which needs translating, and this slows down the end result. The acting, direction, and production are competent, and it is presumed that the Bergman "name" can be used to advantage.

Ad Lines: "Another Ingmar Bergman Triumph"; "The Tale of A Street Walker Who Gets Involved With Romance."

Complete back seasons of this pink reviews sections are available to subscribing theatres at $1.30 per set.

ALPHABETICAL GUIDE TO 226 Features Reviewed

This index covers features reviewed thus far during the 1961-62 season in addition to features of the 1960-61 season, reviewed after the issue of Aug. 23, 1961.—Ed.

A

All Fall Down—111m.—MGM 4921
Anatomist, The—73m.—For. 4876
Arms And The Man—96m.—For. 4910

B

Babes In Toyland—105m.—BV 4889
Bachelor Flat—91m.—Fox 4889
Bachelor In Paradise—109m.—MGM ..4881
Back Street—107m.—U-I 4875
Bashful Elephant, The—83m.—Allied Artists 4901
Bell' Antonio—101m.—For. 4931
Bernadette Of Lourdes—90m.—For. ..4910
Between Heaven And Hell—94m.—RE.—Fox 4869
Big Red—93m,—BV 4929
Big Wave, The—73m.—AA 4925
Black Tights—116m.—For. 4910
Blood And Roses—74m.—Para. 4865
Blue Hawaii—101m.—Par. 4885
Bon Voyage—133m.—BV 4933
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Breakfast At Tiffany's—115m.—Par. ..4873
Brushfire—80m.—Para. 4905
Burn, Witch, Burn—90m.—A-I 4921

C

Cabinet Of Caligari, The—104m.—Fox 4934
Call Me Genius—105m.—For. 4878
Cape Fear—105m.—U-I 4914
Capture That Capsule—73m.—Misc...4935
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Cat Burglar, The—64m.—UA 4874
Children's Hour, The—109m.—UA. ...4894
Cinderella—80m.—For. 4895
Claudelle Inglish—99m.—WB 4866
Colossus of Rhodes, The—128m.—MGM 4889
Comancheros, The—107m.—Fox 4882
Confessions Of An Opium Eater—82m.—AA 4925
Couch, The—100m.—WB 4909
Counterfeit Traitor, The—147m.—Para. 4922
Creature From The Haunted Sea, The—60m.—Misc. 4883

D

Das Dreimaederlhaus—102m.—For. ...4890
Day The Earth Caught Fire, The—90m.—U-I 4903
Day The Sky Exploded, The—80m.—For. 4910
Dead To The World—87m.—UA 4906
Deadly Duo—67m.—UA 4906
Desert Patrol—78m.—U-I 4899
Devil At Four O'Clock, The—126m.—Col. 4869
Devil's Eye, The—90m.—For. 4878
Devil's Partner, The—70m.—Misc. 4883
Devil's Wanton, The—72m.—For. ...4935
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Don't Knock The Twist—87m.—Col. ..4925

E

El Cid—186m.—AA 4893
Enemy Below, The—98m.—RE.—Fox ..4869
Erotica—61m.—Misc. 4914
Errand Boy, The—92m.—Para. 4906
Everything's Ducky—81m.—Col. 4881
Experiment In Terror—123m,—Col. ..4917
Explosive Generation, The—89m.—UA 4870

F

Fear No More—80m.—Misc. 4890
Five Day Lover, The—86m.—For. 4910
Five Finger Exercise—109m.—Col. ...4926
Flight That Disappeared, The—72m.—UA 4870
Flower Drum Song—133m.—U-I 4887
Follow That Horse—80m.—For. 4891
Follow That Dream—110m.—UA 4923
Force Of Impulse—84m.—Misc. 4890
Forever My Love—147m.—Para. 4922
Four Horsemen Of The Apocalypse, The—153m.—MGM 4909
Frogmen, The—96m.—RE.—Fox 4869
From A Roman Balcony—84m.—For. .4878

G

George Raft Story, The—105½m.—AA. 4893
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Gina—92m.—For. 4931
Girl With A Suitcase—101m.—For. ...4871
Great War, The—118m.—For. 4867
Green Mare, The—93m.—For. 4884
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Guns Of The Black Witch—81m.—A-I .4901

H

Hands Of A Stranger—86m.—AA 4917
Happy Thieves, The—88m.—UA 4898
Harold Lloyd's World of Comedy—94m.—Misc. 4915
Helllons, The—87m.—Col. 4913
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Hey, Let's Twist—80m.—Para. 4902
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House Of Bamboo—102m.—RE.—Fox .4869
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I

I Bombed Pearl Harbor—91m.—For. ..4911
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J

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Journey To The Seventh Planet—80m.—A-I 4897
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K

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L

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Lad: A Dog—98m.—WB 4931
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Miracle Worker, The—107m.—UA 4934
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N

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Ninth Circle, The—90m.—For. 4867
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No Love For Johnnie—110m.—For. 4895
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O

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P

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Pirates Of Tortuga—97m.—Fox 4874
Pocketful Of Miracles—136m.—UA ...4882
Premature Burial—82m.—A-I 4917
Prisoner Of The Iron Mask, The—80m.—A-I 4905
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Q

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S

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Thunder Of Drums, A—97m.—MGM ..4865
Time Bomb—92m.—AA 4925
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U

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V

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W

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West Side Story—155m.—UA 4870
White Christmas—120m.—Para.—RE. .4865
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Wild Harvest—80m.—Misc. 4907
Witchen, The—74m.—For. 4891
Womanhunt—70m.—Fox 4922
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X

X-15—106½m.—UA 4885

Z

Zazie—86m.—For. 4915

The Magnificent Tramp

COMEDY DRAMA
76M.

Cameo Int.
(French-made)
(English titles)

ESTIMATE: Entertaining import.

CAST: Jean Gabin, Darry Cowl, Bernard Blier, Julien Carette, Paul Frankeur, Gaby Basset. Directed by Gilles Grangier; produced by Filmsonor.

STORY: Jean Gabin, a Parisian tramp, is happy with his existence, living in a half-finished apartment building until the advent of winter and construction crews who are to work on the structure. He tries for a term in a warm jail, but the sentence for staging a destructive bar fight is slight. Another tramp seeks to interest him in returning lost and/or stolen dogs for rewards. He does return one such animal and is handsomely rewarded after fun at a party as its hero. His next move is to head towards the tonic-like climate of the Riviera.

X-RAY: Once again, that fine actor Jean Gabin demonstrates a talent which may prove a surprise to American audiences. It seems that he's an excellent song and dance man. His movements in this direction are strictly for fun, and a theatre audience seemed to like what they saw. The story is a slight exercise in character development; still, viewer interest is held pretty much throughout. Performances, direction, and production are good. Art house patrons should find the import a pleasant divertisement. The screenplay is by Michel Audiard based on an idea by Jean Moncorge.

AD LINES: "The Tramp Who Will Steal His Way Into Your Heart"; "Jean Gabin In A Wonderfully Different Role."

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

MAY 16, 1962 SECTION THREE VOL. 67, NO. 22

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B | KIDS' MATINEES

NUMBER B3
Personalize Your Kiddie Shows
THEATRE: **Twain,**
ADDRESS: **Mansfield, Pa.**
MANAGER: **John Antonio**

In running our Saturday matinee Fun Club we have come to the conclusion that to make these kiddie events successful you have to do things yourself. You have to get with it and actually join in the various proven and accepted kid stunts and actually be a kid again for the best results.

Of course, when you have a 10 years old daughter of your own, this becomes easier; and by personalizing you can accomplish more with both parents and kids.

We have utilized all the accepted kid stunts including "Pay Day" with each child receiving an envelope containing from one cent to a $1.00 in cash "Cartoon Jamboree", featuring all of their favorite carton comics; "The Races", the movie game with a different race each week with 24 winners weekly and a grand prize of a bicycle or savings bond; etc., but our best results came from getting pal like with the youth and becoming one of them in a big brother sense.

In forming our kiddie club which we call "Johnny's Kiddie Fun Club" we issued numbered and official looking membership cards; and have a pledge, which is: "I pledge to be considerate of all including brothers, sisters, mom and dad; Always try to be good, and never bad. I'll always be guided by this rule, At home, at play, or at school." My daughter, Linda, joined the act by celebrating her 10th birthday with a two and a half hour birthday party for the club. There was a giant birthday cake, games, and a cartoon carnival of fun plus a Three Stooges comedy. This was free if you helped gather toys for "Operation Santa Claus", the Tioga County Children's Services Christmas project to help provide Christmas happiness for those children in the Children's Services foster homes and others throughout the County that need their help. If children had some toys in good condition that they were tired of and brought them to the party they were admitted free while making Christmas happy for another kid.

This was followed up by a card of thanks featuring a new photo of Linda Jean Antonio, and adding that "I hope you like my new picture."

The personal tack was continued by our Christmas cards illustrated with a family portrait of Linda, my wife, Effie, and myself, and reading: "At the holiday season, our thoughts turn with special warmth to our loyal friends and patrons. We want to say how pleased we are to be privileged to serve the folks in this community and we wish for all a Yuletide that really rings the bell for good fellowship, contentment and good cheer. The Antonio Family."

Verily, through the children you can reach their parents! And this holds good today just as it did years ago.

In a recent stunt arranged by manager Charles Middlesworth, Viking, Philadelphia, model Barbara Biondi went around town with a black cat and a camera. She would stop, pretend to take a picture, then hand people a printed slip reading "I did not take your picture. If you want to see a good picture see Columbia's "Walk On The Wild Side"— with appropriate credits.

NUMBER B4
An Easter Egg Hunt
THEATRE: **Armstrong State,**
ADDRESS: **Fostoria, Ohio.**
MANAGER: **C. V. Mitchell**

We recently held our third annual Easter Egg Hunt with a successful boxoffice.

In years gone by we would cut out paper eggs and write on them the name of the prize to be won. These paper eggs were pasted on the bottom of theatre seats and at a given time the boys and girls were told to stand up and look under their seats for the prizes. Unfortunately, it did not take long before the children caught on to this gimmick, making it impractical to hold the Easter Egg Hunt in this fashion again.

This year the family and I sat at home cutting our eggs and putting them into balloons. This proved adventurous and at the same time gave the family an opportunity to take part in a theatre activity.

Prizes were promoted from two of our department stores. The S.S. Kresge supplied all the candy such as Easter baskets, chocolate eggs, bags of jelly beans, marshmallow chickens, etc.; and G. C. Murphy Company donated live rabbits, ducks and colored chickens and food for each pet. Both merchants included in their ads mention of the gala event that was taking place at their local theatre.

When the big day arrived, we had a big response even though for competition the city held its outdoor egg hunt and it was one of those fine, warm, sunny Saturdays that could have encouraged boys and girls to play outdoors.

At the start of our Egg Hunt, the children who had been instructed previously to hold their ticket stubs, were asked to get their stubs in hand and check the numbers as they were being called. The lucky ones came to the stage, reached into a container, pulled out a balloon, blew it up, then broke it to get their lucky egg and consequently their prize. The newspaper gave us a story on the promotion, listing the names of the prize winners and their prizes.

This would have proven a tedious job had I had to cut out the paper eggs, write the names of prizes on them and put them in balloons myself. Instead, it was turned into a fun-filled project performed by my family.

G | STUNTS-BALLY

NUMBER G16
Is Nothing Sacred? "Funeral" Is Eerie Bally
THEATRE: **Saenger,**
ADDRESS: **Pine Bluff, Ark.**
MANAGER: **Bruce K. Young**

For American-International's "Premature

Bruce K. Young, manager, Saenger, Pine Bluff, Ark., utilized an ancient coffin located in a junk yard, for lobby display and street bally on American International's "Premature Burial."

Promoted scooters and pretty girls added up to a neat street bally for the opening of United Artists' "Jessica", Fine Arts, Los Angeles. Assistant manager Jim Redmond had the cuties scooting all over town for three days prior to the opening.

Burial" we just couldn't resist going all out exploitation-wise.

I managed to locate an old 1800 wooden box casket in a junk yard. It had a section just above the head of the corpse that could be taken off for a last minute look at the dead person. This was fitted into place with screws. On the center of the casket was a copper piece reading "Rest In Peace" and at the foot of the casket it said "Our Brother," The top was put on with screws. It was really weird looking and just perfect for our ad stunt.

We placed the casket in our lobby with a blue light playing on it 10 days prior to opening. Plenty of weird looking advertising was placed around it; and we had an old stretcher, dated 1892, with rusty wheels. We used black velvet under the casket and this brought out the scarey look even more. We fixed the lid just above the face section so that those who were real curious could barely lift it up; and when looking in they saw a dummy with a horrible face laying inside.

On the day of the show, we moved the casket out front from the lobby of the theatre, where everyone could see it and since it was so old nearly everyone stopped. There was plenty of ad copy around with one sign reading: "If this movie scares you to death—your casket is waiting for you!"

Each day at rush hour for people going home from work—about 4.30 p.m., we would have a "funeral" down Main Street for six blocks. Four tall boys dressed in black suits, white flower in lapels, and sad faces would carry the casket for a very slow walk down Main Street, crossing the street at each corner to the opposite side thus making automobiles wait for them since they couldn't walk slow and make it before the lights turned green. This caused policemen, stor keepers, etc., all ask what was going on.

In order for the public to know what was up, two boys close behind the "funeral" passed out handbills; each of the "pall bearers" had a card on his back, also. Behind the boys with the casket were two girls dressed in black and with veils pretended to be crying. Everyone's attention was obtained through this street bally. One lady came out of a store and took pictures of the group; and people on buses hung out their heads to see what it was all about.

As a result we had a very good turn out at the theatre during our run of this picture.

Century Offers Matinee Special in Newsday

NEW YORK—Century Theatres recently instituted a "special one-time offer for readers of Newsday only" Movie Matinee Money-Savers, three matinee admissions at any of their houses for $1.00, regular $2.25 value. Available by mail order only, and good for any week-day matinee until a stipulated expiration date, the "bargain" was heralded by a full page ad with coupon attached.

The offer was limited to 15 admissions for $5 to a family with the admissions good one-at-a-time; good all-at-once; and good for adult admissions.

It was suggested that you give them as gifts; enjoy them yourself; bring the family or treat your friends. Copy stated "Movie matinees are a marvelous way to relax and enjoy your leisure afternoon time. Now you can save money as you enjoy the latest movies in the luxurious comfort of a Century Theatre."

French Harvey, Jr., son of the Florida State Theatres concessions chief, hitch-hiked 98 miles from Jacksonville to Ocala, Fla., to publicize the world premiere recently of United Artists' "Follow That Dream" at FST's Marion, Ocala, Fla.

NUMBER G17

And All The Mills' Were There

THEATRE: **Odeon,**
ADDRESS: **Rutherglen, Scotland**
MANAGER: **C. Hayden Reed.**

It is not always easy to gain editorial space in certain local papers and even with the co-operative ones a good gimmick is usually necessary to get a worthwhile coverage. When I played "Whistle Down the Wind" starring Hayley Mills and written by her mother, I borrowed an idea from the London world premiere when the entire stalls audience was composed of Mills families.

A glance at the local directory assured me that even if all the local Mills families attended my first performance, the theatre could accommodate them without affecting the box office. A local paper agreed to go along with me on this stunt and issued the invitation of free seats to Mills families and a special treat to the family who measured up to the star's number, father, mother, two teenage daughters and a schoolboy son.

In all there were 108 applications for tickets and my assistant and secretary had a busy time sending the tickets accompanied by letters typed on blank Pinewood letterheads which had already been signed by Hayley Mills. Everything worked out well. The press got a good story, the applicants had a night out and the theatre got free advertising.

However, no family quite matched up to John Mills'. In consequence none could claim the free dinner and taxi to and from the theatre. Each family did receive an autographed photo of Hayley and to benefit this special occasion the Town Parks Superintendent laid on a magnificent floral display which was much admired at no cost to the theatre.

The staff had great fun blowing up two

(*Continued on page EX-416*)

THE NEW 1962 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

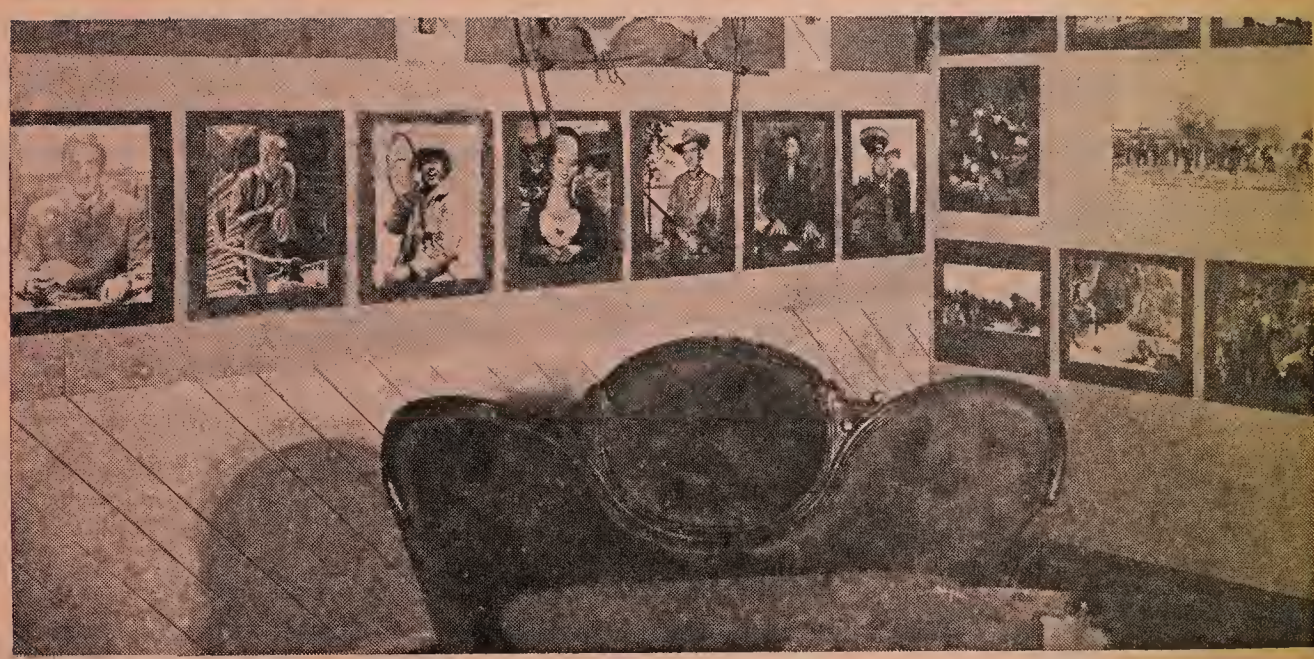
MOTION PICTURE EXHIBITOR BOOK SHOP
317 N. Broad Street
Philadelphia 7, Penna.

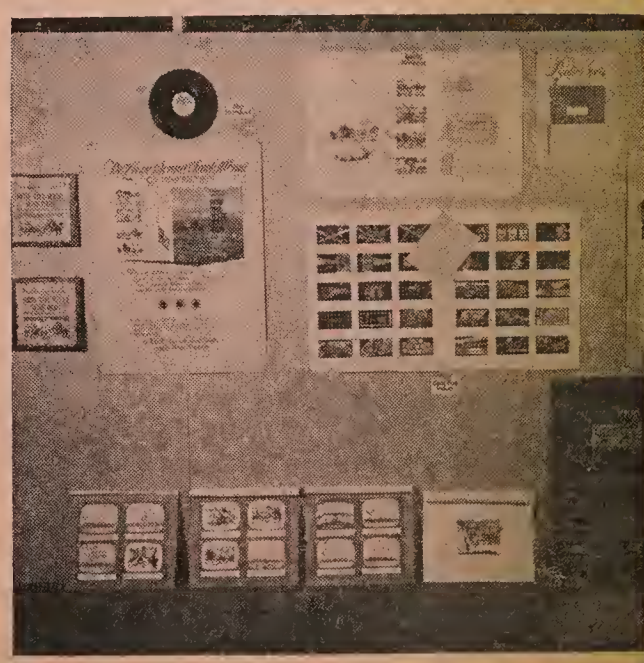
Ready To Sell Super-Cinerama?

MGM-Cinerama prepare to launch all-out campaign To promote "How The West Was Won" immediately

Represented here, are some of the materials that have been prepared for the MGM-Cinerama production, "How The West Was Won." They include preliminary advertising blowups, complete kits for fieldmen, color and black-and-white blowups for marquee use, 24 sheets and lobby displays, Cinerama trailer and crossplug trailer, group sales aids, special souvenir programs, facts booklets, album designs, radio-TV spots, costume and props for touring displays and study guides for school and college promotions.

The overall campaign will be launched immediately throughout the world on the biggest scale in motion picture history.





COMPANY ASSISTS

AMERICAN INTERNATIONAL is preparing two different advance teaser trailers for advance exploitation of "Poe's Tales of Terror." First one will run for a minute and a half, with stop-frame action featured. This preliminary trailer is designed to run three weeks in advance of theatre bookings to be followed a week later by another and totally different teaser with the regular theatre trailer to be run the following week just before the regular run.

UNIVERSAL reports that in line with the company's long established policy of providing personalized publicity service to newspaper entertainment editors throughout the country, Don McDonald, in charge of the studio's national newspaper service, is now on his annual coast-to-coast tour to visit these editors. He is taking with him specially-prepared news features on the company's forthcoming major releases, "Lonely Are The Brave," "That Touch Of Mink," "The Spiral Road," "If A Man Answers" and "To Kill A Mockingbird." This personal contact, which enables the company to find out what kind of material the editors want—has paid high dividends in the additional news space U-I has been able to garner through direct service to out-of-town papers and has greatly increased their pre-selling campaigns on all releases.

MGM announces that one of the biggest music promotion campaigns ever developed for a dramatic film is underway for "Lolita" highlighted by the original soundtrack album on MGM records. In addition, MGM Records has released "The Love Theme From Lolita" by Leroy Holmes, and "Lolita Ya Ya" featuring Sue Lyon, who plays the title role in the film. Other recordings of "The Love Theme From Lolita" include Don Costa's orchestration for the Orchestra Del Oro on Sonodor Records, Gordon Jenkins on Time Records and the Varju Brothers on Mercury. "Lolita Ya Ya" has been recorded by the Costa group, Nelson Riddle on Capital, and the Shepherd Sisters for UA Records.

PARAMOUNT brought Eric Erickson, whose daring espionage activities for the Allied Forces during World War II are the basis for "The Counterfeit Traitor," to the U.S. for all media press conferences in seven cities in connection with the opening of the film in New York City, where he appeared at the Overseas Press Club. Special receptions and previews of the film were set up in each city visited; and he also met with civic leaders and important community groups. Erickson discussed his spy activities and their relation to today's headlines with representatives of national magazines, daily newspapers, wire services and syndicates, radio and television networks and leading independent radio and television stations.

WARNERS are utilizing a fleet of Chevrolet Impala station wagons, specially prepared for "The Music Man" campaign and each vehicle emblazoned with the slogan, "The Music Man Is Coming." Warners publicity teams will cover a total of over 40,000 miles to "hand plant" with the editors of approximately 600 publications across the country the most complete assortment of publicity material ever assembled. There will be nine regional task forces.

WARNER BROS. is offering 50 collie pups as grand prizes in a national contest for youngsters being conducted in connection with the release of "Lad: A Dog." The collies will be among 1,600 prizes in the competition for the best letters of 50 words or less, completing the statement, "I'd like a puppy of my own just like Lad because. . . ." Fifty Zenith AM-FM clock-radios will also be awarded to the 50 grand prize winners for their families, with 500 miniature statues of Lad as runner-up prizes and 1,000 recordings of Johnny Marks' "There Never Was A Dog Like Lad" as honorable mention prizes. Entries must be submitted to the Lad: A Dog Contest Editor, Warner Brothers, 666 Fifth Avenue, New York 19, N.Y., postmarked before midnight Sept. 15, 1962. Each participant must have a parent or guardian sign the letter, indicating permission for the youngster to keep a puppy, if it is won. Exhibitors may also enter a contest for the best local campaign promoting the picture. Winner will receive a Zenith Trans-Oceanic standard and short wave radio as grand prize. Campaigns must be submitted to the same address before midnight, July 4th, 1962.

UNITED ARTISTS will run a half-page, full-color advertisement for "Jack The Giant Killer" in the Puck Comic Weekly in 33 key cities across the country just before the film opens in these major areas this summer.

COLUMBIA is sponsoring a dual prize patron-showman sweepstakes with more than 1000 nationally advertised items as prizes in conjunction with the national release of "The Notorious Landlady." The so-called "Lucky Lease Sweepstakes" will award top-name prizes including GE Hair Dryers and Food Mixers, Schick Razors, Webcor Record Players, Black and Decker Electric Drills and Longine-Wittnauer Watches. A special contest trailer has been prepared for local exhibitor use plus entry blanks and lobby art material heralding the drawings.

In connection with the "Lucky Lease Sweepstakes," Webcor Tape recorders will be presented for the best, most complete and imaginative contest campaigns to exhibitors throughout the country. There will be two awards in each of the following five categories: Best Campaign in cities under 50,000 population; Best Campaign in cities with population 50,000 to 250,000; Best Campaign in cities with population 250,000 to 500,000; Best Campaign in cities with population 500,000 to 1,000,000; and Best Campaign in cities with populations over 1,000,000. Campaigns may be submitted in any form, but must be documented with photographs of lobby displays, store windows and other promotional exhibits, etc.

Stereo-Concert Before Show In Silver Springs House

SILVER SPRINGS, MD.—Roth's Silver Spring recently inaugurated an "additional feature" which has proven popular and successful.

Heralded by a brief trailer this was announced as: "Exclusive—A new entertainment dimension! Advanced electronic engineering makes it possible for us to present recorded music through our Multi-Track Stereophonic Sound System! Each weekday evening, and on Sunday afternoon, prior to our first feature showing, we will present Stereo-Concerts. . . . You have never heard music reproduced with such clarity, depth and fidelity! Classics, jazz, show-music. . . . The world's finest music! Come early—enjoy this additional feature—For your pleasure —with our compliments."

1962 EXPLOITATION INDEX

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ALL THE MILLS WERE THERE

(Continued from page EX-414)

gross of overprinted balloons provided by the head office publicity department. Two or three dozen of these I had rubbed with pieces of silk. These when thrown up adhered to the foyer ceiling for a couple of hours. Each day I did this timing the operation so that they would begin to fall during the evening rush hour when patrons would be passing through. Patrons were intrigured and delighted by this trick. Try it yourself some time.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, providing you let us know the new mailing address three weeks in advance of the change. You enable us to continue serving you, and you enable us to save the ten cents the Post Office charges for each returned copy due to address changes including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the addressed portion of the wrapper or envelope bringing you your copy.

PLEASE NOTIFY: CIRCULATION DEPARTMENT
MOTION PICTURE EXHIBITOR 317 N. BROAD ST., PHILA. 7, PA.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

ART THEATRE MANAGER—presently employed. Experienced all phases. Age 42, married, 3 children. Social standing in community. College degree. Box office doubled present position. Seeking advancement to one of top southwestern theatres. Preferably Los Angeles area. **BOX A516, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EQUIPMENT MAINTENANCE, PROJECTION. Now employed different position. After resignation notice. Desire position with small Southeast chain or individual. Experienced, permanent, references, family man. **BOX B52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

TOP, HARD-WORKING theatre manager available. Excells in management, exploitation and public relations. Former city manager for group of indoor and drive-ins. Widely known throughout the industry as man of ability. **BOX D52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED—MANAGER, thoroughly experienced in hard ticket operation. Take full charge advertising, boxoffice, group sales. Excellent opportunity for right man. Permanent employment. Some choice of geographical location. Give full employment record, experience in first letter. Reply in confidence to **BOX E52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED DRIVE-IN MANAGER would like permanent location where my ability as good promoter, advertising and gimmick man would be appreciated. 43, married, sober, willing to learn whatever necessary. For additional information, write or call **SUBURBIA DRIVE-IN, Gainesville, Fla.** (52)

PROJECTIONIST, 8 years experience, single, reliable, non-drinker, 24 years old, good references, desires good, full time job. **LEWIS L. HAAS, 329 Maclay St., Harrisburg, Pa.** (52)

PROJECTIONIST, 7 years experience drive-in and conventional. Capable of maintaining and repairing own equipment. Honest, capable and dependable. Will work in western New York and northern Pennsylvania. **MAYNARD PETTIT, 237 Genesee St., Lockport, N. Y.** (513)

SUMMER JOB WANTED for college sophmore. Three years experience advertising, bookkeeping, employee supervision. Manager, relief manager, or home office aide. Will travel. **ROBERT J. DOUGLAS, Box 4, Syracuse 10, N.Y.** (59)

WANTED—MANAGERS for hardtop and drive-in theatres, Northern California, good future, excellent benefits include Health and Welfare and Pension. Give all background first letter. **BOX A52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

FORMER SOUND and Projection service engineer desires return to field for small circuit. Reasonable salary and permanency required. Relocate cost possible. Midwest-West only. **BOX C52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

THEATRE MANAGERS WANTED—Expanding Western Massachusetts circuit needs aggressive, sincere men for indoor houses. For appointment and interviews, write **BOX G52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGERS—Expanding Los Angeles Area chain desires experienced managers for first-run locations. Must be good promotion and exploitation men. Top salary for qualified applicants. Send resume. **BOX H52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

SMALL CIRCUIT needs manager for drive in in fast growing Arizona resort. Must know concessions and theatre maintenance. State qualifications and salary expected. **BOX J52, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to — **The A-MAN Corner** { Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

BOOKS

"TROPIC OF CANCER", by Mail, $2.00. "CARPETBAGGERS", (beats Tropic 10-1), $2.50. "VALHALLA", (Marines' Love-Life), $2.00. 2—$4.00, 3—$5.00. Illustrated list "Unusual" Books, Art Photos, 25¢. COSMO BOOK SALES, Dept. 362, Box 635, San Francisco.

DRIVE-IN THEATRE EQUIPMENT

YOUR DRIVE-IN THEATRE speaker cones can be completely rebuilt with new, weatherproofed parts. Write for details or send us a bad cone for free service. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

NEW EQUIPMENT

EVERYBODY BUYS — WHATEVER THE SIZE—Weatherproof Masonite black or red Marquee Letters, fit all signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

BRAND NEW VARIABLE SUPERSCOPE ANAMORPHICS—¼ Original Cost. Replace your tired, oil-soaked, scratched, cracked lenses. Limited quantity, pair $195.00. S.O.S., 602 W. 52nd, New York 19.

REFRESHMENT SUPPLIES

MAKE YOUR FOUNTAIN AND SNO-CONE SYRUPS for only 66¢ a gallon. 28 flavors. Mail $1.00 for 2 sample pints which makes 16 gallons. NATIONAL FLAVOR CO., P.O. Box 2573, Baltimore 15, Maryland.

THEATRES WANTED

BUY OR LEASE, We have Buyers, Experienced—confidential handling, WEINSTOCK REALTY "Theatre Specialists," 11401 Biscayne Blvd., Miami, Florida.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

BARGAINS FROM CLOSED U.S. ARMY THEATRES—projection and sound, from $895.00. DRIVE IN OUTFITS complete from $3495.00. S.O.S., 602 W. 52nd, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43. Pennsylvania.

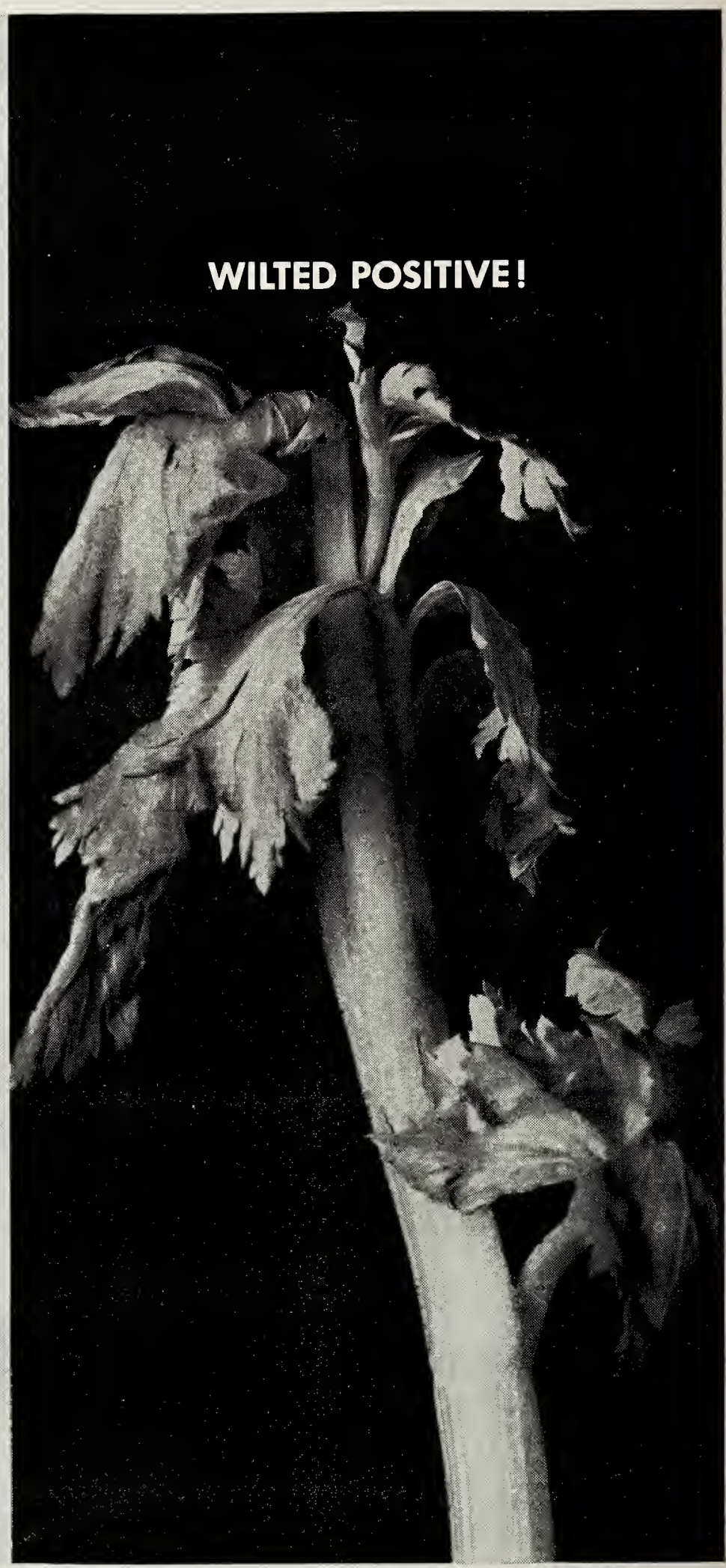
ORDER NOW!

New 12 Month Set of Booking Sheets

"Pocket-Size" DATE BOOK

for full year starting July 1, 1962

70¢ for yearly set of sheets



DON'T THROW AWAY PRODUCTION VALUES: a crisp, clear negative deserves a top-quality print. And that's what you'll get if you use EASTMAN all the way—negative *and print-stock.* In case of questions—film selection, processing, for example—get in touch with Eastman Technical Service. For more information, write

Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

East Coast Division, 342 Madison Avenue, New York 17, N. Y. • **Midwest Division,** 130 East Randolph Drive, Chicago 1, Ill. • **West Coast Division,** 6706 Santa Monica Blvd., Hollywood 38, Calif.

Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

MOTION PICTURE

EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 23, 1962 | Volume 67 | Number 23

IN TWO SECTIONS · THIS IS SECTION ONE

Variety Int. Names Harvey New Chief

(See Page 9)

Atlanta Launches "Quiet" Integration

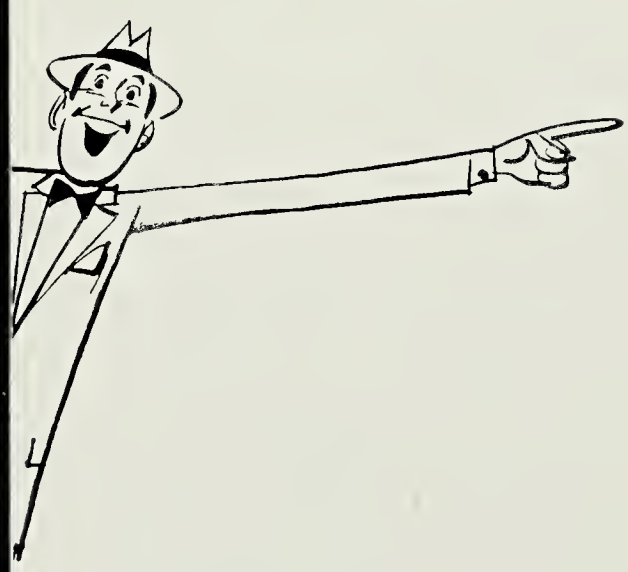
(See Page 12)

Spyros Skouras, 20th Fox president, seen here at last week's stockholder meeting, pledged himself to the revitalization of the film company and showed scenes from five upcoming Fox features that promised good news to stockholders and exhibs alike. (See page 8)

THE CHANGING FACE OF CLEARANCE . . . see editorial—page 4

A MATURE VIEW OF Lisa

From 20th Century-Fox!



How she was used—
like an animal...
tormented by the memory
of hush-hush "experiments"...

How she became a victim
of the dealers in human cargo.

How she was hunted by the
police of three nations...

How she can spend a
night in the same room
with a man without
getting into his arms!

a startling new
experience from
MARK ROBSON
who electrified
you with
"Peyton Place,"
"Champion,"
"From The Terrace."

20th Century-Fox presents

Lisa

STARRING
STEPHEN BOYD · DOLORES HART

ALSO STARRING
LEO McKERN · HUGH GRIFFITH · DONALD PLEASENCE · HARRY ANDREWS · ROBERT STEPHENS · MARIUS GORING

Produced by MARK ROBSON Directed by PHILIP DUNNE Screenplay by NELSON GIDDING CINEMASCOPE COLOR BY DE LUXE

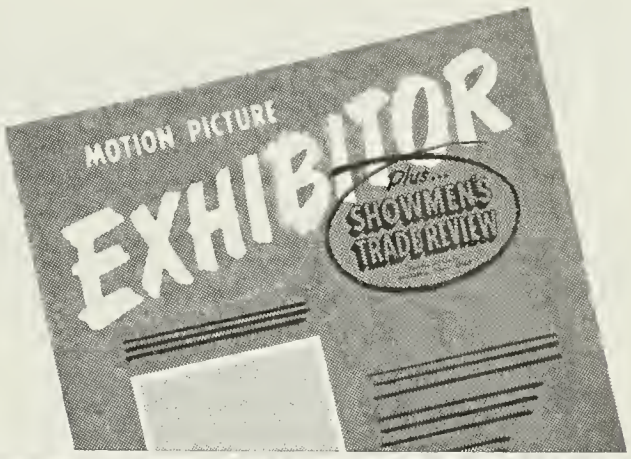
The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 67 • No. 23

MAY 23, 1962



A DEPLORABLE WAY TO BALANCE THE BUDGET

THE U.S. POST OFFICE is currently bathing in red ink, and efforts are underway to solve the $850,000,000 a year problem by boosting second class postal rates.

There are those who consider the post office as a government service and wonder why it must break even. After all, they figure, the Army and the Navy are supported by tax dollars and are not expected to show a profit at the end of the year. The Post Office is charged with a task that is just as vital, maintaining the bridge of communication and information. Free exchange of thought and opinion are vital to the preservation of any free society.

Be that as it may, the facts are that postal increases of 89 per cent since 1950 are more drastic than those in any other area of the economy. This was pointed out by the Magazine Publishers Association in testimony before the Senate Post Office Committee. A new postal increase at this time will impede the growth of now existent publications and discourage the introduction of new publications.

The entire magazine industry has felt the economic pinch of postal rate increases. Ironically, at a time when so much of the nation is concerned about the effects of magazines, films, etc., on the morals of the young, this new postal rise would certainly have a reverse effect. The publications that might well be called "fast-buck" magazines have no mailed circulation to speak of. Their sale is primarily off the news-stand and so they would not be affected by the rate increase.

On the other hand, serious publications of limited circulation, trade publications, magazines of opinion and controversy could be dealt a death blow by the proposed rate change. Fair and reasonable second class mailing privileges are vital to their existence.

The proposed increase would bring the rise in second class postal rates to more than 200 per cent since 1950. Senator Thomas H. Kuchel, California, has warned that the proposed new rates risk "digging graves for our newspapers and magazines" and are a decided threat to maintenance of freedom of the press.

Bob Considine, writing in the Hearst Headline Service, said, "The $53,000,000 postage increase on second class mail happens to be a larger sum than the gross annual profit of the entire magazine industry last year." This puts the matter in its proper perspective. Publications that have won the respect of a limited though important group of subscribers through the years might well have to close shop. The entire nation would be poorer as a result.

It should be remembered that members of Congress use the mails free on the theory of providing public information. Yet if one were to check the mail bags around Christmastime or shortly before election, he would find the franking privilege being abused in wholesale lots for private and political purposes.

We are not saying that the Post Office Department is wrong in trying to cut its deficit. We are asking that before the gentlemen deal a crippling blow to a vital and important American industry—magazine publishing—they investigate other areas where their efforts might prove less harmful to the general welfare.

Incidentally, complaints have reached us (and we hear the same thing from other publications) that in some areas magazines are being delivered quite late. MOTION PICTURE EXHIBITOR would appreciate the cooperation of our subscribers in correcting this serious problem. Just write and tell us next time your copy is late. Give us your name and address and the actual arrival date of your copy. It will help us to better your service.

Can we count on your cooperation? Please don't expect George to do it. And while you are writing, why not drop a line to your legislator and ask him to consider the matter very carefully before he votes on the bill to raise second class postal rates? The harm that could be done by such an increase is very great indeed.

It's a deplorable way to balance the budget.

A REVOLUTIONARY LESSON IN COURAGE

JOHN HANCOCK, in a letter to George Washington during the American Revolution, said, "Nearly all the property I have in the world is in houses and other real estate in Boston; but if the expulsion of the British Army requires their being burnt to ashes, issue the order for that purpose immediately."

Well said, we think. That spirit made America possible, changed it from a dream in the hearts of a few brave men to a living reality. Today is not at all different. Nor will it ever be.

Stand up and be counted on questions that affect you. Express your views. Don't be afraid. Don't expect the other fellow to do your job. Praise and criticism represent the free expression of a free people and must not be discouraged. You can disagree—that is your right; but to stand on the sidelines silent and applaud occasionally is wrong, too.

Emotional oratory on the sidelines is of no value. You must stand up and be counted on important issues. Often we hear criticism on sales policies or views on other problems facing the industry. When those who cry the loudest are asked to air their views publicly in the search for solutions, silence prevails. If enough of you stand up for what you think is right, changes will occur. Enlightened public opinion can work miracles, and no miracle is possible without it.

Don't be a silent sulker. Participate in the daily doings of your industry. Every unfair practice is your defeat even if you are not directly affected. Every advance is your victory. Moral support is not enough, and fear is a paralyzing enemy.

Stand up and be counted—show that you care!

The Changing Face Of Clearance

A Discussion of the Proposed United Artists Plan to Combine Broadway First-Run Showings With Simultaneous Breaks in Selected Suburban And Neighborhood Spots

THE INDUSTRY is currently buzzing over reports that United Artists is contemplating day-and-date engagements in the New York area for certain of their films in a first-run Broadway house and selected neighborhood situations.

This is not the first time that such a gimmick has been contemplated with the hope that it would provide a faster, bigger return for the producer and the distributor. Bunching release dates in this manner for simultaneous playoff proves, and innumerable examples of litigation should have brought the lesson home to distributors, that every exhibitor forced to pay top percentage terms feels entitled to a smiliar moveup.

Too many situations and too many noble experiments have proved that this is not the answer. While it is true that 20 or 40 theatres reap the benefits of the initial advertising splurge, grosses in a majority of cases have not kept pace with the moveup. Figures in this case are facts.

No one will disagree with the contention by proponents of this change in playoff that the initial Broadway run alone does not return film rentals sufficient to absorb the cost of a large advertising campaign. But were they meant to? Everybody more or less followed the same playoff pattern, opening a film on Broadway with the attendant ballyhoo and then breaking regularly in other situations in accordance with established clearance procedure. Why? There must have been hard business facts behind such thinking.

First, Broadway charged a much higher admission than was possible in outlying neighborhood or suburban areas. The rewards for a hit film were great and the build-up of audience interest in other situations was also great.

Distributors were and are expected to advertise their wares in advance. The public is not expected to guess at the nature of a film or who is in it. This applies whether they intend to see the film immediately or to wait awhile and see it at their neighborhood or suburban situation.

Every other industry advertises its wares to the public in advance—steel, coffee, automobiles, breakfast foods, etc. Should the motion picture industry be so different? We think not.

The assumption that the initial advertising push on a top feature is lost completely in later engagements just doesn't make sense. If we examine the real blockbusters (and we are speaking of good regular-release films as well as the hard-ticket shows), we find that a long, successful Broadway first run is the best introduction that a film can have to neighborhood and suburban situations. You can't beat word of mouth, and you can't beat want-to-see, and lumping engagements day-and-date with showcase theatres will give neither a chance to get started.

There was a time when pictures as a rule rather than as an exception were exploited with pages of national advertising far in advance of public release. Why? Simply to whet the public appetite. This is the same advance job that is done by the downtown theatre and done well. To expect the first-run engagement to pay for the entire advance campaign is unrealistic, any way you look at it, especially in light of well known high overheads in such situations as compared with outlying areas.

Several years ago, we editorialized on the result of moveup efforts in the Philadelphia exchange territory. Established second run situations, formerly numbering eight or nine houses, mushroomed to 35 or 40 such spots. Did the grosses keep pace? The answer is no, in many cases.

Another theatre, 20 miles outside of Philadelphia, sued for a better run. Distributors turned down the opportunity to settle the litigation for approximately $100,000 because they thought they could beat it. The case resulted in a payment of nearly a million dollars plus a moveup for the theatre in question. Did the gross move up as well? No, except on the rare blockbuster.

Los Angeles is a sprawling area of more than 50 miles. Traveling conditions are hardly conducive to coming downtown for a great many people. As a result, that metropolis has done better than most with simultaneous bookings. But that is because downtown was already dead. The area had been choked into lifelessness by a host of other social and economic and physical factors.

This is not true of New York, where the gay white way is still an American landmark and where the vitality of first-run film situations as much as any other single factor keeps Broadway alive. Destroy the time advantage of established first-runs and you deal them a crippling blow—a blow that could well injure the entire industry.

If the idea has so much merit, why restrict it to films such as United Artists plans to release? Why not play day-and-date with so-called roadshows as well? Let's see what the effect on grosses will be when outlying theatres, many of them with no matinees, give top entertainment away at cut-rate prices and double featured as well. That may be a slightly too broad generalization, but the idea should be clear.

Another danger can be seen in what exhibitors refer to as the "copy cat" nature of distribution. Let one company hit on a "pie-in-the-sky" gimmick for grabbing a little more loot a little faster, and more are sure to follow.

Let's face facts. Destruction of established clearance can only result in an attendant loss of business for the first-run situations. While this may bring about a quicker getaway after release of a bad film, we can't see how it can possibly benefit the gross of a good picture. The strong ones will only get stronger after a successful first-run engagement. They have in the past and they will in the future.

Some strange things are done in this industry in the name of economy. It seems to us that this new gimmick would be one of the most unfortunate changes that distribution could contemplate.

Serving the Reader First—Which Serves the Advertiser Best

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N.Y.

I have just read your "open letter" to a friend who speaks his mind, and I must say that you speak your mind with equal frankness —which, of course, you have always done.

I was most interested in your comments directed to Max. Since Max is a good friend of mine, I was a little uncomfortable for him, for I must say that you put it on the line, pulled no punches, and spoke much truth—as you always do. I also have this comment to make. As long as there are Youngsteins and Emanuels in the business, it will be an exciting and worthy industry. It is not important to agree. It's important to care. I do know one thing about our good friend, Max Youngstein—he believes in our business, he works awfully hard at his job, and he wants to see it a better industry and is trying, in his way, to make his contribution to the building and the strengthening of the motion picture industry.

I know that you have the same objective, so really, what it all comes down to is that open differences represent a healthy concern about the present and the future. Cheers to both of you for your dedication and for your disagreements. What we need are more Maxes and more Jays, and, of course, always some good product for both of you to get excited about.

PHIL GERARD
Eastern Advertising Manager
Universal Pictures

EDITOR'S NOTE: These views of Mr. Gerard reflect our own thoughts on the value of such an exchange of ideas. The reaction to the exchange of letters has been extensive and gratifying.

From ST. LOUIS, MO.

I always thought that exhibition has a real friend and supporter in MOTION PICTURE EXHIBITOR and your editorial of May 9 together with the open letter to Max Youngstein proves it.

Keep up the wonderful work and many, many thanks.

THOMAS JAMES, Board Chairman
Missouri-Illinois Theatre Owners

EDITOR'S NOTE: Tommy James has been a valued subscriber for many, many years. We are happy to note that the Missouri-Illinois Theatre Owners and his friends throughout the motion picture industry will honor him at a testimonial banquet on the occasion of his 50th anniversary in the motion picture industry on May 28 in the Chase Hotel, St. Louis. Spyros Skouras, 20th-Fox president and a long-time friend of Tommy's, will be featured speaker heading a list of national, state, and local dignitaries on hand to join in the tribute to a wonderful guy who has always been in the forefront of any good cause to come his way. We would like to add our congratulations. Tommy, may you enjoy many more good and happy years in the industry you have served so well.

From THE SUNNY SOUTH

It is rare that anything ever raises my blood pressure in MOTION PICTURE EXHIBITOR, but when I see that editorial about Gregory Peck, wherein he states it is hard to feel sorry for a bank, I have never been so burned up for a long while, for the reason that when you borrow a bank's money it is not only a sacred transaction but you are borrowing the depositors' money, yours and mine.

Believe it or not, I think if that article got enough publicity, Mr. Peck may not be able to borrow any more money from banks.

I only hope that the guy was quoted wrong. I can't imagine any intelligent person, particularly a combination businessman and actor, making such a statement.

This note doesn't need any reply. I just couldn't help but pass on my feelings about Mr. Peck.

NAME WITHHELD BY REQUEST

From UNIVERSAL CITY, CALIF.

I'm sure you'll agree at Motion Picture Exhibitor in Philadelphia, Pa., that a sense of humor invariably helps to put things in their proper perspective. Yet you tended to miss the point of Joe Hyams' recent column about my venture into independent production.

"The Big Country" and "Pork Chop Hill," both well reviewed, have grossed respectively $8,000,000.00 and $3,400,000.00, but as yet none of this pleasant money has rubbed off on the producer. The banks have taken a relatively small and, I hope, well distributed loss. The distributor, on the other hand, has taken 35 cents of every dollar from first to last, as per agreement. Exhibitors have lost nothing. On the contrary, they have shared in the $11,400,000 take on two pictures that would not have been made except at the instigation of this "shoemaker". Hollywood actors, technicians, and teamsters were not unhappy with the work created for them or with their well earned pay checks. Who then was the real loser? Why, yours truly, who spent two highly educational but profitless years learning that turning out motion pictures of quality can be lovely for everyone but the producer. Guileless in the ways of business though he may be, that same producer seems to have stumbled across a few economic facts of life that have not yet filtered through to Motion Picture Exhibitor. And, furthermore, he apparently has had the good grace to attempt a joke at his own expense instead of whining about conditions.

The independent producers, including, I'm afraid you'll have to admit, several actor-producers who just won't lie down and quit, and who have no backlogs to sell to tv, have saved the industry. If you want to bite the hand that has not been feeding you, have a go at the antiquated major studio production system.

GREGORY PECK
Melville Productions, Inc.

EDITOR'S NOTE: We have no wish to engage in a running verbal battle with Mr. Peck, whose talents as an actor we have always appreciated. We are glad to publish his views, and certainly take no pleasure in the fact that his ventures into production forced him to spend two profitless years. However, we would like to point out that his contention that exhibitors were not hurt is just not backed up by the facts. We can cite theatre engagements and gross figures to indicate that they were hurt, many quite severely. Also, expenses involved in distribution are quite high, so high distribution costs are understandable. We appreciate Mr. Peck's sense of humor and assure him that ours is alive and kicking as well. We wish him good fortune with his latest effort, U-I's "Cape Fear," and the forthcoming "To Kill A Mockingbird."

From BLAUVELT, N.Y.

Do Broadway theatre grosses reflect a good picture? I don't think so. Perhaps a person to person inquiry of several movie houses such as the Paramount and Radio City would reveal many reasons why people go to see movies on Broadway, rather than see the same movie in their neighborhood.

THOMAS T. CAPARUL, Manager
Nyack Drive-In Theatre

EDITOR'S NOTE: Mr. Caparul has a valid point. Certainly, Broadway is the U.S. tourist mecca and does not reflect general entertainment trends. However, top pictures seem to do well there as elsewhere, and the weak ones fall by the wayside on the gay white way as well. At any rate, Broadway generally gives us our first look at the business potential of a feature, and that can be valuable if one takes into consideration the other factors involved. For further discussion of this, see editorial on Broadway first-runs in this issue.

From TRENTON, N.J.

I have no criticisms! Only utmost praise for MOTION PICTURE EXHIBITOR! Aside from timely news, your REVIEWS have been most helpful.

DAVID GLICKMAN, Manager
Ewing Drive-In

From MAPLE HEIGHTS, OHIO

All I have to say is that MOTION PICTURE EXHIBITOR has done more for me than any other paper I know of. I would have been lost without it.

LEWIS YEHODA, JR., Owner-Manager
Dianne Theatre

From NEW YORK, N.Y.

Your editorial page never looked so good. I think you ought to let me do all of the pages for the next twelve months at your usual high fee of $0.00. Your magazine might take on a little class. Who knows, the circulation might drop even lower than it is now.

MAX YOUNGSTEIN,
Executive Vice President
Cinerama, Inc.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Phil Gravitz, MGM's New York branch manager, became a grandfather for the first time when the wife of his son, **Michael**, gave birth to a boy, **Steven Arthur**.

Norm Levinson, formerly assistant to Lou Cohen, Loew's Poli manager, Hartford, Conn., and now general manager, Trans-Texas Theatres, Inc., Dallas, and **Mrs. Levinson** became parents of their first son, their second child.

Obituaries

James W. English, 86, pioneer Florida real estate developer and owner and operator of a chain of south Florida theatres including the Seminole, Palms, Breese, and Breezeway Drive-In, all in Homestead, died at his Homestead home. He is survived by his wife, a daughter, two sisters, and a stepson.

Mrs. Iva Iona Mills, 73, who formerly operated the Mecca and Mills, Dayton, Ohio, died at a nursing home. Surviving are a daughter and a son, who lives in Albuquerque, N. M.

Albert F. Ryde, 69, retired business representative and financial secretary, Local 233, IATSE, Motion Picture Operators, was found dead in his Amherst, N. Y. garage, the victim of automobile exhaust fumes. He was business representative of the operators' local for 32 years before he retired Feb. 1.

Walter A. Schwebd, 68, Shea's Buffalo, N. Y., projectionist, and a member of Local 233, IATSE, died. He was a motion picture operator for 50 years. He is survived by his wife and a brother.

RKO Launches Drive

NEW YORK — Harry Mandel, RKO Theatres, announced that higher grosses for motion pictures through greater attendance at theatres rather than increased prices at the boxoffice is the goal of the circuit's Diamond Anniversary drive celebrating the 75th anniversary of its founding in Boston.

To accomplish this, Mandel said, RKO will step up its exploitation using all available media in addition to newspapers, which are basic, and he believes, offer a timely, local level means of reaching audiences.

"All pictures deserve our best merchandising efforts," Mandel continued, "We are going to pull out all stops; we are going to the audience . . . we feel it is an obligation to the distributor to sell every picture."

Efforts will be made to make RKO Theatres more a part of their communities, Mandel said, with stress laid on development of the Golden Age Clubs and student admissions.

Para. Ups Michaud

NEW YORK—The appointment of Henri Michaud as director of sales for special productions for Paramount International Films, Inc., was announced by James E. Perkins, president of the company.

Michaud, who will report directly to Perkins in his new capacity, will be responsible for the company's sales activities for top-budget, "blockbuster" attractions.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 21

Allied Voices Concern About Blind Bidding

DETROIT—In response to mounting complaints from theatre owners who have been forced to return bids on features for which prints have not been made available for screening or who have been limited to a single screening at an inconvenient time and place, Allied States Association President Marshall H. Fine has written the following letter to Razz Goldstein, Allied Artists; Rube Jackter, Columbia; Irving Ludwig, Buena Vista; Robert Mochrie , Metro-Goldwyn-Mayer; Jerome Pickman, Paramount; Glenn Norris, 20th-Fox; James R. Velde, United Artists; Henry H. Martin, Universal; and Charles Boasberg, Warner Brothers:

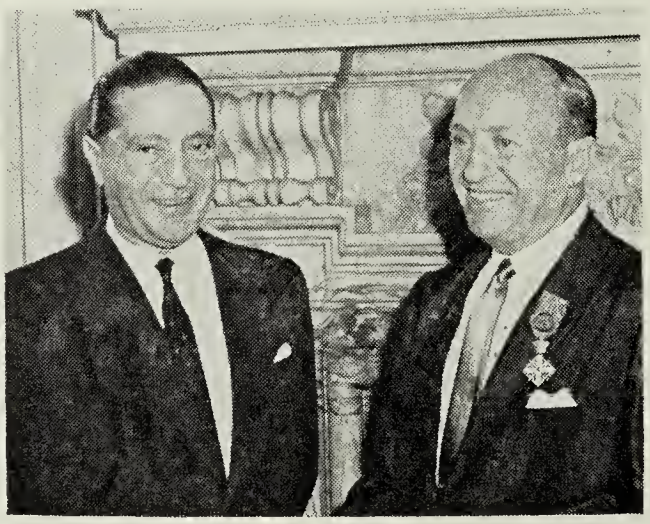
"One of the exhibitor's main problems, which seemingly had been out of his way for some time, sems to be making appearances again, much to the detriment of our industry. I refer to the evil of blind bidding.

"Whereas this practice may not be true of all territories, and it is certainly not true of all pictures bid upon, the problem does exist, and is working an unfair hardship on the exhibitor wherever it is in evidence.

"In the past you have indicated that blind bidding was not to be the policy or desire of your company in any instance, and I would be most appreciative if you would let me know if you still feel this way, and further would make every effort to eliminate this problem completely once and for all.

"Your cooperation by assuring exhibition that in the future no bids will be due on any of your company's product until prints for screenings have been made available could surely solve this headache overnight."

The practice of blind bidding, except in cases where unforeseen circumstances make the screening of a feature for the trade generally impossible, has always been a source of exhibitor complaints.



Harry Brandt, New York theatre owner and film importer, received the Order of the Legion of Merit of the Republic of Italy from the Hon. Ruggiera Ferace di Villa Foresta, Minister-Consul General, at the Italian Consulate for the promotion of Italo-American friendship and commerce.

BROADWAY GROSSES

Big Welcome To "Bon Voyage"

NEW YORK—Walt Disney's "Bon Voyage" opened strong at Radio City Music Hall in what was an average Broadway first-run week.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"STATE FAIR" (20th-Fox). Paramount announced the sixth and last week was $15,000.

"BON VOYAGE" (Buena Vista). Radio City Music Hall, with stage show, opened strong with Disney film and claimed $105,000 for Thursday through Sunday and $160,000 for the first week.

"THE HORIZONTAL LIEUTENANT" (MGM). Loew's State announced $12,000 for the second session.

"'SWEET BIRD OF YOUTH'" (MGM). Capitol claimed $11,000 for the eighth and last week.

"EL CID" (Allied Artists). Warner hit $13,000 for the 23rd week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported $18,000 for the fifth week.

"CAPE FEAR" (Universal). Victoria garnered $11,000 on the fifth week.

"JESSICA" (United Artists). Astor claimed $6,000 for the fifth and last week.

"THE INTRUDER" (Pathe-America). Forum had an $15,300 opening week.

"EXPERIMENT IN TERROR" (Columbia). Criterion did $11,500 on the last five days of the seventh week.

"WEST SIDE STORY" (United Artists). Rivoli announced $38,000 for the 31st week.

"JUDGMENT AT NUREMBERG" (UA). RKO PALACE hit $29,000 for the 22nd road show week.

TOA Raps TV Ad Pitch

NEW YORK—John H. Stembler, president, Theatre Owners of America, has called on the National Association of Broadcasters to invoke its television code to prevent staitons from using misleading trailers to advertise feature film to be shown on television.

The TOA in particular objects to the stations using trailers that state the feature to be offered will be shown in CinemaScope or with stereophonic sound, neither of which is available to television.

Stembler told LeRoy Collins, NAB president, that "literally scores of their owners all over the country have protested this advertising," and that he views such advertising as "misleading and deceptive" and therefore

Trust Suit Settled

KNOXVILLE, TENN. — A million dollar anti-trust lawsuit filed by Taylor Brothers Sul Theatre, Inc., Wilby, Kincey Service, and Theatres, Inc., Kingsport, Tenn., against King the major film producers and distributors has been setled out of court.

The lawsuit was filed more than a year ago and has remained on the federal docket for hearing. The settlement was made in Washington and enables the Taylor group to bid on product, plus awarding an undisclosed cash payment.

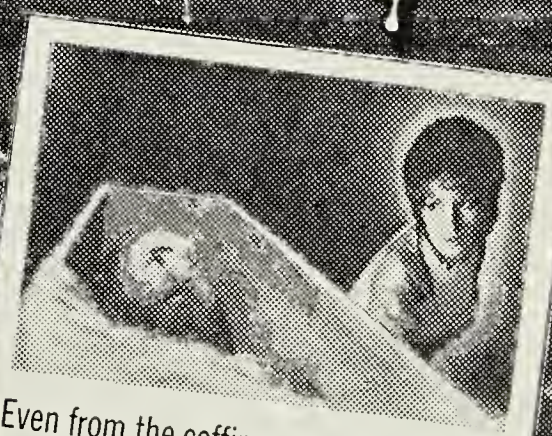
"A ROUSING ACTION STORY OF SUSPENSE AND MYSTERY...EXCELLENT SUMMER FARE FOR ANY SHOWMAN" —*Motion Picture Daily*

"ADVENTURE INTO HORROR AND MYSTERY MADE WITH STYLE AND IMAGINATION... IT HAS ACTION AND SUSPENSE... SHOULD EASILY PLEASE THE FANS" —*Film Daily*

MEN WITHOUT BODIES!
SKULLS THAT BURN IN THE NIGHT!
INVISIBLE HANDS THAT *KILL!*

Night Creatures

NEW HEIGHTS OF HORROR in this MASTERPIECE of the MACABRE!



Even from the coffin, no woman was safe from the horror of the Marsh Phantoms!

Only one man knew their secret — and torture silenced his tongue!

Starring
PETER CUSHING · YVONNE ROMAIN
PATRICK ALLEN · OLIVER REED

SCREENPLAY BY
JOHN ELDER · DIRECTED BY PETER GRAHAM SCOTT
PRODUCED BY
JOHN TEMPLE-SMITH · A Hammer-Major Production
A Universal-International Release

50th ANNIVERSARY
Universal International

Skouras Pledges Fox Revitalization

Decisive Vote Supports Management; Stockholders Told Of Economy Moves; "Cleopatra" Seen Winner

By MEL KONECOFF

NEW YORK—Last week, one of the stalwarts of this industry pleaded with his stockholders to be patient and to give him and his associates a chance to bring a great film company back to the prominence and prosperity it once enjoyed. He dramatically pledged his personal fortune and his life, if need be, in the all-out fight for survival and success.

Of course, we're referring to Spyros P. Skouras, president of 20th Century-Fox Film Corporation, who faced an overflow crowd of more than 300 of his stockholders at the annual meeting, many of whom stood for the more than three hours. His pleadings and assumption of blame for the company's present state of affairs won over many of the shareholders; and his board of directors was reelected with the exception of B. Earl Puckett, who was not a candidate.

The decisive vote came to 1,959,389 shares for the present board to 5,288 of those in attendance in person or by proxy against. The directors reelected all of the company officers in a follow-up meeting. A resolution to institute cumulative voting as company procedure was voted down.

Skouras stated that there is no danger of the company going bankrupt despite the large losses incurred over the past several years. He related that despite an increase in the number of bookings in theatres of company product, receipts declined because some of the pictures just did not possess the needed "box-office power." The result from abroad were more impressive, not only with the product of the company but because exchanges also distributed locally-made pictures.

Skouras stated his belief that any business that has stockholders should pay dividends, and he has always done this. Because of the high expenditures of some pictures, Skouras had to suspend dividends. As soon as production-distribution again shows a profit, cash dividends will be resumed.

He reminded his listeners that voluntary cuts in salary have been in effect and this has meant substantial economies. He informed the stockholders that he will present a revolutionary plan for company operation to the chairman of the board, Judge Samuel Rosenman, and the executive committee and eventually to the board for approval. He refused to elaborate further although there was a hint that the reorganization would include consolidation of departments on the east and west coast as well as some determination of the various studio acreage.

Other pledges made to the stockholders included one that future production would concern itself with films only of great importance, and those that are pre-sold.

His statement also included the news that Eidiphor was in the ready stage, with General Electric having scheduled the production of large screen theatre tv equipment for early 1963, after which it would be turned out in quantity. He had great expectations for the process.

He touched on "Cleopatra," terming it the greatest film in the history of the industry. It will be sold after unique and lavish promotion. Skouras predicted it would be the greatest grosser of all time and will have its premiere next February. This week should see shooting winding up on those sequences in which Elizabeth Taylor is needed. He reported that other distributors have offered to buy the film, which will cost almost 30 million dollars, and to give him a profit, but he turned down the proposition.

Skouras reminded his listeners that he has a selfish reason for wanting the company to regain its successful standing because he and his family are prominent stockholders in the corporation. He hoped that fellow owners of the company would be patient. It was at this point that he promised to use every cent he has and even his life to restore 20th Fox to prosperity. He reported that the road back is already being negotiated. The way will be easier, he intimated, if he has the faith and confidence of the stockholders.

The company's chief executive had screened a 21 minute trailer detailing some of the product to be released in the near future. Included were scenes from "Gigot," "Hemingway's Adventures of a Young Man," "The Lion," "Nine Hours to Rama," and "The Longest Day." There was no footage ready as yet on "Cleopatra."

Stockholders exhibited anger over a lack of cash dividends, over a lifetime contract the company entered into with Skouras, over alleged wasteful expenses for "Cleopatra," stock dividends instead of cash, oil contracts that were unfavorable, too many crime and murder films, operations that didn't compare with profitable ones of competitors, the high salaries of the stars and the star system itself, alleged nepotism in the company, and a lack of outside efficiency experts, as well as more stringent economies, etc.

Skouras insisted that economies were being effected and that extraneous people have already been eliminated. Sudden changes, he opined, will prove more harmful than helpful, and they have to proceed at a reasonable rate.

Exhibitor Harry Brandt, a large stockholder in the corporation having over three million dollars invested in the company, praised Skouras and his program and promised to

(*Continued on page 14*)

MCA Makes Exchange Offer To Decca Stockholders

NEW YORK—MCA, Inc., is making an exchange offer to holders of all of the outstanding shares of Decca Records, Inc., capital stock. Under the offer, each share of Decca is exchangeable for one share of new MCA convertible voting preferred stock, $1.50 annual dividend cumulative, plus one-third of a share of MCA common stock. The preferred stock is convertible at any time into one-half share of MCA common stock and is not callable before January 1, 1966. On liquidation or redemption it is entitled to $32 a share. Lehman Brothers will form and act as manager of a group of dealers which will solicit exchanges.

The exchange offer will expire on June 18, 1962, but may be extended to not later than July 31, 1962.

The offer is conditioned upon, among other things, acceptance by holders of at least 80 percent of Decca shares.

'West' To Europe, Asia As 'Grimm' Bows Here

NEW YORK—With "The Wonderful World the Brothers Grimm" scheduled to premiere in 14 American cities Aug. 8 as the first full-length dramatic story ever filmed in Cinerama, Metro-Goldwyn-Mayer and Cinerama announced that their second multi-million dollar Cinerama story venture, "How the West Was Won," will open this fall in the key capitals of Europe and Asia and in other parts of the world.

Joseph R. Vogel, president of MGM, and Nicolas Reisini, president and chairman of the board of Cinerama, made the joint statement of plans surrounding the epic in which an all-star cast depicts the winning of the American west.

The plan to have "How the West Was Won" in other parts of the world while "The Wonderful World of the Brothers Grimm" is playing in the United States will result in significant international impact, it was said.

By opening the film in Europe and Asia, it will capitalize on the interest in the film that has already been generated there.

"How the West Was Won," which depicts the great westward expansion of America in the 1800s as seen through the eyes of three generations of one family, was produced by Bernard Smith and directed by Henry Hathaway, John Ford, and George Marshall.

Included in one of the most extraordinary casts ever assembled for one picture are Carroll Baker, Lee J. Cobb, Henry Fonda, Carolyn Jones, Karl Malden, Gregory Peck, George Peppard, Robert Preston, Debbie Reynolds, James Stewart, Eli Wallach, John Wayne and Richard Widmark. Co-stars are Brigid Bazlen, Walter Brennan, David Brian, Andy Devine, Agnes Moorehead, Henry (Harry) Morgan, Thelma Ritter, Mickey Shaughnessy, and Russ Tamblyn.

"The Wonderful World of the Brothers Grimm," a George Pal Production with Pal serving as a co-director with Henry Levin, stars Laurence Harvey, Claire Bloom, Karl Boehm, Walter Slezak, Oscar Homolka, Ian Wolfe, Martita Hunt, Cheerio Meredith, Betty Garde, and Elizabeth Neumann in the main story, with Yvette Mimieux, Russ Tamblyn, Buddy Hackett, Terry-Thomas, Jim Backus and Beulah Bondi starring in brief fairy tales interwoven into the main story line.

Blatt Joins Theatrevision

NEW YORK—Edward A. Blatt, former manager, Mark Hellinger Theatre, has joined the staff of Dynamic Theatre Networks, Inc., it was announced by Nathan Zucker, president. Blatt, a veteran of more than 35 years in the theatrical world, will supervise research for the selection of theatre locations in 20 cities where DTN will operate its "Theatrevision" closed-circuit television network in the fall.

Para. Net Decreases

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net income for the first quarter of 1962 at $1,129,000 or 67 cents per share based upon 1,690,231 shares outstanding on March 31. Comparative consolidated net income for the same period in 1961 amounted to $2,450,000 or $1.46 per share.

Variety Int. Names Rotus Harvey; Humanitarian Award To Frank Duff

DUBLIN—Rotus Harvey, San Francisco, was named new international chief barker at the final session of Variety Clubs International 35th Convention held in Dublin. He succeeds Edward Emanuel, Philadelphia, who served for the past two years.

James Carreras, London, England, was elected first assistant chief barker; Ralph Pries, Philadelphia, second assistant chief barker; J. J. Fitzgibbons, Toronto, Canada, property master; and Joseph Podoloff, Minneapolis, dough guy.

At a luncheon before the awards were made, the Variety Conventioners announced that Buffalo, N.Y., would be the site of the 1964 convention. Following a performance by the Theatre Royal, the Dublin delegates announced the winners of Variety's heart, charity and honorable mention awards.

First prize, the Heart Award, was presented to London's Tent 36. The second prize, Variety's Charity Citation, was given to Tent 26, Chicago, and honorable mention went to the convention hosts, Dublin's Tent 41.

Noted personalities on hand to make rare public appearances for Variety's presentation of the Humanitarian Award were Eamon deValera and Ireland's Premiere Sean Lemass. The Humanitarian Award was presented to Frank Duff, former civil servant who has devoted his life to helping destitute persons around the world. Starting as a young man, he has followed his beloved cause and earned great respect in his homeland and abroad. His work first concerned street girls. He founded hostels for them and other down-and-outers, and attempted to rehabilitate them. His "'Morning Stars" night shelters are found in more than 45 countries around the world, a refuge and haven for many desolate persons.

Variety picked Duff's organization of lay men and women, who go about doing good regardles of creed or color, according to a new format for the selection of the Humanitarian Award. Now, the local Tent hosting the convention will be asked to submit the name of a man or woman who has done the greatest good for children during the past year. A committee of all past International Chief Barkers and the present Chief Barker will make the selection.

Duff's movement, which he now calls "The Legion of Mary," is devoted to the Madonna. Duff's Legion began in Dublin in 1921, spread to London and Scotland in the Twenties, and now operates in 45 countries as distant as Madagascar and the Seychelles Islands. Its object is to establish special sections for child welfare and to rehabilitate fallen humanity wherever it can.

The winning press books for Variety Week were announced as Detroit, number one; Pittsburgh, number two; Washington, number three; Albany, number four; Buffalo, number five; and Philadelphia, number six.

International dough guy Ralph Pries was able to give one of the most satisfying financial reports in VCI's history. There was a profit of $8454 for the year ending March 31, and only three Tents appeared in arrears with every indication that these would shortly be cleared.

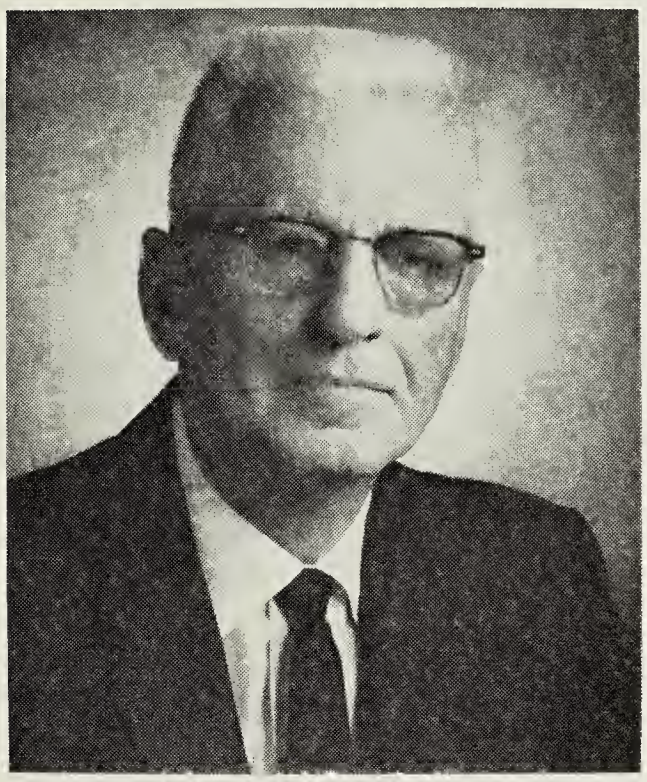
Great stress was placed on the election as being serious undertakings at the Dublin convention. The objective was to avoid a popularity contest and elect those members with proven ability to lead and achieve Variety's goals for the coming term.

In calling on Marc J. Wolf to put the resolution that C. J. Latta should be elevated to the international executive committee, former chief barker Emanuel said that this was one of the greatest pleasures of the convention, and that it would take "too long to name the achievements of this beloved gentleman." He said that no one was more worthy of this than Latta, who had carried Variety to Europe and done a wonderful job there. Nate Golden seconded the resolution and before he had finished speaking, the entire audience was on their feet applauding.

Latta said he did not know whether to laugh or cry because he was so deeply touched to be so honored and was filled with a sense of humility and deep gratitude for London and Dublin's support and enthusiasm.

Carreras announced that London would be put in for a bid for the 1965 convention, and stage the convention in Monte Carlo.

The concluding banquet was hosted by Coca Cola with cocktails and dancing held at the Gresham Hotel and Metropole Ballroom. The final dance was put on at the Dublin Tent's hospitality room at the Hotel Shelbourn.



ROTUS HARVEY

Gage Heads Health Assoc.

OAKHURST, N.J.—Edwin "Pete" Gage, administrative vice-president and treasurer of Walter Reade, Inc., has been elected president of the Monmouth County Mental Health Association, an affiliate of the state and national organization.

Gage has been a member of the association's board of directors for the past three years and served this past year as first vice-president.

Para. Shifts Accounting Site

PHILADELPHIA — Paramount Film Distributing Corporation announced that as of May 21 it is transferring the local accounting functions from New York to the Washington, D.C., branch. The Philadelphia branch will continue to handle all sales and bookings as heretofore.

AA To Distribute New Epic From Bronston

NEW YORK—Samuel Bronston and Steve Broidy announced that arrangements have been concluded whereby "55 Days At Peking," starring Charlton Heston, will be released by Allied Artists in the United States, Canada, Japan, and the Near East. The agreement follows the highly successful association on "El Cid," which also starred Heston.

Bronston will produce "55 Days At Peking," with Nicholas Ray directing from a screenplay by Philip Yordan.

The Bronston production of the story of the Boxer Uprising in China is scheduled to start filming in June at the Estudios Chamartin in Madrid. Location filming will be done in the Orient. Worldwide premieres of the picture are planned for Easter of 1963 when it will be presented as a roadshow attraction.

In commenting on the new pact, Bronston stated:

"I consider that Allied Artists has achieved outstanding results in the distribution of 'El Cid.' Their enthusiastic and enterprising handling of this film led to my decision to join with them again on this new project. The distribution pattern, first established with 'El Cid,' whereby a picture is handled by individual releasing organizations in each territory of the world, will be carried on with '55 Days At Peking'."

Broidy stated that Allied Artists was tremendously proud that the company would again be associated with Bronston.

"Here is a producer whose foresight, courage, and proven creative ability have made him one of the most important factors in the motion picture industry today," Broidy said. "The scope of Bronston's projects is unlimited, both as to boxoffice attraction and magnitude. Additionally, he has pioneered a new method of distribution which will facilitate development of more pictures of quality for the world market.

"In my opinion, '55 Days At Peking' is one of the most exciting subjects imaginable. Just as today, the Orient, at the time of the Boxer Uprising seethed with intrigue and conflict. The great international technical talents which Bronston is assembling for the production of the picture assure that it will bear the hallmark of topmost quality."

In addition to announcing his distribution arrangement with Allied Artists, Bronston revealed that agreements have been concluded with the following organizations for worldwide distribution: Rank Film Distributors, Ltd.: United Kingdom, South America, Italy, Germany, Scandanavia, The Far East; Melior Films: Belgium, Luxembourg, Congo; Sociedade Importadora De Filmes, Lda.: Portugal; Filmayer, S.A.: Spain; Valoria Films, H. Mucchielli: France; British Empire Films Pty., Ltd.: Australia; and A. S. Film Ltd.: Israel.

An international publicity and advertising organization, which will work in close cooperation with the various distributors of "55 Days At Peking," is now functioning under the direction of Ralph Wheelwright, Bronston vice-president.

Piano Team Boosts "Lisa"

NEW YORK—The focal point of the music industry's month-long salute to Ferrante and Teicher, the country's top-selling record artists, will be their version of the theme music from 20th-Fox's new drama, "Lisa."

Recorded by the duo-pianist team for United Artists Records, it is being rushed into release to coincide not only with the industry tribute but also with the release of the motion picture.

Goldenson Cites AB-PT Profit Rise Despite Theatre Dip; Upsurge Seen

NEW YORK — American Broadcasting-Paramount Theatres, Inc. announced at its annual stockholder meeting that it plans to enter color tv shortly.

Leonard H. Goldenson, president of AB-PT, predicted a record second quarter for the ABC Broadcasting Division, and that all other divisions of the company would be ahead of last year with the exception of the theatre division, which would be off substantially.

AB-PT's profits from the theatre division "were slightly ahead for 1961, compared with 1960," Goldenson said, "notwithstanding the unexpectedly prolonged bad weather, particularly in the midwest and south, which adversely affected fourth quarter business and continued into January and February of 1962."

He said that the quality of its motion pictures was the key to AB-PT's theatre business and that the pictures scheduled for release in the third quarter looked promising.

Goldenson said the company is continuing to dispose of marginal theatre properties. Dispositions, he said, have been made or are pending with respect to nine properties. He said that AB-PT was, at the same time, looking for opportunities to acquire selected theatres, either conventional or drive-in.

He noted that AB-PT had acquired four theatres, two of them drive-ins during the past year.

"Wherever desirable," he said, "we have also converted properties to better uses where we could realize a better return on our investment."

David B. Wallerstein, president of Balaban & Katz Corp., Chicago, was elected a new director of AB-PT at the stockholders' meeting.

Wallerstein, a director and member of the executive committee of the Theatre Owners of America, started his business career with B and K in 1926. He was appointed vice-president and general manager in 1950, and has served as its president since 1957.

In speaking of the company's diversification into many areas of industry, Goldenson said AB-PT is preparing to secure a firm foothold in the coming expansion of international tv. Goldenson said that the number of foreign tv sets in use is increasing daily, and that the total of foreign sets presently in use exceeds the 56,000,000 sets in this country.

He cited the coming of satellite tv transmission and the expansion of foreign tv transmission and ownership of receiving sets as good reasons for AB-PT to broaden their interests in these areas.

Outlining corporate expansion during the last year, Goldenson said a new national tv station was established, ABC-TV National Sales was established; a classical records subsidiary, Westminster Records, was acquired; AB-PT broadened its interests in international television; and the news and public affairs department in the broadcasting division was substantially strengthened.

Audrey Hepburn Is "Lady"

BURBANK, CALIF.—Audrey Hepburn has been chosen to play the role of Eliza Doolittle in "My Fair Lady," the Warner Bros. motion picture version of Broadway's most successful musical hit, it is confirmed by president Jack L. Warner.

Final arrangements were made in a trans-Atlantic telephone conversation.

"King" Grosses $10,000,000; Among MGM's Top Three

NEW YORK—Based on the $10,000,000 already grossed at the box office by "King of Kings" in its first 800 domestic engagements, Morris Lefko, in charge of "King of Kings" sales, estimates that the Biblical drama will be one of the three biggest grossing films in the history of MGM. Only "Ben-Hur" and "Gone With the Wind" appear to be beyond the reach of the "King of Kings" grosses.

During the recent Easter holidays, "King of Kings" achieved exceptional box office totals, led by the more than $1,000,000 in 60 theatres in New York. Similar blockbuster grosses were rolled up in other non-reserved seat engagements throughout the country.

Lefko pointed out that the Samuel Bronston Production is one of the most sought after "family entertainment" films in years. Most theatres have established special prices for children. Drive-ins, which have just begun to present the picture, report some of the biggest business they have ever experienced.

N. Y. WOMPIs Elect

NEW YORK—The New York WOMPI have elected Clarice Hausman, Paramount, president; Hilda Frishman, United Artists, and Sadie Castanza, Triangle Theatre Service, vice-presidents; Ann Jones, 20th-Fox, recording secretary; Rose Roman, United Artists, corresponding secretary; and Rea Fischel, MGM, treasurer.

Seven Arts Names Production Supervisor

NEW YORK — Julian Derode, veteran European film-maker, has been named production supervisor for Seven Arts Productions in Paris, it was announced by Eliot Hyman and Ray Stark, heads of the film company. The appointment reflects the increased activities of Seven Arts in the international film market.

DERODE

In addition to his production duties, Derode will serve as Seven Arts representative with European producers in the acquisition of films made on the Continent.

Derode, considered one of the foremost production executives in Europe, was associated with producer Ken Hyman in the filming of Seven Arts' "Gigot," soon to be released by 20th Fox, as well as serving as production manager on Darryl F. Zanuck's "The Longest Day," and Anatole Litvak's "Goodbye Again."

During his career he has been production manager for such film luminaries as Fred Zinnemann, Billy Wilder, Vincent Minelli, Stanley Donen, and Orson Welles, among others.

Derode will headquarter at Seven Arts' Paris office.

Exhib Wins Tax Appeal

CHARLOTTE, N.C.—The U. S. Fourth Circuit Court of Appeals has reversed a U. S. Tax Court decision of 1950 that ruled in favor of the Internal Revenue Service and would have subjected Herman B. Meiselman, chain theatre operator here, to higher tax rates for money received for equipment.

Cinerama Earnings Rise For 1961; Firm Acquires New Research Corp.

NEW YORK—Cinerama Inc., in computing its earnings for the year 1961, had adopted a new, faster amortization policy in writing off the cost of its old travelogue films inventory.

Net earnings for the year 1961, under the newly-adopted quick amortization policy, total $336,000, as compared with $11,000 for the year 1960 as restated and based upon the same new policy.

Per share earnings for the year 1961 amount to 12 cents a share as compared with less than one cent per share in 1960. This faster amortization policy for the old Cinerama travelogue films writes off a very subsantial portion of their cost in the three-and-a quarter year period ending Dec. 31, 1962.

The new amortization policy was initiated by Cinerama treasurer Frederick E. Koehner, who joined the company in the latter part of 1961.

In announcing these earnings, Cinerama president Nicolas Reisini noted that all income thus far has been substantially derived from the five old Cinerama travelogue films produced some years ago.

Cinerama earnings will not reflect income from its new story-line productions, co-produced with Metro-Goldwyn-Mayer, Inc., until the third quarter of this year. "The Wonderful World of the Brothers Grimm" will be put into domestic release starting in August of this year, while "How the West Was Won," the second Cinerama story-line production, is expected to be distributed in foreign markets starting in October of this year.

The Cinerama Camera Corp., a subsidiary of Cinerama, Inc., has acquired the Photo Instruments Division of Benson-Lehner Corp., Los Angeles, for $500,000 in cash and notes.

This acquisition covers all existing government contracts of the division, as well as the entire technical and management staff comprising 60 highly-skilled craftsmen.

The newly-acquired facility has been responsible for the development of several precision photo instruments significant in advancing scientific knowledge. Its research and development people are also responsible for a number of new Cinerama developments, including:

The wide-frame field camera and projector system used by Cinerama in the "Spacearium" exhibit of the U. S. Science Pavillion of the Seattle World's Fair; a unique panoramic still camera and viewer for the amateur photography field, to be marketed by Cinerama, Inc.; an advanced Cinerama theatre system which will employ a single camera and projector where three are now required.

SAVE 20%

and pay while you PROFIT

with NATIONAL SCREEN'S

Fabulous FULL COLOR

SHOWMANSHIP PACKAGE

Here's What You Get

Value

$14.95 – STAR SPANGLED BANNER TRAILER

20.00 – NARRATED COLOR DATERS

8.50 – OUR FEATURE PRESENTATION *(2 prints at 15 ft. each)*

8.50 – PLUS THIS 2ND HIT *(2 prints at 15 ft. each)*

10.00 – PREVIEWS OF COMING ATTRACTIONS — *(2 prints at 25 ft. each)*

5.00 – WE PROUDLY PRESENT PREVUES OF OUR NEXT CINEMASCOPE ATTRACTION — *(one print)*

$10.00 – "COMMONWEALTH" HEADER FOR COMING ATTRACTIONS

10.00 – HOLLYWOOD "BUSY BEE" HEADER FOR COMING ATTRACTIONS

33.75 – DAY LEADERS — *(choice of 15 at 10 ft. each)*

9.00 – GO TO CHURCH TRAILERS *(2 different subjects at 34 ft.)*

REGULAR PRICE $129.70

POCKET A SAVING of $25.70

52 WEEKS of BIG SCREEN SHOWMANSHIP

for only $2 a week!

A whole year's supply of SPECIAL TRAILERS... in FULL COLOR! Each trailer specially designed to add valuable SHOWMANSHIP to your Theatre and to your Attractions!

Individually they'll cost you $129.70... BUT... on National Screen's new SHOWMANSHIP PACKAGE PLAN... you receive the full assortment... valued at $129.70... RIGHT NOW!... and you pay only $2 a week, for 52 weeks... WHILE YOU USE THEM!

It's $25.70 in your *pocket!*... and a *Big* SHOWMANSHIP PACKAGE on your SCREEN!

Sign up NOW!... Pay LATER!... Just $2 a week!

ask your NSS Salesman about the DeLUXE SHOWMANSHIP PACKAGE!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Atlanta First-Runs Quietly Launch Controlled Program Of Integration

ATLANTA — Downtown Atlanta theatres were integrated by small groups of Negroes taking part in a controlled desegregation program. No incidents were reported.

Operators of the theatres themselves, and the Negro representatives, with whom they dealt, both refused to comment on the desegregation. But it was learned from authoritative sources that the plan did go into effect.

According to an agreement reached last December by the theatre people and the Negro leaders, the four theatres were to start the controlled desegregation process after May 5.

It was not learned immediately whether all four of the theatres accepted Negroes the first day, but at least two of them did.

The theatres are the Rialto, where "Experiment in Terror," was showing; Loew's, which showed "Judgment at Nuremberg"; Fox, where "The Man Who Shot Liberty Valance" was playing; and the Roxy, showing "Cape Fear."

The agreement, negotiated in secret over the past several months, provides that two Negroes each week would be admitted to each of the downtown theatres starting June 1.

After June 1, there would be no restrictions on the Negro patrons. A similar plan would go into effect after June 1 at the suburban theatres.

While the original date of the controlled plan's inauguration was set for "after the Metropolitan Opera leaves" (May 5), Negro patrons waited a week before starting their program.

This resulted in the inadvertent desegregation of one theatre, the Rialto, on May 6.

An Atlanta Negro, who was not a party to the negotiations but who had heard about the plan through word-of-mouth discussion, decided to go to the theatre on Sunday, thinking it would be desegregated.

While the theatre was not expecting the Negro, it sold him a ticket without question and he took his seat. He said he left the theatre after about 30 minutes because "it wasn't my kind of movie."

Fox Foreign Staff Meets

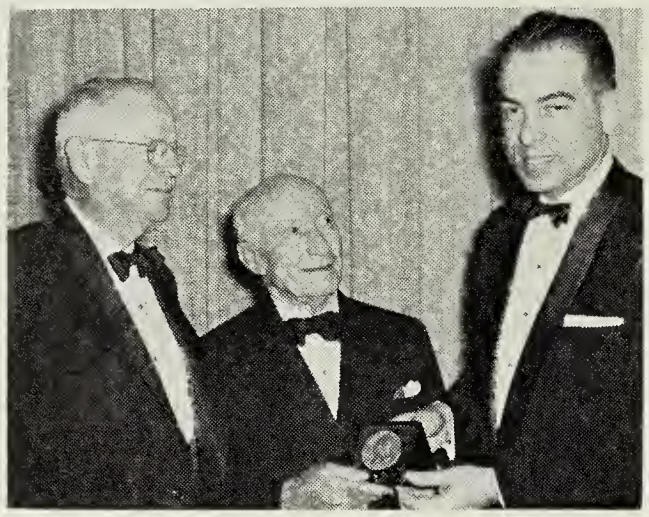
FRANKFURT, GERMANY—The first of a series of European sales conventions of 20th-Fox International was held here under the leadership of David Raphel, home office representative in charge of Europe and the Middle East, and Gotthard Dorschel, manager of Germany for 20th-Fox.

Raphel and Dorschel reported that the German sales staff presented the most enthusiastic reception in years to the contemplated release schedule of the company and unanimously pledged it will reach the ambitious goal set for them.

Mirisch Ups Biondi, Ludwig

NEW YORK — Jeff Livingston, Mirisch Company vice-president and national advertising, publicity director, announced that Guy Biondi had been promoted to the post of eastern advertising, publicity director here, and in Hollywood, Jerry Ludwig had been named as publicity director.

Previously Biondi served as eastern adpub representative for the independent film making firm, and Ludwig was assistant to the vice-president.



Adolph Zukor, center, chairman of the board and founder of Paramount Pictures Corporation, recently received the 1962 George Washington Award of the American-Hungarian Studies Foundation from Professor August J. Molnar, president of the Foundation, at the organization's annual dinner in New York, as Y. Frank Freeman, left, Paramount vice-president, looked on.

Selig To NG Board; Honored By Circuit

BEVERLY HILLS, CALIF. — Robert W. Selig, vice-president in charge of theatre operations for National General Corporation, has been elected a director of the company, it was announced by Eugene V. Klein, president. This action brings the board to eight members.

Selig was appointed the company's general manager of theatre operations last July and elected a vice-president last August, moving to California from Denver. He has been with the circuit since 1939 when he started as a theatre manager in Denver with Fox Inter-Mountain Theatres, Inc.

Selig was successively advanced to promotion manager, district manager, and in 1958, to president of Fox Inter-Mountain Theatres, Inc. He was elected president of Fox Midwest Theatres, Inc., in 1959, and still heads both of these circuits.

Before moving to California, Selig headed many civic, educational and cultural organizations. He served for 11 years as president of the University of Denver and twice was named Colorado's "first citizen."

Klein and Irving H. Levin, executive vice-president, took off last week for an all-points circuit tour aimed at stimulating June 6-19, which have been designated "Selig Weeks."

Accompanied by William H. Thedford, Pacific Coast division manager, they were to meet with the circuit's theatre managers.

TV Toppers Define "Sex"

WASHINGTON, D.C. — CBS-TV president James T. Aubrey; NBC executive vice-president Walter D. Scott; and ABC-TV acting president Thomas Moore all attributed charges of Senator Thomas Dodd, D., Conn., chairman of the Sub-Committee on Juvenile Delinquency, that they had asked Hollywood to put sex in tv films, to different interpretations of the word 'sex'.

They said their networks meant wholesome romantic interest, but that the west coast interpretation might be different. All insisted that their respective networks guard against excessive crime and violence and against "salacious" sex.

SEG-Stevens Contract Answer To Runaways

NEW YORK—Negotiations have been completed for a contract between George Stevens Productions and the Screen Extras' Guild governing the employment of SEG players in "The Greatest Story Ever Told," it was announced in a joint statement issued by the two groups.

Signing of the contract means that the UA release will be made principally in the Los Angeles area and on location in the south west.

A strong answer to the problem of runaway production, the filming of much of the release will provide more than 20,000 man days of work for extras on location plus an additional 10,000 man days at the studio. Speaking roles will involve an additional 5,000 man days, it was announced.

The filming of "The Greatest Story" will mark the first time a feature of its proportions has been made in the United States since World War II.

Lauding SEG for its role in making the production possible in this country, Frank Davis, executive producer for Stevens. said, "The membership, officers, and executives of SEG should receive the congratulations of the entire southern California community for their successful efforts to keep the production here." He said that a result of the contract would be a great deal of needed work for SEG members, as well as members of other unions.

Davis said no modification of established wage scales was made. He said that it was Stevens' intention "not to set the clock back a single second, but to look ahead to a return of fuller employment in the American film community."

With regards to a waiver approved by SEG of certain requirements of the contract of an "experimental" nature, the announcement said that SEG had also won a number of safeguards for the protection of its membership.

Stevens hailed the accord demonstrated by SEG and Stevens in the negotiations as an example of enlightened cooperation which bids well for the future of filming in this country.

Dignitaries See "Reprieve"

WASHINGTON, D.C.—Allied Artists' "Reprieve" was given a special screening at the Motion Picture Association of America screening room for 85 members of the U. S. Senate and House of Representatives.

Millard Kaugman, who directed the film and wrote the screen play, spoke on the necessity of a rehabilitation program in our state prisons.

Among the invited guests were Eric Johnston, president, Motion Picture Producers Association; Lawrence F. O'Brien, special assistant to President Kennedy; Henry Hall Eilson, Jr., administrative assistant to the President; Frederick Wilkinson and Lawrence Carpenter, executive directors of the Federal Bureau of Prisons; and Father George F. McKinney, chaplain of Sing Sing Prison.

Evanston Eyes Censorship

CHICAGO—An ordinance creating a film censor board is being considered by suburban Evanston, it was reported. The Evanston City Council will consider the measure which would provide for a board of seven members to pass on film fare with the assistance of film consultants named by the city manager.

Boston Exhibitor Unit Handles COMPO Plan

BOSTON—Charles E. McCarthy, executive vice-president of COMPO, announced that administration of the COMPO merchandising plan in the Boston exchange territory is to be taken over by Independent Exhibitors, Inc., with Carl Goldman, executive secretary, as coordinator. Alec Moss, who organized and got the plan underway in the area with "The Day the Earth Caught Fire" and "'Cape Fear" (Universal), winds up his activities in Boston May 19.

"The Road to Hong Kong" (United Artists), a June release, will be the third picture to be merchandised in the territory under the plan, which calls for full cooperation between distributor and participating exhibitors.

The Central Exhibitors Committee, which selects pictures for local theatre promotion and supervises all campaign activities, is as follows: Malcolm Green, Interstate Theatres, and Arthur Howard, Affiliated Theatres, co-chairmen; Lloyd Clark, Middlesex Amusement; Mickey Daytz, Daytz Theatre Corporation; Carl Goldman, Independent Exhibitors, Inc.; Bernard Hickey, Jamestown Amusement; Paul Levi, advertising agency, Boston; Albert Lourie, L & D Theatres; Charles Mason, General Drive-In Corporation; Richard Owens, E. M. Loew Theatres; Julian Rifkin and George Roberts, Rifkin Theatres; Chester Stoddard, New England Theatres; and Henri Schwartzberg, American Theatres.

Branson Heads NSS Studio

HOLLYWOOD—Walter E. Branson, executive assistant to the president, assumes full and complete responsibility for management of the company's Hollywood studio, it was announced by Burton E. Robbins, president of National Screen Service. Robbins also announced the appointment of Harry Semels, for more than 30 years in charge of the company's eastern production, as executive assistant to the Hollywood studio manager.

There are no contemplated changes in the studio operating policy, Robbins stated. For more than 40 years the industry's prime producer of feature trailers, the company in recent years has additionally become a prime producing source for television and teaser trailers, main titles, and television and industrial commercials.

Tri-State Unit Rejoins Allied

DES MOINES—Allied Independent Theatre, Owners of Iowa, Nebraska, and South Dakota rejoined the Allied States Association of Motion Picture Exhibitors at a board meeting held at the Varsity Theatre here. The group quit the national organization last year.

The unit plans to expand its activities and to set up regional Allied offices in Des Moines and Omaha.

Apology To A Showman

PHILADELPHIA — Al Boyd, veteran exhibitor who heads A. R. Boyd Theatres, vehemently denies a report published erroneously in MOTION PICTURE EXHIBITOR in connection with the meeting of the Philadelphia Motion Picture Preview Group that he is "late". Boyd is very much alive and kicking and enjoying the affection and respect of the entire industry. Our apologies!

The NEW YORK Scene

By Mel Konecoff

MAIL DEPARTMENT: From Harold Rand, publicity director of Embassy Pictures, came the following missive:

"Dear Mel—At a time when retrenchment is general within the motion picture industry, Embassy Pictures is launching an expansion program of major consequence.

"Since the story of this emergence as a "New Wave" major studio, with its product and overhead structure is one of importance to the industry and to your readers, I believe that comment by you on Joseph E. Levine and Embassy would be appropriate at this time.

"For example, Embassy's product and distribution position is most interesting. One year ago, the company started distributing a single picture, TWO WOMEN. Today, Embassy is readying a release program of at least 15 features, possibly more, between June 1 and the end of the year. Included in this line-up are BOCCACCIO '70, BOYS' NIGHT OUT, THE SKY ABOVE AND THE MUD BELOW, Ingmar Bergman's THE DEVIL'S WANTON, DIVORCE ITALIAN STYLE, THE SEVEN CAPITAL SINS, and LE CRIME NE PAIE PAS.

"With the single exception of BOYS' NIGHT OUT, which is being physically released through MGM, all the other films will be handled by Embassy. To facilitate the release of these pictures, Embassy is opening branch offices in the United States and Canada.

"The company also is expanding abroad and offices will be opened shortly in England. Other countries will follow in fairly rapid order.

"Another phase of the company's expansion program is the construction and operation of theatres. Embassy is negotiating for the construction of a theatre on the East Side of Manhattan and will be represented with three houses in Boston within a year. Theatres are projected in about six to eight cities during the next few years.

"Embassy also is moving in the direction of the legitimate theatre. Currently, in London, Peter Ustinov is starring in "Photo Finish" a drama whose sole backer is Embassy Pictures. The play may be brought to New York this coming season by the company, possibly with Ustinov again in the lead.

"Another important aspect of Embassy's growth is the likelihood of its becoming a public company during the coming year."

That's Joe Levine for you!

PRESS AGENTS THE WORLD OVER: From publicity men the world over came greetings along with items about their clients, etc. For instance, from Bob Joseph in Berlin came the word producer Walt Wood was erecting a replica of the wall separating East and West in the Western section of Berlin for his film "Tunnel: 28." Sort of a wall within a wall. . . . From Lon Jones in Rome comes word that producer Dino De Laurentiis has signed a leading Japanese screen writer and a British screen writer to collaborate on the screenplay of "Zakary," which will be filmed on location in Japan for Columbia release in English in color. . . . From Madrid and Howard Newman comes a note that Charlton Heston has arrived there for a week of pre-production huddles on the forthcoming Samuel Bronston epic, "55 Days at Peking." . . . Producer Joe Steinberg informs that he has chartered a fleet of 70 native wooden boats for his "To Be A Man," filming in the Philippines starring Van Heflin and Rita Moreno. . . . and from Moss Theatres advertising and publicity director in Las Vegas came the note, "They show you how to lose $ real fast. Having a ball. See you soon."

EDITORIAL NOTE: Harold Salemson wants us to take note that the New York Times editorial page made mention of the new theatres, Cinema I and Cinema II, that are being constructed by Donald Rugoff. We think that the Times should have taken note of the fact that we mentioned this with due praise a long time ago.

CANADIAN Highlights

By Harry Allen, Jr.

THE ANNUAL REPORT of the Ontario Censor Board this year is about one-third as long as previous years, but it carries a strong message.

O. J. Silverthorne, censor chief, suggests that motion picture industries in Europe impose "self-regulation machinery" like that of the United States and avoid restraint of an official nature. He said there is a minority of producers not meeting their responsibilities to the public. This group resorted to "unusual and unacceptable content." The Board approved 326 films, with 18 treated, 73 classified as adult entertainment, 32 classified as adult and treated, 21 classified as restricted—for those 18 and over—seven classified as restricted and treated, and one with decision pending. While criticism of motion picture advertising in the U.S. has risen, "Ontario criticism has remained at a bare minimum because all advertising matter must be submitted to the censor of advertising for examination and approval," Silverthorne said. The Board's work lessened this year with the number of pictures to examine. There were 478 pictures in the past year, 490 in 1961, and 485 in 1960. Silverthorne said that American producers submitted the lowest number since 1945. Full length films were submitted from 15 countries, including Canada.

During the year, 25 theatres were closed, with 434 remaining licensed in the Province of Ontario. He said the downward revision of the amusement tax and income from Sunday operation in numerous municipalities "has no doubt been instrumental in keeping a number of theatres operating." Sunday shows and film classification, however, have created

(*Continued on page 14*)

DUBLIN Observations

by Jock MacGregor

ANYTHING YOU CAN DO we can do better seems to be the fighting motto of the Irish. When the Variety Club of Ireland challenged to stage an international convention, there were raised eyebrows. The first time they tried they did not get the vote, but try again they did and here we are—nearly a thousand strong—mingling with the leprechauns and saluting one of the smallest but hardest working teams in the cause.

Chartered and regular Aer Lingus flights have disgorged barkers and wives from both sides of the Atlantic, to be joined by the enthusiastic Irish members who have been on hand with piped bands and advice to see all arrivals through the formalities and on their ways to the hotels. Barkers are spread over the city, and though there is no hall that can take all registrants, fair divisions have been worked out. Where gatherings have been cramped, the crush seems to have added to the fun. Maybe to squeeze us in is the reason for the shoe horn from the Hotel Tropicana, Las Vegas, which was included in the registration kits.

It has been great renewing the acquaintances we made when VCI came to London in 1958, and how flattering it has been to realize just how many remember us and still cherish their memories of that occasion. Now, against quite considerable odds, the Irish are making the invaders headed by Ed Emanuel and his wonderful lady feel really at home. Friendship, good will, and really earnest endeavor proved such a substitute for the shortage of baths that the subject ceased to be a joke long before anyone saw a leprechaun.

Watching over all proceedings have been Ireland's Chief Barker Louis Elliman, who with his theatre, cinema, restaurant, and studio interests is Mr. Show Business himself. His cohorts have burned the midnight oil for weeks.

If anything, perhaps they over-organized and one thing that caught the best laid plans was when a Boeing 707 arrived from America ahead of the one expected. The coaches had been fixed to take their passengers to their respective hotels. Chaos was soon overcome, but I am assured that one American couple who were merely seeing Europe, had nothing to do with Variety, and were on their way to London, suddenly found themselves on a bus taking them back to Dublin. And on the subject of organization, we could certainly have done without the Gestapo on duty in the 41 Room, the convention's social center.

Once again, it must have been a very proud occasion for C. J. Latta and his charming wife, Lucille. For it was he who brought Variety to Europe and gave us religion. If it had not been for his initial efforts some 14 years ago, this wonderful gathering might never have taken place in Dublin, and it is interesting to see such Britishers as Jim Carreras, Jack Goodlatte, Billy Butlin, Tom O'Brien, Nat Cohen, and Leslie MacDonnell being every bit as much as part of the movement as John H. Harris, Marc J. Wolf, George C. Hoover, George W. Eby, Rotus Harvey, Ezra E. Stern, Ralph W. Pries, and the other elder statesmen.

Keeping an eye on the needs of the inner man on behalf of American interests were Coca-Cola's Charles Okun, who hosted the Heart Award Dinner, and a big Pepsi-Cola team, headed by C. Baker and Norman Wasser, who were responsible for another glittering night. And, incidentally, always very much in evidence at all functions taking photos to prove the convention really took place was the U.S. State Department's Nate Golden, who broke his journey to the Cannes Film Festival to be present.

The sort of thing that endears one to Dublin and goes towards enduring its gestapo: A Pittsburgh barker buys me a drink and tells the Shelbourne waiter to keep the change. The lad points out it is too large a tip. Our friend says that it is all right and is thanked profusely and is asked to have second thoughts. He didn't have to swear that such a thing had never happened to him before!

CANADA (*Continued from page 13*)

more work for the reduced inspection staff of the board. Theatre inspectors, working seven days a week beyond a 100-mile radius of Toronto, caused 500 irregularities to be adjusted while present and left orders for the adjustment of a like number. An important part of the inspector's duties is the classification of film advertising.

All theatres outside Metro Toronto are required to maintain a file of newspaper advertisements until the inspector arrives to examine them. Discussions are carried on with the parties responsible for the irregularities, whether the theatre or the newspaper, and "cooperation has been gratifying," said Silverthorne. During the year 20 theatres were transferred, 910 projectionists and 62 apprentices licensed, 77 itinerant 16mm operators registered, with 25 film exchange licenses and 20 specia licenses issued.

THE ONTARIO PROVINCIAL COUNCIL of Women presented a brief to the Ontario cabinet requesting stricter censorship "to protect children and adults from viewing lewd moving pictures." The delegation said one of its committees carried out a survey of movies shown in Ontario last year and concluded: too much sex and abnormal behavior was shown; too much drinking formed a normal procedure in the pictures; too much crime, fighting and horror appeared in the films for the young; and lewd previews were shown at matinees that were unsuitable for children. It said the committee, made up of housewives, grandmothers, trustees, doctors and lawyers, also felt that too many children were attending movies at night and that greater censorship was required. Recommendations by the council included only films approved by the Ontx-member board now has one woman mem- of 14 should be shown at children's matinees and the Government appoint two "'properly qualified" women to the censor board. The siario Censor Board for children under the age ber, Maude Canning.

SKOURAS (*Continued from page 8*)

continue to put money into the company as long as the present management continues on its course.

One of the smaller stock-holders, Gloria Parker, admired the way Elizabeth Taylor got so much money from the company and thought she ought to be named to the board. Her motion was defeated.

Skouras, reported as follows on the operations of the first quarter of 1962:

There was a slight improvement in income from theatrical film rentals in domestic and foreign over 1961. The combined figure in 1962 totaled $23,611,000—compared with $22,-967,000 during the first 13 weeks of 1961.

In the first quarter of 1962, Fox has—for the first time with respect to interim reports—adopted a policy of writing off prospective losses on all films released during that quarter.

As a result of this change in policy, Fox made provision for a special amortization of $2,090,000. If it had not been for this special amortization, operations from all sources in the first quarter of 1962 would have shown a profit of $1,577,000.

However, after giving effect to such special provision for amortization, the result for the first quarter of 1962 from all sources is a consolidated loss of $513,000—compared to a profit of $1,669,000 for 1961.

Taking into account the $2,090,000 of special amortization over and beyond that called for by regular tables, the result from theatrical production-distribution in the first quarter of 1962 is a loss of $2,566,000, compared with a loss of $4,125,000 for the same period in 1961. Other operations in 1962 have produced a combined profit of $2,357,000.

Fox decided not to lease to tv any of the backlog of old pictures during the first quarter of 1962, whereas in 1961 income from this source totalled $6,400,000.

In addition, the $2,500,000 income received in the first quarter of 1962 from the National Broadcasting Company was taken into income in 1961.

The board reelected Skouras as president following the election of 12 directors.

Members of the board elected by the stockholders to serve until 1963 included Colby M. Chester, Robert L. Clarkson, Milton S. Gould, Daniel O. Hastings, Robert Lehman, John L. Loeb, Kevin C. McCann, W. C. Michel, Samuel I. Rosenman, Thomas A. Pappas, Skouras, and James A. Van Fleet.

Elected with Skouras to serve as officers for the next year were the following: Samuel I. Rosenman, chairman of the board; W. C. Michel, executive vice-president; Peter G. Levathes, executive vice-president in charge of production; Murray Silverstone, vice-president; Joseph H. Moskowitz, vice-president; S. Charles Einfeld, vice-president in charge of advertising, publicity, and exploitation; Donald A. Henderson, treasurer and secretary; Morris L. Breggin, comptroller; J. B. Codd, assistant treasurer; Francis T. Kelly, assistant treasurer; Frank H. Ferguson, assistant secretary; J. Harold Lang, assistant secretary; Norman B. Steinberg, assistant secretary; and William Werner, assistant secretary.

Theatres Fight New Tax

GLEN COVE, N.Y.—Theatremen here planned a court injunction invalidating the tax if City Council passed a city levy on theatre admissions. They claim that the state enabling act which enables cities to levy a tax on amusement admissions does not permit singling out one branch of amusements while exempting the others. Local theatres are the Tower, Cove, and Glen Cove.

BUFFALO

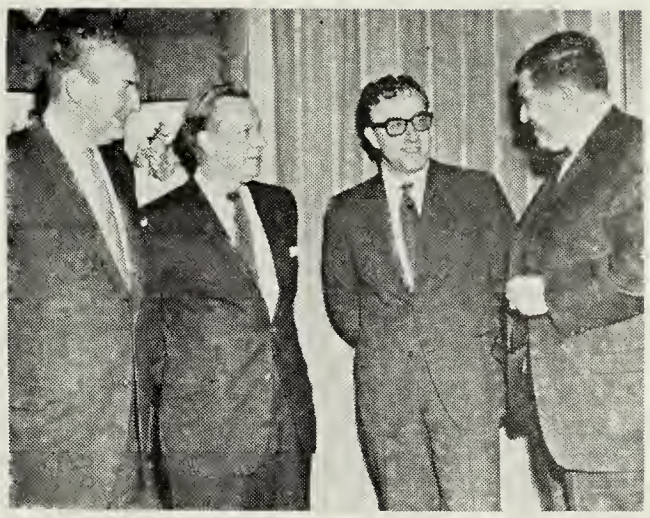
Lester Pollock, manager of Loew's Rochester, has received a long letter from his old friend, Frank Whitbeck, former Rochesterian and former publicity boss of the MGM studios in which Whitbeck informed Pollock that he has been called back to the job to aid in promotion of "Jumbo," a forthcoming MGM opus. . . . The old days of family moviegoing, in that "silents" era from 1917 to 1928, is being recalled in a new four-week George Eastman House Dryden Theatre series. Titled "A Tribute to Your Neighborhood Movie," the series will bring to the Dryden screen 12 feature pictures especially chosen to recreate the programs of that long-ago day. With them will be shown newsreels of the era and comedies typical of the family movie programs. The opening feature of the series was "Lilac Time," made in 1928 and co-starring Gary Cooper and Colleen Moore. The film was sent to Eastman House by Miss Moore, the wide-eyed actress of the silents who now is Mrs. Homer Hargrave, wife of a prominent Chicago industrialist. Her husband is a one-time friend of the late George B. Dryden whose name the museum's theatre memorializes. Another feature is Harold Lloyd's "Kid Brother," a 1927 picture sent to the Eastman House by the famed comedian. A Rin-Tin-Tin picture, Cecil B. DeMille's "Male and Female" (1919) with Gloria Swanson and Thomas Meighan, and Lon Chaney's "False Faces" (1918) are three other features on the list.

CHARLOTTE

The Hickory Council for Decent Literature has just been organized at Hickory, N.C., to attempt to find ways to combat obscene literature and publications, offered for sale in the community, and "lewd and obscene" motion pictures which are shown from time to time. Mrs. L. W. Oehlbeck is chairman of the group. . . . Charles H. Lewis, manager, Center, Durham, N.C., was reappointed a member of the Durham County Alcoholic Beverage Control Board. . . . Motion Pictures came in for their share of criticism at a report presented to the General Assembly of the Presbyterian Church, U.S., (southern) at its annual meeting in Winston Salem, N.C., which said an "incredible flood of pornography threatens to engulf the land." The Assembly's Committee on Christian Relations reported to 452 commissioners from 19 states that "this devastating assault upon the minds of our youth and adults is a part of the sex revolution which is profoundly affecting the lives of our people." It pointed to "the degenerative content of our movies, as illustrated in the fact that top honors for the year went to performers in pictures glorifying prostitution. The moral fiber of our country is being weakened by a cancerous growth, and the majority of our people are apparently unaware of the danger that exists, or choose to ignore it," the committee report said. The group recommended that "church members be urged to seek enforcement of laws against obscenity."

CHICAGO

V. C. (Sivaji) Ganesan, Indian screen idol and film producer, visited Chicago as the guest of the Institute of International Education. Discussing the movie industry in his country, he had this, among other things, to say: "Our people don't care to see films depicting poverty in our or any other land—they get enough of that in real life." Since sex and violence are taboo in Indian films, and even screen kisses are banned, Ganesan



During his recent visit to New York to conduct a series of promotional activities for the MGM-Seven Arts production, "Lolita," Peter Sellers conferred with, left to right, Ernie Emerling, vice-president of advertising-publicity, Loew's Theatres; Dan Terrell, eastern advertising-publicity director for MGM; Ed Feldman, vice-president of advertising-publicity, Seven Arts Productions.

explained: "This is our custom. We are not concerned with your customs, although American films comprise more than 90 per cent of all foreign movies shown in India. Some are censored." Ganesan, 34, enjoys the adulation of 100 million fans in south India. More than 10,000 saw him off for his trip to America. He is the first Indian invited here by the committee. He received the best actor award for a picture shown at the Afro-Asian Film festival in Cairo in 1960, and he also won the best actor award of the Madras Film Fans association for six of the last seven years. . . . Patrick Stege, Local 110, Chicago Moving Picture Machine Operators' Union, died on April 23. Services were held at a mass in St. Yurivus Church, and internment was at St. Mary's Cemetery. . . . Circle H Productions has been formed by F. Rosendahl for film and TV productions, with offices in the Lehmann Building at Peoria, Ill. The law firm of Young and Sullivan represents the new company. . . . Diane Krueger, secretary to B and K's real estate chief Maury Glass, will wed Robert Wangerow, Mayfair Construction Co., late this summer.

DALLAS

George Sorenson, administrative assistant to William E. Mitchell, Interstate-Texas Consolidated Theatres general manager, was on a business trip to El Paso, Tex. . . . Officers were elected and Mrs. Juanita White was named "WOMPI Of The Year" at a meeting of the Women of the Motion Picture Industry. Miss Thelma Jo Bailey was elected president, and other new officers are Mrs. Melba Renfro and Mrs. Norma Jean Thomas, vice-presidents; Mrs. Agnes Bakus and Miss Laura McDonald, secretaries; and Mrs. Esther Counts, treasurer. Directors are Mrs. Karen Dunn, Mrs. Charlene Rollins and Miss Elsi Parish, and retained directors are Mrs. Ora Dell Lorenz, Mrs. Betty McDaniel, and Mrs. Evelyn Neely. The current president, Mrs. Esther Covington, will remain on the board as director for the next year. . . . Another advance promotion man in Dallas was Joe Hyams, who made his first stop here in a Texas, Oklahoma, New Mexico, and Arizona tour in behalf of "The Music Man." There is no definite date or place of showing here as yet but it may be shown at the Palace in July. He is one of eight "tourists" who will travel in excess of 50,000 miles in the next few weeks in behalf of the Meredith Wilson musical from Warner Bros. . . . Bill Brenner, representative of National Carbons, made a business trip to El Paso, Tex., to confer with Joe Birdwell, El Paso Equipment and Service Co. Birdwell was recently appointed an exclusive dealer for National Carbons. . . . Hemingway's "Adventures of a Young Man," one of 20th Century-Fox's top products for 1962, has a probable date of June 11 in Dallas but no home. The word is that Dallas will be one of 10 cities in which there will be special advance

Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, seated left, recently visited Des Moines, Iowa, and is seen with A. H. Blank, chairman of the board, Tri-States Theatres, seated, right; and standing, left to right, L. McKechneay, real estate supervisor for Tri-States; Al Sicignano, assistant to Hyman; A. Don Allen, Tri-States general manager; Don Knight, Tri-States assistant general manager; and Walter Kaufman, assistant to Hyman.

showings about June 11, but there has been no decision where it will be shown. The plan calls for four performances daily. . . . Metro-Goldwyn-Mayer and Cinerama have set late August as the release date for the story-line Cinerama production "The Wonderful World of the Brothers Grimm." The motion picture, which stars Laurence Harvey and Karl Boehm as the Brothers Grimm, has been booked for the Capri to open Aug. 29. The film will open in other Cinerama theatres around the nation within a few days before or after that date. Oscar Kantner, western division public relations director for Cinerama, was in the city with the information on the release dates for the film as well as advance promotional material. . . . Sidney Newman, representing Mrs. Joseph Kaufman and Magna Pictures which is handling distribution of "Black Tights," was in the city to discuss promotion of the movie. The film which has already been widely exhibited in Europe, will open in Dallas on May 24 at the Village in one of its first American engagements—it is now showing in only about 10 other cities in this country. Newman was here to work with Interstate Circuit officials in setting up special promoton plans for the picture which include screenings for ballet teachers, music teachers, fashion leaders, and women's club representatives. . . . Chuck Connors, here for a promotional tour of "Geronimo" which is showing at six suburban theatres, has announced that he and his partner Jim Fitzgerald were going into television and motion picture production. Their recently formed CAF Company (Connors and Fitzgerald) plan production soon of a motion picture in Hong Kong. Fitzgerald was with Connors here during his tour, as was the co-star of "Geronimo," Kamala Demi.

DES MOINES

Betty Hemstock, Central States Theatres, was elected as president of Des Moines WOMPIs. Dorothy Pobst, United Artists, was named first vice-president; Alice Patten, Central States, second vice-president; Florence Bundy, Central States, corresponding secretary; Mary Lou O'Neal, United Artists, recording secretary; and Florence Work, Tri-States, treasurer. . . . Sol Oscar Reif, 56, who started in the film industry in Omaha in 1922, died at his home in Council Bluffs, Ia., recently. He had been a salesman for United Artists, U-I, Columbia, and Hollywood Pictures, and also operated theatres at Morningside, Ia., Hastings and Omaha, Neb. . . . Phil Samuelson purchased the Avalon, West Union, and will reopen the house June 1. The theatre has been closed since last December. . . . The Lux, Massena, reopened after a winter-long closing. . . . The King, Albia, will operate on Friday, Saturday, and Sunday during the summer. . . . Joe Jacobson, State, Davenport, has been released from Mercy hospital following an operation. . . . E. M. Garbett, Iowa United Theatres has been released from a Des Moines hospital and is now recuperating at his home. . . . Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, visited with Tri-States Theatres personnel. While in Des Moines he conducted a lengthy, shirt-sleeve meeting dealing with "grass root" approach and "all-out" sell on product being made available in the coming months as shown in his Report From Hollywood and Release Schedule. Big box office receipts will not be brought about merely by quality product, according to Hyman, and he states that it is for that reason he is conducting a series of national sectional meetings with showmen.

DETROIT

The Clark Theatre Service Bulletin advises: The New, New Baltimore, Mich., has been reopened by the New Theatre Operating Co., Ben Catlin, president; the Wexford, Manton, Mich., has been reopened by new lessee W. L. Thomason, both being booked by Clark; The Family, Jackson, Mich., has been closed with no immediate prospect of being relit. . . . Co-operative Theatres of Michigan announces it has acquired the account of the stormy Strand, Alma, Mich. Fred Sturgess is the account executive.

JACKSONVILLE

Myrtle Parker, Charlotte, president of the WOMPI Association, has received the first honorary membership card of Co-WOMPI, announced John Hart, national chairman of Co-WOMPI and husband of local WOMPI Mary Hart. Co-WOMPI is composed of husbands of WOMPI members and other men in the industry who lend active support to the group's social and charitable activities. The membership card was designed by Hart and Ralph Forry, a Co-WOMPI residing in Washington, D.C. . . . Barbara "Sunny" Greenwood, WOMPI booker at Universal, lost the first round of an impromptu battle with a wild armadillo which invaded her backyard. When she tried to drive the armored animal away, it retaliated by digging itself a new tunnel-home deep under the concrete floor of her garage. . . . The girls at Universal had a real thrill when they conversed with Cary Grant as part of a four-city telephone hookup designed as an exploitation stunt for "That Touch of Mink." . . . W. A. McClure, Universal branch manager, and Oliver "Ollie" Mathews, Universal office manager, returned from Miami where they visited booking officials of Wometco Theatre and United Theatres. . . . Exhibitors' Service is now booking for Mrs. Robert Duncan's Cinemorado Drive-In at Islamorado on the Florida Keys, and the same local booking concern is handling Floyd Stowe's Linda Drive-In at Palatka while he is recovering from a heart attack in a St. Augustine rest home. . . . Les Sipe, Gainesville Drive-In, Gainesville, has been released from a hospital there following an attack of hepatitus. . . . The Garden, Winter Garden, operated by Floyd Theatres, is scheduled to close for the summer on May 27. . . . Edward Skrickus opened his new Beach Drive-In, Eau Gallie, on May 17. . . . Lloyd M. Gerber heads a theatre operating company which has acquired control of the State, Gainesville; Astor, Orlando; and Florida, Ocala, from the B. S. Maas Corp. . . . E. N. Creek, who formerly managed the Ritz and Casino, Ybor City (the Latin section of Tampa), visited here with Roy Smith, local theatre supplier. Creek returned to his native homeland, Greece, several years ago where he is an olive oil broker. He is now in Florida on vacation. . . . Ernie Nolan, former manager, local Ribault Drive-In, is now a store manager in Gainesville for the Pittsburgh Plate Glass Co. . . . Gerdon Russell, former Edgewood projectionist and a partner in the Russell-Barton Film Co., local producers of 16 and 35 mm. motion pictures, played a leading part in producing "The Jacksonville Story," a 20-minute documentary of this city's remarkable urban renewal program of the past few years. The film has been shown to city officials and planners throughout the country. . . . Ed Roberts, manager, Florida, Gainesville, for many years and a veteran of 34 years with Florida State Theatres, has resigned to enter the banking business. He was succeeded at the Florida by Bill Duggan, also a veteran member of the FST managerial staff. . . . Sandra Pawella has resigned from MGM, and her post as secretary to booker Max Stepkin has been taken by Mary Anne Lindsey. . . . The Midway Drive-In entered first-run ranks temporarily with a week's showing of "A Cold Wind in August." . . . WOMPI board members held their May meeting in the Spa, bizarre new restaurant of Grecian motif which surrounds a spacious swimming pool on an upper floor of the Roosevelt Hotel. Principal business of the meeting was the planning of events at the annual installation of officers scheduled for June. . . . In cooperation with Byron Adams, United Artists manager, WOMPI members are now presenting a weekly motion picture program for inmates of the Juvenile Shelter which houses youthful law offenders. Films are supplied by tv stations WFGA and WJXT. . . . WOMPI is working with officials of the Northeast Mental Hospital at Macclenny to supply a monthly program of screen entertainment for patients. . . . Bill Baskin, FST booker and staunch family man, has been elected to the 1962-63 presidency of the 200-member Justina School Dads' Club which recently completed a highly-successful fund-raising campaign to finance extra curricular activities by students at the new school. . . . Dan Glaubman has acquired the former Flagler, Miami. He has changed its name to the New Radio Center and is exhibiting Spanish-language films for Latin patrons who are mostly immigrants refugees from Cuba. . . . It is reported that James W. English, father-in-law of Clyde Chambers, Homestead exhibitor, passed away.

MIAMI

Jose Smith, manager, Tower, was one of the parents whose sons were among the Cuban prisoners sent to Miami in exchange for funds raised by the Cuban Prisoners' Committee. Smith and his wife and family were pictured in local newspapers as they greeted Jose Ignacio Smith upon his arrival at the airport. Young Jose was injured in the hand and is suffering from hepatitis. . . . Wometco's Old Guard Organization held its annual luncheon and election of officers at the Everglades Hotel. Gordon Spradley, Miami, past-president, will be a hold-over on the new board of governors, which will elect its officers from among those chosen by the members present at the luncheon. Newly-elected members of the board include Nancy Guthrie, secretary to Stanley Stern, real estate; Merrill Vann, multilith; and Marge Dillingham, Marty Saxon, and Ken Littrell, WTVJ. The annual banquet was tentatively scheduled for May 14. New members of the Old Guard, which is a group composed of employees who have served seven years or longer with the company, include Abe Dorf, Town; Howard Debold, 163rd Street; and William Brewer, Cameo.

MEMPHIS

In Arkansas, Zebra Drive-In, Pine Bluff, has reopened, as has 64 Drive-In, Russellville, operated by Gordon Hutchins. . . . 71 Drive-In, Fort Smith, is open for the summer. Raja Drive-In, Charleston, Miss., opened on April 26. . . . Poinsett Drive-In, operated by Southern Theatre Service, opened for the season on April 27. Another Arkansas drive-in, Rocket, Magnolia, also opened the last of April. . . . Loew's Palace, mid-south's only Cinerama house, has plans to capture the coming graduating classes as audiences. This house, now showing "South Seas Adventure," is advertising for graduating class leaders to phone its special service department concern-

(*Continued on page 18*)

ALL FALL DOWN (MGM)
Warfield, San Francisco ($10,000) 3 wk. 76%
United Artists, Chicago ($20,800) 3 " 73%
Adams, Detroit ($9,800) 2 " 78%
Loew's State, New York (No Ave.) 4 " Ave.$14,900
Randolph, Philadelphia ($13,000) 1 " 94%
Orpheum, Boston ($12,400) 1 " 137%

BLUE HAWAII (PAR.)
Michigan, Detroit ($20,300) 3 " 86%
St. Francis, San Francisco ($12,200) 4 " 114%
Fox, Philadelphia ($14,800) 3 " 74%
Paramount, Seattle ($12,300) 4 " 71%
St. Louis, St. Louis ($12,500) 2 " 94%
Kentucky, Louisville ($7,600) 3 " 112%
Metropolitan, Boston ($11,600) 4 " 121%

BURN WITCH BURN (AIP)
Stanton, Philadelphia ($13,400) 1 " 69%

CAPE FEAR (U-I)
Victoria, New York ($19,000) 3 " 104%
Woods, Chicago ($25,100) 3 " 85%
Fox, Detroit ($12,600) 3 " 100%

CHILDREN'S HOUR (UA)
Woods, Chicago ($25,100) 7 " 90%
Grand Circus, Detroit ($13,000) 4 " ... 111%
Randolph, Philadelphia ($13,000) 4 " 103%
Astor, New York ($25,900) 4 " 88%
Esquire. San Francisco (No Ave.) 4 " Ave. $7,900
Capri, Boston ($8,100) 1 " 160%

COUNTERFEIT TRAITOR (PAR.)
DeMille, New York ($22,800) 3 " 189%
Paramount, Boston ($16,800) 3 " 102%
United Artists, Chicago ($20,800) 3 " 100%

DAY THE EARTH CAUGHT FIRE (U-I)
Victoria, New York ($19,000) 4 " 95%
Golden Gate, San Francisco ($19,700) 2 " 78%
Memorial, Boston ($17,900) 3 " 81%
Omaha, Omaha ($7,700) 1 " 62%

EL CID (AA)
Warner, New York ($21,900) 21 " 129%
Astor, Boston ($10,500) 20 " 125%
Cine-Stage, Chicago (No Ave.) 20 " Ave.$13,100
Music Hall, Detroit ($18,400) 20 " 80%
Goldman, Philadelphia ($12,800) 20 " 91%
Alexandria, San Francisco ($12,500) 20 " 98%
Brown, Louisville ($8,700) 10 " 82%
St. Louis, St. Louis ($12,500) 4 " 124%

EXPERIMENT IN TERROR (COL.)
Criterion, New York ($27,300) 4 " 99%
Paramount, San Francisco ($15,200) 4 " 97%
Coliseum, Seattle ($8,600) 2 " 76%
Loew's, St. Louis ($13,000) 1 " 77%
Fox, Philadelphia ($14,800) 1 " 97%
United Artists, Detroit ($19,700) 2 " 60%
Pilgrim, Boston ($9,500) 2 " 81%

FIVE FINGER EXERCISE (COL.)
Forum, New York ($19,700) 3 " 91%
Esquire, Chicago ($13,500) 3 " 82%
St. Francis, San Francisco ($12,200) 1 " 92%
Ambassador, St. Louis ($10,700) 1 " 88%

FOREVER MY LOVE (PAR.)
Esquire, Chicago ($13,500) 3 " ... 77%
Clay, San Francisco (No Ave.) 2 " Ave. $1,500

FOUR HORSEMEN OF THE APOCALYPSE (MGM)
Loew's, St. Louis ($13,000) 3 " 79%
Loew's State, New York (No Ave.) 5 "Ave.$23,000
Adams, Detroit ($9,800) 3 " 126%
Warfield, San Francisco ($10,000) 3 " 109%
Mary Anderson, Louisville ($6,100) 4 " 112%
Fox, Philadelphia ($14,800) 3 " 93%
State-Lake, Chicago ($25,000) 4 " 70%
Orpheum, Boston ($12,400) 4 " 99%

HITLER (AA)
Paramount, Boston ($16,800) 1 " 81%

HORIZONTAL LIEUTENANT (MGM)
Warfield, San Francisco ($10,00) 3 " 95%
Adams, Detroit ($9800) 1 " 123%
Music Hall, Seattle ($7,100) 1 " 73%
Omaha, Omaha ($7,700) 1 " 83%

JESSICA (UA)
Astor, New York ($25,900) 3 " 71%
Mayflower, Boston (No Ave.) 1 " Ave.$8,000
Esquire, San Franicsco (No Ave.) 2 " Ave.$4,500

JUDGMENT AT NUREMBERG (UA)
Palace, New York ($22,500) 20 " 171%
Boyd, Philadelphia (No Ave.) 11 " 82%
United Artists, Detroit ($19,700) 9 " 82%
Saxon, Boston ($18,900) 12 " 97%
Coronet, San Francisco (No Ave.) 10 " Ave.$13,600
Blue Mouse, Seattle ($10,600) 7 " 80%
Mercury, Detroit ($14,300) 2 " 90%

KING OF KINGS (MGM)
Loew's State, New York (No Ave.) 21 "Ave.$30,700
Boyd, Philadelphia ($21,700) 17 " 71%
United Artists, Detroit ($19,700) 11 " 68%
Saxon, Boston ($18,900) 16 " 84%
Todd, Chicago ($28,000) 18 " 68%
Coronet, San Francisco ($22,500) 15 " 70%
Blue Mouse, Seattle ($10,600) 8 " 86%
Esquire, St. Louis ($12,500) 8 " 136%
State, Omaha ($5,200) 4 " 102%
Brown, Louisville ($8,700) 5 " 88%
Fox, San Francisco ($12,300) 3 " 86%
Orpheum, Seattle (No Ave.) 1 " Ave.$5,000

LIGHT IN THE PIAZZA (MGM)
Victoria, New York ($19,000) 5 " 88%
Stagedoor, San Francisco ($5,000) 8 " 133%
Adams, Detroit ($9,800) 3 " 81%
Woods, Chicago ($25,100) 2 " 92%
Loew's Midcity, St. Louis ($11,300) 2 " 81%
Trans-Lux, Philadelphia ($7,000) 5 " 109%
State, Omaha ($5,200) 1 " 80%
Capri, Boston ($8,100) 4 " 135%
United Artists, Louisville ($9,000) 1 " 89%

LOVER COME BACK (U-I)
Radio City, New York ($163,100) 5 " 99%
Fox, St. Louis ($14,300) 6 " 118%
Chicago, Chicago ($28,100) 8 " 95%
Michigan, Detroit ($20,300) 5 " 94%
Golden Gate, San Francisco ($19,700) 6 " 98%
Arcadia, Philadelphia ($13,200) 13 " 99%
Memorial, Boston ($17,900) 6 " 118%
Orpheum, Omaha ($8,700) 3 " 108%
Kentucky, Louisville ($7,600) 11 " 104%
St. Louis, St. Louis ($12,500) 2 " 75%

MAN WHO SHOT LIBERTY VALANCE (PAR.)
Fox, Philadelphia ($14,800) 3 " 100%
Orpheum, Boston ($12,400) 2 " 109%
Golden Gate, San Francisco ($19,700) 4 " 71%
State Lake, Chicago ($25,000) 3 " 79%
Palms, Detroit ($24,800) 2 " 70%
Paramount, Seattle ($12,300) 3 " 62%
Fox, St. Louis ($14,300) 1 " 119%
Orpheum, Omaha ($8,700) 2 " 103%

MOON PILOT (B.V.)
Radio City, New York ($163,100) 5 " 108%
Stanton, Philadelphia ($13,400) 4 " 83%
Music Hall, Seattle ($7,100) 3 " 118%
Michigan, Detroit ($20,300) 3 " 89%
Fox, San Francisco ($12,300) 4 " 80%
Ohio, Louisville (No Ave.) 3 " Ave.$5,500
Roosevelt, Chicago ($21,000) 4 " 91%
Loew's St. Louis ($13,000) 2 " 116%
State, Omaha ($5,200) 3 " 128%

MURDER SHE SAID (MGM)
Exeter, Boston (No Ave.) 8 " Ave. $8,300
Dundee, Omaha (No Ave.) 1 " Ave. $2,000
T-L Krim, Detroit ($5,200) 2 " 69%
Shady Oak, St. Louis (No Ave.) 3 " Ave. $2,700
Clay, San Francisco (No Ave.) 2 " Ave.$4,300

ONLY TWO CAN PLAY (COL.)
Fine Arts, New York ($9,900) 7 " 168%
Shady Oaks, St. Louis (No Ave.) 3 " Ave.$3,700

OUTSIDER (U-1)
Stanley, Philadelphia ($18,700) 2 " 68%
Fox, Detroit ($12,600) 3 " 84%
Memorial, Boston ($17,900) 3 " 71%
Ambassador, St. Louis ($10,700) 2 " 121%
Golden Gate, San Francisco ($19,700) 1 " 79%
Kentucky, Louisville ($7,600) 1 " 65%

PREMATURE BURIAL (AIP)
United Artists, Chicago ($20,800) 3 " 92%
Stanton, Philadelphia ($13,400) 2 " 86%
Paramount, Boston ($16,800) 1 " 100%
Coliseum, Seattle ($8,600) 1 " 100%

ROMAN SPRING OF MRS. STONE (WB)
Capitol, New York ($45,900) 6 " 64%
Viking, Philadelphia ($7,000) 4 " 114%
St. Francis, San Francisco ($12,200) 3 " 90%
Mary Anderson, Louisville ($6,100) 3 " ... 105%
Capri, Boston ($8,100) 6 " 117%
Music Box, Seattle ($5,700) 3 " 100%
Roosevelt, Chicago ($21,000) 3 " 79%
Madison, Detroit ($16,000) 3 " 64%
Ambassador, St. Louis ($10,700) 2 " 126%
Omaha, Omaha ($7,700) 1 " 91%
Pilgrim, Boston ($9,500) 1 " 77%

ROME ADVENTURE (WB)
Radio City, New York ($163,100) 3 " 80%
St. Francis, San Francisco ($12,200) 4 " 76%
Mary Anderson, Louisville ($6,100) 1 " 91%
Esquire, St. Louis ($12,500) 3 " 88%
Randolph, Philadelphia ($13,000) 2 " 64%
Omaha, Omaha ($7,700) 1 " 109%
Michigan, Detroit ($20,300) 1 " 77%

SATAN NEVER SLEEPS (20TH-FOX)
Paramount, New York ($32,700) 5 " 73%
Viking, Philadelphia ($7,000) 4 " 117%
Oriental, Chicago ($27,000) 3 " 70%
Omaha, Omaha ($7,700) 1 " 117%
Paramount, Boston ($16,800) 2 " 62%
Fox, Detroit ($12,600) 2 " 74%
Fox, San Francisco ($12,300) 1 " 69%
United Artists, Louisville ($9,000) 1 " 62%
Fox, St. Louis ($14,300) 1 " 79%

SERGEANTS 3 (UA)
Capitol, New York ($45,900) 7 " 100%
Fox, Philadelphia ($14,800) 6 " 136%
Orpheum, Boston ($12,400) 5 " 144%
Warfield, San Francisco ($10,000) 4 " 170%
Palms, Detroit ($24,800) 3 " 95%
State-Lake, Chicago ($25,000) 6 " 118%
Ohio, Louisville (No Ave.) 6 " Ave. $8,000
Esquire, St. Louis ($12,500) 5 " 99%

THE *Tip-off* ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

STATE FAIR (20TH-FOX)
Paramount, New York ($32,700) 4 " 113%
Trans-Lux, Philadelphia ($7,000) 4 " 164%
Metropolitan, Boston ($11,600) 3 " 139%
Oriental, Chicago ($27,000) 4 " 111%
Grand Circus, Detroit ($13,000) 3 " 139%
Fox, St. Louis ($14,300) 3 " 116%
Orpheum, Omaha ($8,700) 2 " 119%
United Artists, Louisville ($9,000) 3 " 111%
Fifth Avenue, Seattle ($7,900) 3 " 98%
Fox, San Francisco ($12,300) 1 " 106%

SUMMER AND SMOKE (PAR.)
Sutton, New York ($9,200) 9 " 120%
De Mille, New York ($22,800) 9 " 98%
Esquire, Chicago ($13,500) 6 " 72%
Arcadia, Philadelphia ($13,200) 7 " 71%
Grand Circus, Detroit ($13,000) 3 " 99%
Ambassador, St. Louis ($10,700) 2 " 103%
Omaha, Omaha ($7,700) 1 " 63%
Metropolitan, Boston ($11,600) 3 " 92%
Paramount, San Francisco ($15,200) 1 " 87%
Kentucky, Louisville ($7,600) 2 " 74%

SWEET BIRD OF YOUTH (MGM)
Stanley, Philadelphia ($18,700) 7 " 69%
Mercury, Detroit ($14,300) 5 " 91%
Loew's, St. Louis ($13,000) 4 " 93%
Sutton, New York ($9,200) 6 " 144%
Capitol, New York ($45,900) 6 " 85%
Chicago, Chicago ($28,100) 4 " 89%
Fifth Avenue, Seattle ($7,900) 1 " 79%
State, Omaha ($5,200) 1 " 125%

VIEW FROM THE BRIDGE (CONT.)
Sutton, New York ($9,200) 9 " 154%
DeMille, New York ($22,800) 11 " 95%
Trans-Lux, Philadelphia ($7,000) 4 " 84%
Kenmore, Boston ($5,600) 7 " 178%
Esquire, Chicago ($13,500) 5 " 65%
Presidio, San Francisco (No Ave.) 8 " Ave. $3,300
Grand Circus, Detroit ($13,000) 1 " 61%

WALK ON THE WILD SIDE (COL.)
Criterion, New York ($27,800) 7 " 132%
Roosevelt, Chicago ($21,000) 7 " 101%
St. Francis, San Francisco ($12,200) 5 " 99%
Ambassador, St. Louis ($10,700) 4 " 105%
Viking, Philadelphia ($7,000) 6 " 158%
Palms, Detroit ($24,800) 3 " 71%
Orpheum, Boston ($12,400) 1 " 112%
Mary Anderson, Louisville ($6,100) 1 " 84%

WEST SIDE STORY (UA)
Rivoli, New York ($24,800) 29 " 220%
Midtown, Philadelphia ($10,400) 26 " 155%
Gary, Boston ($10,900) 27 " 229%
United Artists, San Fran. ($13,500) 21 " 140%
Todd, Chicago ($28,000) 10 " 104%
Madison, Detroit ($16,000) 12 " 104%
Loew's Midcity, St. Louis ($11,300) 10 " 110%
Music Box, Seattle ($5,700) 11 " 155%
Admiral, Omaha (No Ave.) 4 " Ave.$9,500

MEMPHIS (Continued from page 16)

ing party plans for graduates. . . . Nearly a half hundred teen-agers previewed "The Premature Burial" the week prior to its opening at the Crosstown. Admission for the boys and girls was a short essay on "My Spookiest Experience" from each. Prior to the preview an eerie theatre party was held in one of Memphis' oldest homes (now being restored as a show place), which for the party had such props as spooky organ music, squeaking doors, rattling chains, and ghost girls. Guests were both surprised and delighted to see Dick Lightman, head of the Malco chain, Watson Davis, and other Malco officials, horribly disguised as Frankensteins and Draculas, leaping out of dark corners of the dimly lit old mansion.

NEW HAVEN

The Connecticut Drive-In Theatres Association, representing 26 of the state's 38 outdoor theatres, has unanimously endorsed proposed legislation designed to improve Connecticut highway safety. As explained by State Police Department Lt. Thomas Wilson at a CDITA meeting, a maximum speed law and a chemical test for drivers suspected of operating a vehicle while under the influence of liquor or drugs would immeasurably assist the day-to-day operations of the State Police Department. It is understood these proposed measures will be introduced at the upcoming State Legislature's session. Sperie Perakos, general manager of Perakos Theatre Associates, independent circuit, and CDITA president, presided at the gathering. . . . Abner Weisberg, 86, veteran Connecticut exhibitor, died at a Hartford convalescent hospital. At one time a co-owner of the Rialto, Manchester, he later was associated with the Central Theatre, West Hartford. . . . Frank A. Cicia has been named assistant to Earl Wright, resident manager, Lockwood and Gorden-F.M. Loew jointly-operated Candlelite-Pix Twin Drive-In, Bridgeport, Conn. . . . Vincent Blais, lessee of the Nick Zeo-owned Phillips, Springfield, Mass., has adapted an art film policy in the previously subsequent-run situation, Janus Films' Swedish import, Academy Award-winning "Through a Glass Darkly" his initial attraction. Only other art film outlet in metropolitan Springfield is Murray Lipson's Majestic, West Springfield, although selected foreign films, on occasion, have played the downtown first-runs.

NEW ORLEANS

John Galais has been added to Loew's State theatre staff. . . . Harry Goldstone, Astor home office executive, visited Don Kay, Don Kay Enterprises. . . . Donald Schiff, MGM home office tax department, was in and was accompanied by branch manager H. A. Arata to Baton Rouge for a conference with Louisiana tax officials. . . . H. A. Arata, MGM branch manager, attended a southern branch manager's meeting in Atlanta conducted by southern division manager Lou Formato. . . . The departure of Mrs. Shirley Bacques, former United Artists cashier, who is looking forward to a blessed event, brought about several changes in the exchange personnel. Lillian Gracionette, former ledger clerk, is now cashier; Janet Bischone, assistant cashier, is now ledger clerk; May Randazzo, billing clerk, is now assistant cashier; and Marion Loeber is now PBX operator and billing clerk. . . . Roy D. Gallagher, general manager, Film Inspection Service, has retired but is retained as consultant. Bruce Hirstius has been promoted from assistant manager to general manager. . . . Paul Back, Buena Vista salesman, has moved his family here from Chicago. . . . Clyde Daigle, Paramount office manager, returned to work after being confined to a hospital for surgery. . . . Bijou Amusement, Nashville, Tenn., closed the Temple, Baton Rouge, La. . . . Gulf States Theatres temporarily suspended operations at the Anne Drive-In, Leland, Miss. . . . The Rex, DeKalb, Miss., reopened under new management of George Russell.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

PHILADELPHIA

The Troc, heretofore the town's burlesque house, has been subleased for the summer and is showing burlesque style 16mm. films. . . . Amro Decorative Company, formerly at 1344 Fanshawe Street, Philadelphia, have opened a sales office and shop at 1627 Orthodox Street, Philadelphia, under the personal direction of A. M. Rosenberg. . . . Johnny Golder has several no charge Jan Handy short subjects, "American Thrift" and "The Desert Opens Up", now available through Dave Rosen's independent exchange. . . . Claude Schlanger, president, Budco Theatres, Inc., and the town's number one disc jockey, Hy Litt, have formed a new live talent producing company, Sam-Pam Productions, Inc., for the production of a series of live Twist and Rock N' Roll shows for the summer season for drive-ins and other outdoor spots. Each unit will be headlined by a top record name and will be complete with stars, acts, band, a portable stage, dressing rooms, lights, public address system, etc. with the first ready for the week-end of June 15-17. Birk Binnard, Budco press chief, will coordinate the shows and handle the advertising, which include plugging on WIBG. . . . Nathan Milgram Services are now handling the buying and booking for the Trail Drive-In, Glen Rock, Pa.

PORTLAND

Mel Keller, Warner Bros. branch manager here, has left the company after 37 years. Keller said his discharge was in line with similar personnel changes throughout the country. He plans to visit California and perhaps do a little "'building." . . . A. Mike Vogel was in working with Herb Royster, Broadway, on "Cape Fear" promotion. . . . Jack Wodell and W. W. Brumberg, Warner Brothers, were here on a leg of their 5,000-mile "The Music Man" trip. Each carries a suit case labeled "Prof." Jack Wodell and "Prof." W. W. Brumberg. They have been visiting newspapers in towns and communities between Denver and San Diego. . . . The Ice Follies of 1962 drew 60,000 to the Memorial Coliseum here for nine performances, far under last year's 85,-292 total, but a better turnout than that experienced at the Seattle World's Fair.

ST. LOUIS

East Prairie Drive-In, East Prairie, Mo., was taken over April 1 by Clyde Gregory. The former owner was Mrs. G. McGee. . . . William Gehring, 20th-Fox branch manager, was in Springfield, Ill., visiting the Frizinas. . . . Dan Coursey, 20th-Fox field captain from Memphis, visited the local office. . . . Ritz, Cisne, Ill., is closing for the summer and will reopen next fall. . . . The exterior of the 20th-Fox building is being remodeled.

SAN ANTONIO

Bill Bohling, Capri, El Paso, Tex., and the Times and Herald-Post, local dailies, hosted carrier boys at a special performance of "Cinerama Holiday." . . . Jimmy Cheshire, business agent for Local 469 in Amarillo, Tex., is investigaing the possibility of having Cinerama make an installation there. Amarillo has had the highest population growth in the state during the past year. . . . Joe Birdwell has announced that he has been appointed representative in western Texas, Arizona, and Mexico for Strong Electric Corp. He is owner of the El Paso Theatre Equipment and Service Co. . . . A movie entitled "Nudes Around the World" was back at the Prince for showing after city vice squad detectives eliminated certain objectionable scenes. The film was confiscated from Charles Wolfe, manager, Prince, by two detectives who had viewed the film during its showing. Their curiosity was aroused by advertising displays outside the Prince. The scenes were cut out following another viewing by vice squad officers. Six to eight scenes were eliminated, leaving the film about three minutes shorter. . . . A new wrinkle in political campaigning was introduced by Tom Reavley, Austin, Tex., candidate for attorney general, when he bought out the entire 1,042 seat capacity of the Woodlawn here for the southwest Texas premiere of Stanley Kramer's "Judgment at Nuremberg." Tom Powers, city manager, Cinema Arts Theatres, said, "We believe this is the first time a politician anywhere has bought out the opening night of a movie for campaigning purposes." Reavley distributed two tickets each to members of the San Antonio Bar Association. The picture on a reserved seat basis opened to the general public Friday night. A special showing for the National Council of Jewish Women was held Saturday night. . . . Renwicke Cary, local columnist for the San Antonio Light, discovered that in the 43 years from 1919 until the present day, Mrs. Mollie Funk has seen 2,636 motion pictures, an average of more than one a week. Her enthusiasm for the movies still keeps on and she still sees one or two a week, usually at the Majestic and Aztec. She decided to keep a record in 1919 of the films and the cast she had seen. In discussing today's motion pictures, Mrs. Funk says she prefers the westerns and the so-called "family movies." She usually skips those with sordid themes. Of all the pictures she has seen, the one she most enjoyed was "The Sheik," which dates back to the silent screen era and starred Rudolph Valentino. Her favorite male stars today include Spencer Tracy and William Holden. She also liked the late Clark Gable.

SEATTLE

Variety Club presented a fountain to the Seattle World's Fair, and it was installed in front of the Fine Arts Exhibit. . . . On May 18 Variety will host a luncheon at the Olympic Hotel for Victor Borge. . . . Frank Bateman, Pathe America and formerly division manager with Republic for a number of years, was in from Los Angeles. . . . Keith Swanson, Swanson Bros., Bethel, Alaska (merchandise store and theatre), was on the Row lining up service for the coming season. . . . Larry Blair, Paramount booker, became the proud father of a second daughter. . . . Barbara Barrett, secretary at Universal, became a bride. . . . Seattle will again have Cinerama, but just where and when is still uncertain, according to Cinerama headquarters in New York. Construction should start within the next 30 days on a site somewhere; "halfway between downtown Seattle and the World's Fair grounds near the Monorail" is the only information given out so far.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MAY 23, 1962 SECTION TWO
VOL. 67, NO. 23

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 **BIG WAVE, THE**—D-73m—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea melier—Franco-Italian co-production; spoken in English
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

June **PLAY GIRL AFTER DARK**—(C)—Jayne Mansfield, Leo Gaunn
June **BILLY BUDD**—Robert Ryan, Peter Ustinov
July **DAY OF THE TRIFFIDS, THE**—(CS: C)—Howard Keel, Nicole Maurey

COMING

BLOODY BROOD—Barbara Lord, Jack Bett
FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
PAYROLL—Michael Craig, Francoise Prevost—England
RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thyssen—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, YokoTani
ASSIGNMENT OUTER SPACE—Archie Savage
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
GOLIATH AND THE WARRIORS OF GENHGIS KHAN—(C; Scope)—Gordon Scott
INVASION OF THE STAR CREATURES—Bob Bail, Frankie Ray
PANIC IN YEAR ZERO—Ray Milland, Jean Hagan
PHANTOM PLANET—Dean Fredericks, Coleen Gray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli
WILD CARGO—(C; Scope)—Edmund Purdom, Pier Angeli
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
•Adventures Of Marco Polo		A-I
•Advise And Consent		Col.
After Mein Kampf		Misc.
•Air Patrol		Fox
Alkazam, The Great	A1	A-I
All Fall Down	A3	MGM
Anatomist, The		For.
Armored Command	A3	AA
Arms And The Man		For.
•Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Lourdes	A1	For.
Bel! 'Antonio	C	For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The	A1	Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
Big Red	A1	BV
Big Wave, The		AA
•Billy Budd	A1	AA
•Billy Rose's Jumbo		MGM
•Bird Man Of Alcatraz, The	A2	UA
•Black Gold		WB
Black Tights	A2	For.
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
Bon Voyage	A1	BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out	A3	MGM
•Brain That Wouldn't Die, The		AI
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge To The Sun	A2	MGM
•Broken Land	A2	Fox
•Broken Lariat		Col.
Brushfire	A2	Par.
Buffalo Gun		Misc.
Burn Witch, Burn	A2	A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

Cabinet Of Caligari	B	Fox
•Cairo		MGM
Call Me Genius		For.
Cape Fear	A3	U-I
•Captain Sindbad		MGM
Capture That Capsule		Misc.
Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
•Critic's Choice		WB
•Cry From The Heart		MGM

D

•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
Devil's Wanton, The		For.
•Diamond Head		Col.
Doctor In Love		For.
•Dr. No		UA
Dondi	A1	AA
Don't Knock The Twist	A2	Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Erotica		Miso.
Errand Boy, The	A1	Par.
Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

615 **CASH ON DEMAND**—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
622 **DON'T KNOCK THE TWIST**—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
623 **EXPERIMENT IN TERROR**—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
625 **FIVE FINGER EXERCISE**—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program
603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad
620 **HELLIONS, THE**—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
640 **ONLY TWO CAN PLAY**—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
604 **QUEEN OF THE PIRATES**—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
624 **SAFE AT HOME**—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made
617 **THREE STOOGES MEET HERCULES**—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
626 **13 WEST STREET**—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles
618 **UNDERWATER CITY, THE**—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
619 **WALK ON THE WILD SIDE**—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made: dubbed in English
609 **WEEKEND WITH LULU, A**—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English

COMING FEATURES IN ORDER OF RELEASE

Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
Apr. **BELLE SOMMERS**—David Janssen, Polly Bergen
June **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
June **MOTHRA**—(Tohoscope)—Japanese Cast
July **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire
WILD WESTERNERS, THE—James Philbrook, Nancy Kovack
July **ZOTZ!**—Tom Poston, Julia Meade, Jim Backus

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BROKEN LARIAT—(C)—James Philbrook, Nancy Kovack
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
INTERNS, THE—Suzy Parker, Cliff Robertson
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
REVOLT AT SEA—Alec Guinness, Dirk Bogarde
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES IN ORBIT, THE—Three Stooges
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
RIDE THE HIGH COUNTRY—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
June **LOLITA**—James Mason, Shelley Winters, Sue Lyon
July **BOYS' NIGHT OUT**—(CS; MC)—Kim Novak, Tony Randall, James Garner
July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Coscima
Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
Aug. **TARZAN GOES TO INDIA**—(MC; CS)—Jock Mahoney
Aug. **TWO WEEKS IN ANOTHER TOWN**—(CS; C)—Kirk Douglas, Edward G. Robinson

COMING

CAIRO—George Sanders, Richard Johnson
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
CRY FROM THE HEART—(CS; C)—Susan Hayward, Peter Finch
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
PERIOD OF ADJUSTMENT—Anthony Franciosa, Jane Fonda
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFIFI IN TOKYO—Karl Boehm
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
SQUARE OF VIOLENCE—Broderick Crawford, Valentina Cortesa
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
HELL IS FOR HEROES—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
June **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
HUD—Paul Newman, Melvyn Douglas
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
TOGETHER IN PARIS—(TC; Panavision)—William Holden, Audrey Hepburn
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off beat people
207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad

F

Fanny	A2	WB
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
Five Day Lover	C	For.
Five Finger Exercise	A2	Col.
•Five Weeks In A Balloon		Fox
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow That Dream	A1	UA
Follow That Horse		For.
•Follow That Man	A2	UA
Force Of Impulse	B	Misc.
Forever My Love	A1	Par.
•40 Pounds Of Trouble		U-I
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

•Gathering Of Eagles, A		U-I
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
Geronimo	A2	UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
Gina		For.
•Girl Named Tamiko, A		Par.
Girl With A Suitcase	A3	For.
•Girls, Girls, Girls		Par.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
•Goliath And The Warriors Of Genghis Kahn		A-I
Goodbye Again	B	UA
•Grand Duke And Mr. Pimm, The		UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand Of Death	A2	Fox
Hands Of A Stranger	A2	AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari	A1	Par.
Hell Is For Heroes	A2	Par.
Hellions	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
•Henry Limpet		WB
•Heroe's Island	A1	UA
Hey, Let's Twist	A1	Par.
Hitler	A3	AA
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Hook, The		MGM
Horizontal Lieutenant, The	A2	MGM
Horror Chamber Of Dr. Faustus, The	A3	For.
House Of Fright	B	A-I
House Of Women	B	WB
•How The West Was Won		MGM
•Hud		Par.
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Love, You Love		Col.
Incident In An Alley	A2	U-A
•I Like Money		Fox
Information Received	A3	U-I
Innocents, The	A3	Fox
•Invasion Of The Star Creatures		A-I
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's A Mad, Mad, Mad, Mad World		UA
•It's Only Money		Par.
•It's Trad, Dad		Col.

J

•Jack The Giant Killer	A1	UA
•Jason And The Golden Fleece		Col.
Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
Kitchen, The		For.

L

•L-Shaped Room, The		Col.
La Belle Americaine	A1	For.
Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
LaNotte (The Night)	C	For.
La Notte Brava	A3	For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
Last Of The Vikings, The		For.
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Year At Marienbad	A3	For.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
•Legionnaire, The		MGM
Les Liaisons Dangereuses	C	For.
Light In The Plazza, The	A3	MGM
•Lion, The		Fox
•Lion Of Sparta		Fox
Lisa	A2	Fox
•Lolita	SP	MGM
Lonely Are The Brave	A2	U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
Magic Sword	A2	UA
Magnificent Tramp, The		For.
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
Man Who Shot Liberty Valance, The	A2	Par.
Man Who Wagged His Tail, The	A1	For.
Manster, The	A2	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Matter Of Morals, A	B	UA
Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
•Mighty Ursus	A2	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
Miracle Worker, The	A2	UA
•Miracle Of The White Stallions, The		BV
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Mothra	A3	Col.
Music Man, The	A1	WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
My Geisha	A2	Par.
•My Six Loves		Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
Nearly A Nasty Accident	A1	U-I
Night Affair		For.
Night Creatures	A2	U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
•Not On Your Life		WB
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The	A3	UA

O

One Plus One	A3	Misc.
Only Two Can Play	A3	Col.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tryon, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
142 **PURPLE HILLS, THE**—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
121 **RACERS, THE**—MD-112m.—(CS ;DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Release
205 **SATAN NEVER SLEEPS**—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
208 **STATE FAIR**—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
143 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern
133 day science fiction should do okay
WILD IN THE COUNTRY—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw
129
206 **WOMANHUNT**—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124 **20,000 EYES**—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

Apr. **BROKEN LAND**—CS; DC)—Kent Taylor, Jody McCrea
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
June **I LIKE MONEY**—(CS; DC)—Peter Sellers, Nadia Gray
June **IT HAPPENED IN ATHENS**—(CS; C)—Jayne Mansfield, Nico Minardos
July **HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
July **MR. HOBBS TAKES A VACATION**—(CS-DC)—James Stewart, Maureen O'Hara

COMING

AIR PATROL—Willard Parker, Merry Anders
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
GIGOT—(DC)—Jackie Gleason
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
SOMETHING'S GOT TO GIVE—(CS; DC)—Dean Martin, Marilyn Monroe

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221 **GERONIMO**—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6218 **INCIDENT IN AN ALLEY**—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6219 **JESSICA**—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
6214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
6217 **WAR HUNT**—MD—81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordon, Sylvia Simms
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Mar. **NUN AND THE SERGEANT, THE**—Robert Webber, Anna Sten—Springfield
Apr. **BIRD MAN OF ALCATRAZ, THE**—Burt Lancaster, Karl Malden, Thelma Ritter
May **THIRD OF A MAN**—Simon Oakland
June **JACK THE GIANT KILLER**—(C)—Kerwin Mathews
June **MIGHTY URSUS**—Ed Fury, Christina Gajoni
June **ROAD TO HONG KONG. THE**—Bob Hope. Bing Crosby, Joan Collins, Dorothy Lamour

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TOWER OF LONDON, THE—Vincent Price—Admiral
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyabl comedy
6210 **DAY THE EARTH CAUGHT FIRE, THE**—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson. Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING FEATURES IN ORDER OF RELEASE

Aug. **SPIRAL ROAD, THE**—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands

COMING

CHALK GARDEN, THE—Hayley Mills. Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, —(C)—Herbert Lom, Heather Sears—English
TAMMY TAKES OVER—(C)—Sandra Dee
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 **COUCH, THE**—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 **WORLD BY NIGHT**—NOV-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

P

•Panic Button		WB
•Panic In Year Zero		A-I
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Period Of Adjustment		MGM
•Phaedra		UA
•Phantom Of The Opera		U-I
•Phantom Planet		A-I
•Pigeon That Took Rome, The	A3	Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
•Playgirl After Dark		AA
Pocketful Of Miracles	A2	UA
•Postman's Knock		MGM
Premature Burial	A2	A-I
•Pressure Point		UA
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•PT 109		WB
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Hills, The	A1	Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
•Revolt At Sea		Col.
Reprieve	A2	AA
•Requiem For A Heavyweight		Col.
Revolt Of The Slaves	B	UA
Ride The High Country	A3	MGM
•Rider On A Dead Horse		AA
•Rififi In Tokyo		MGM
Risk, The	A2	For.
•Road To Hong Kong, The	A1	UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Rome Adventure	A3	WB
Roses For The Prosecutor		For.

S

Safe At Home	A1	Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Salammbo		Fox
Samar	A2	WB
Sand Castle, The	A1	Misc.
Satan Never Sleeps	A3	Fox
Satan In High Heels		Misc.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
Snow White And The 3 Stooges	A1	Fox
Some Like It Cool		For.
•Something's Got To Give		Fox
Something Wild	A3	UA
•Son Of Flubber		BV
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Square Of Violence		MGM
•Star Creatures		A-I
State Fair	A2	Fox
Stop Me Before I Kill	A3	Col.
•Story Of The Count Of Monte Cristo, The		WB
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
Swingin' Along	A1	Fox
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Tammy Takes Over		U-I
•Taras Bulba		UA
•Tartars, The		MGM
•Tarzan Goes To India		MGM
Teen-Age Millionaire, The	A1	UA
•Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
•Term Of Trial		WB
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
13 West Street	A2	Col.
•Third Dimension, The		UA
Three On A Spree	A3	UA
•3 Stooges In Orbit		Col.
3 Stooges Meet Hercules, The	A1	Col.
•Third Of A Man	A2	UA
Throne Of Blood	A2	For.
Through A Glass Darkly	A3	For.
Thunder Of Drums, A	A3	MGM
Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
•Together In Paris		Par.
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
•Tower Of London, The		UA
Town Without Pity	A3	UA
•Travels Of Marco Polo		AA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
20,000 Eyes	B	Fox
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.

V

•Valiant, The	A2	UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim	SP	For.
View From The Bridge	A3	Misc.
•Village Of Daughters		MGM
Viridiana	C	For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
West Side Story	A3	UA
Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
•Who's Got The Action		Par.
•Wild Cargo		A-I
Wild Harvest	B	Misc.
•Wild Westerners, The		Col.
Wild For Kicks		For.
Wild In The Country	B	Fox
Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A2	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
•Young Racers, The		A-I

Z

Zazie		For.
Zotz!	A1	Col.

COMING FEATURES IN ORDER OF RELEASE

June STORY OF THE COUNT OF MONTE CRISTO, THE—(TC)—Louis Jourdan
Aug. CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.

COMING

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
HENRY LIMPET—(TC)—Don Knotts, Carole Cook
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(TC)—Cliff Robertson
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer. Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous Import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological Import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair Import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable Import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ITALIAN

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—English titles—Embassy
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
DEVIL'S WANTON, THE—D-72m.—Doris Svedlund, Birger Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—English titles—Embassy
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

For Theatre-Tested and Approved

THEATRE FORMS AND SYSTEMS

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
(TECHNICOLOR)
(REISSUES)

17101 Donald's Lucky Day
17102 Donald's Cousin Gus
17103 Fire Chief (DD)
17104 Early To Bed (DD)
17105 Canine Caddy (MM)
17106 Springtime For Pluto (P)
17107 Dog Watch (P)
17108 Art Of Skiing (G)
17109 How To Play Baseball (G)
17110 Mickey's Delayed Date (MM)
17111 Chicken Little
17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua ..... 18m.
6442 (Dec.) Wonderful Israel ..... 19m.
6443 (Feb.) Wonders of Philadelphia ..... 18m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
(REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)
6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS
(REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grape-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cat-Tastrophy
6608 (Jan.) Wonder Gloves
6609 (Feb.) Dr. Bluebird

TWO REELERS
THE THREE STOOGES
(REISSUES)

6401 (Sept.) Quiz Whizz ..... 15½m.
6402 (Oct.) Fifi Blows Her Top ..... 15½m.
6403 (Nov.) Pies and Guys ..... 16½m.
6404 (Jan.) Sweet and Hot ..... 17m.
6405 (Feb.) Flying Saucer Daffy ..... 17m.

COMEDY FAVORITES
(REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) .. 15½m.
6432 (Nov.) Pleasure Treasure (Andy Clyde) .... 16m.
6433 (Dec.) Dance, Dunce, Dance (Eddie Foy, Jr.) . 18½m.
6434 (Jan.) The Fire Chaser (Joe Besser) ..... 16m.

ASSORTED FAVORITES
(REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) ..... 16½m.
6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) ..... 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.
6424 (Feb.) Flung By A Fling ..... 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE
(REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS
(REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
(METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION
(COLOR)
Ten Pin Tour

D20-5 Speedway
D20-6 Gold Medal Divers
D21-1 Symphony In Motion
D21-2 Bow Test

TRAVELRAMAS
(COLOR)

T20-1 Porpoise Posse
T20-2 Pee Wees On Ice
T20-3 Waters Of Bangkok

NOVELTOONS
(COLOR)

P20-1 Northern Mites
P20-2 Micenicks
P20-3 The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnaveral
P21-1 Munro
P21-2 Turtle Scoop
P21-3 Kozmo Goes To School
P21-4 Perry Popgun
P21-5 Without Time or Reason
P21-6 Good and Guilty
P21-7 T.V. or Not T.V.

MODERN MADCAPS
(COLOR)

M20-1 Galaxia
M20-2 Bouncing Benny
M20-3 Terry The Traitor
M20-4 Phantom Moustacher
M20-5 The Kid From Mars
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Visit
M21-1 The Plot Sickens
M21-2 Crumley Cogwell
M21-6 Funderful Suburbia
M21-7 Samson Scrap and Delilah

THE CAT
(COLOR)

C20-1 Top Cat
C20-2 Bopin Hood
C20-3 Cane and Able

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holiday In Ireland
7205 (May) Champion Angler

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz .....
4202 (Mar.) Land Of The Long White Cloud .....

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep .....
4272 (Dec.) Caramba (CS) .....
4273 (Jan.) Mabuhay .....
4274 (Feb.) Leaping Dandies .....
4275 (Mar.) Pink Land Blue Waters .....
4276 (Apr.) Bahama Holiday .....
4277 (May) Fabled Island (CS) .....
4278 (June) Strictly Sydney (CS) .....

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crowin' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic .....
4232 (Dec.) After The Ball .....
4233 (Jan.) Chief Charlie Horse .....
4234 (Feb.) Woodpecker From Mars .....
4235 (Mar.) Calling All Cuckoos .....
4236 (Apr.) Niagara Fools .....
4237 (May) Arts and Flowers .....

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears
9709 (4-21-62) Crow's Feat
9710 (5-12-62) Mexican Boarders
9711 (6-30-62) Zoom At The Top

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
TWO-REELERS

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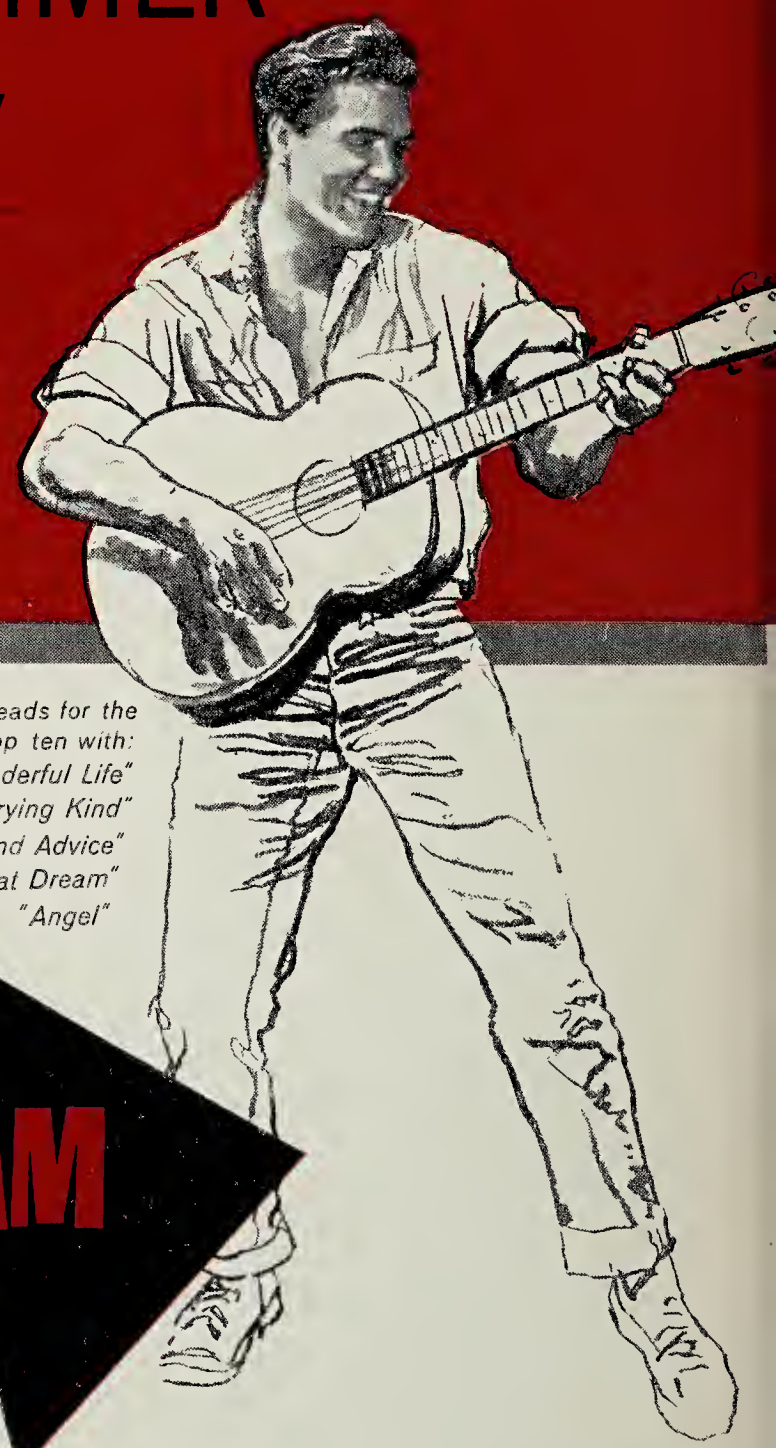

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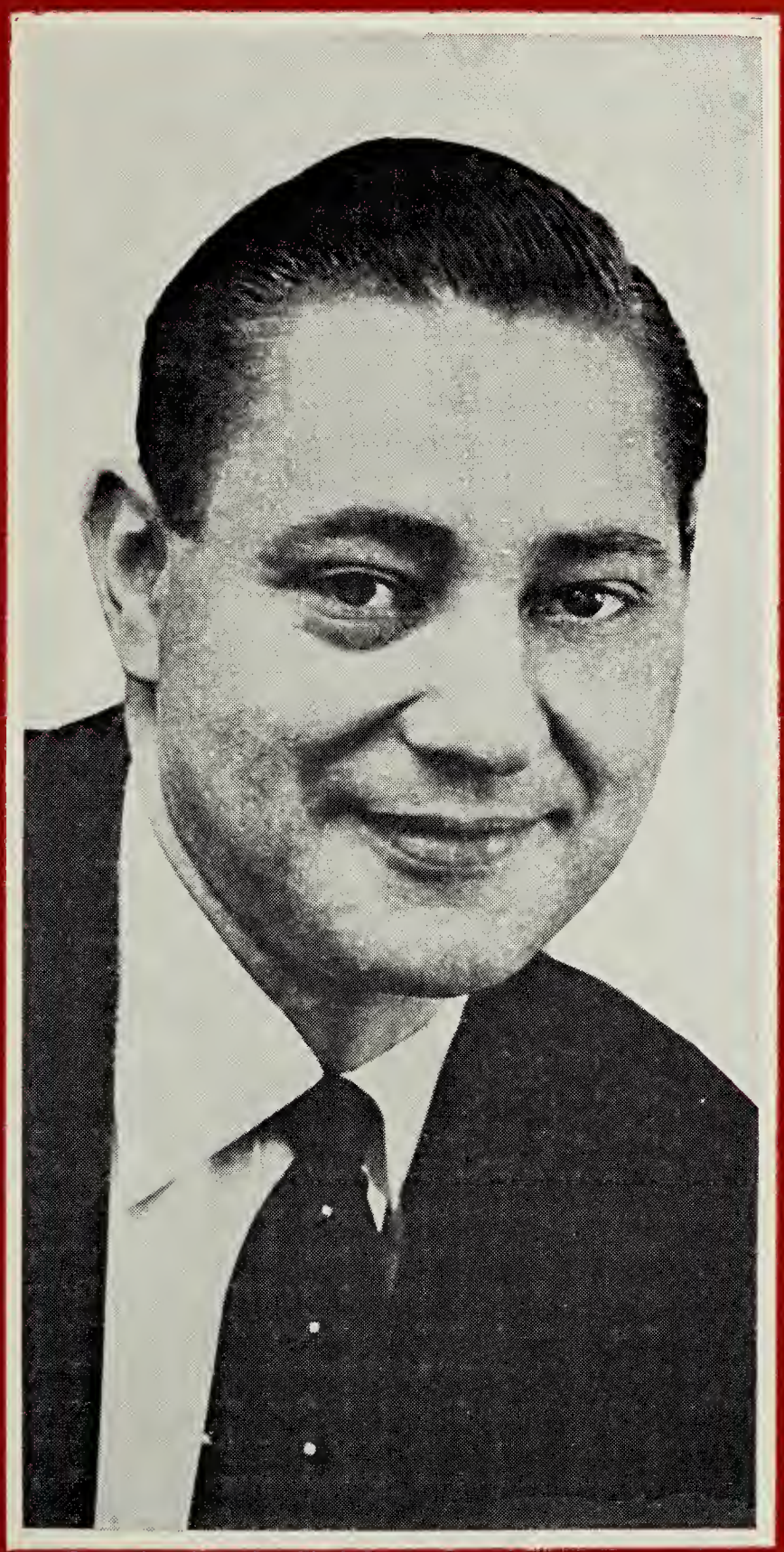
MAY 30, 1962

Volume 67 Number 24

IN TWO SECTIONS · THIS IS SECTION ONE



Atlanta "Rating" Law Under Fire

(See Page 7)

House May Form Film Study Unit

(See Page 10)

Arnold Picker, United Artists executive vice-president, explained the new UA release policy for certain features in the New York area at a press conference this week.

Fewer "Productions"—More Good Pictures . . . see editorial—page 5

The west is WHOOPING IT UP at the boxoffice!

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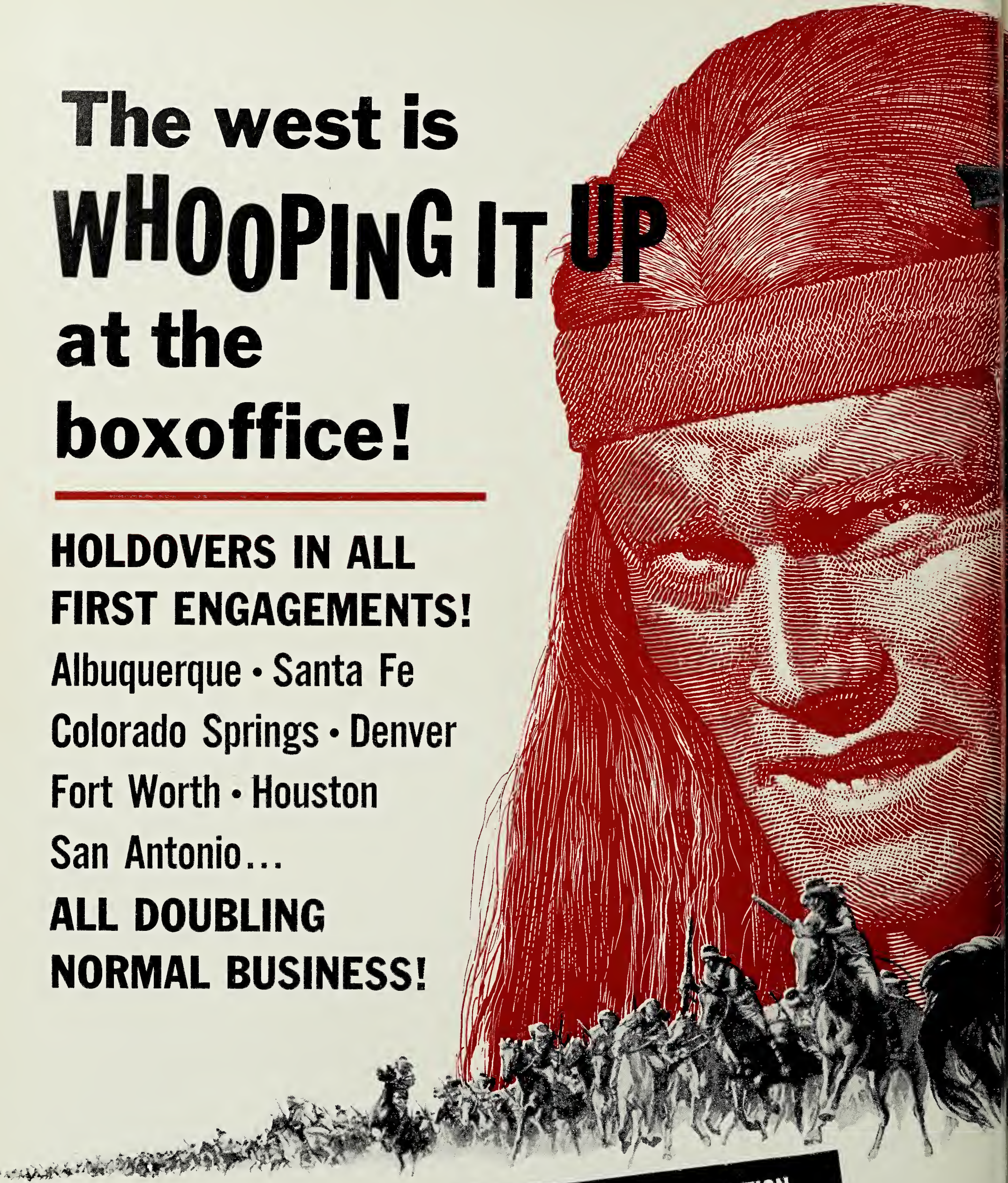

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Volume 67 • No. 24

MAY 30, 1962

FEWER "PRODUCTIONS"—MORE GOOD PICTURES

Anyone who watches a film being made at a Hollywood studio is sure to be left speechless and wondering over much that he sees. He is sure to be fascinated by a good deal of the technical and personal magic that he witnesses. He is equally sure to be just a little puzzled by the shooting and reshooting of innumerable takes on a certain scene.

Is it really necessary to "take" as many as 20 shots of one scene? We confess that we are puzzled as well. It is understandable that an actor may well blow his lines or a piece of scenery may tumble to the ground. In such a case, reshooting is necessary. But to do a scene over and over again as expensive cameras manned by expensive technicians grind out expensive film is just so much malarkey. This is a continuation of the old style in picture-making when costs were in no way comparable to costs as they are in today's market for both labor and materials.

Perfection is fine and the perfectionist is to be admired. However, any cutter will tell you that entirely too many scenes are shot entirely too many times. This may not be so much a search for perfection as an admission of inadequate preparation or lack of proper rehearsal. Meanwhile, production costs soar as hundreds of well-paid individuals bustle about the set grinding out film that everyone knows will never be shown.

No doubt, much of the so-called "runaway" production has resulted from such old-style film making and resultant "runaway" costs.

Bryan Foy, a successful producer, once remarked, "I wonder how many of the public notices the so-called careful, meticulous care given the taking of each scene." Before we are accused of favoring sloppy production, let us stress again that this is not the case. Pre-production planning and full-cast rehearsals, however, plus a few more on-take performers could certainly reduce the number of necessary "takes," that's for sure.

Talk of federal regulation to stop "runaway" production is only wishful thinking. The best answer is a simple one: Stop making so many "productions"—make more interesting pictures. Making more pictures must result in a greater chance for the rare boxoffice success. Certainly it will reduce studio overhead costs per picture and allow theatres the opportunity to book a few more films without resorting to 50 and 60 per cent terms which they can not afford to pay. We have gone about as far in the direction of "fewer but bigger" as is possible. Maybe it's time to reverse our direction somewhat. Playing to restricted audiences at increased admission prices certainly has not proven to be the answer for either the theatre owner or the producer-distributor. So-called higher grosses on fewer pictures has not brought correspondingly larger profits except to a few. The flood of "road show" attractions has not proven to be a good policy down the playoff line. In many cases, a forced increase in admission is the only result. This business has grown from five cents per ticket to $3.50 per ticket. It has not brought anywhere near a corresponding measure of success to its followers.

Let's try to get the public back to the motion picture theatre. A good way to begin would be by cutting unnecessary costs and raising our level of domestic production quantitatively without destroying it qualitatively.

LET'S GET THEM HOME ON TIME

It would be constructive and helpful to the industry as a whole if more producers and directors were to get out in the field and pay an occasional visit to the average theatre. In addition to picking up a lot of valuable information concerning public likes and dislikes in film entertainment, they would gain a deeper appreciation of some of the problems that plague exhibitors generally.

For one thing, they would see many theatres compelled to completely rearrange their schedules so as to comply with the greatly inflated running times of so many of today's top features.

Recently, we visited several theatres playing an increased admission show with a running time of 189 minutes. As a result, the theatres were compelled to start the day's program at 2:00 p.m. instead of noon, their usual starting time. This enabled the theatre to schedule other performances at approximately 5:00 p.m. and 8 p.m.

There are many factors to be considered by the exhibitor in arranging the day's schedule. The question of overtime payments to the staff is certainly an important one. In addition, patrons are concerned with children returning from school and cooking dinner. The men folk think about bus schedules, getting up for work the next day, and a host of other such problems. In his efforts to get the folks into his theatre, the exhibitor must be a bit of a mind reader as well.

Too many pictures have been released in the past with long, talky passages that are more of a hindrance to the entertainment values than a help. A film should be just long enough to tell the story properly. If the story requires a long running time, then by all means let it run. If, however, a misplaced desire to create a road show attraction where there is none results in an artificially pumped up running time, the boxoffice result will be disastrous for producer-distributor and exhibitor alike. In too many cases, this has happened.

Theatres operate generally on a schedule from noon to 11:30 p.m. Of course, in certain key situations, they may run from 10 a.m. or even earlier. The number of minutes consumed over an operating schedule is a question of vital concern to the theatre. It should be considered as well by the film-maker, who may find that slicing his picture slightly could please critics and exhibitors alike.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter was born to **Mrs. Virginia Morey** in St. Joseph's Hospital, Burbank, Cal. The father, **Edward Moray, Jr.**, is Allied Artists production manager. The infant is the couple's seventh child and the fifth daughter.

A daughter, **Patricia,** was born to **Mr. and Mrs. Thomas Stone** at Glendale, Cal., Memorial Hospital. Stone is executive asistant to Columbia Pictures vice president **Gordon Stulberg.** The child, the couple's second daughter, weighted six pounds, 13 ounces at birth.

Obituaries

John Gallese, 52, foreign accessory expeditor, 20th-Fox International and Inter-America Corporation, died at his Astoria, N.Y., home after suffering a heart attack. He joined the 20th-Fox organization in January, 1930. He is survived by his wife.

F. T. "Tom" Murray, 76, Universal Pictures Company manager of branch operations and maintenance for 20 years until his retirement in 1958, died at Forest Hills General Hospital after a brief illness. He is survived by his wife; two sons; a daughter; and one grandchild.

Frank Rosen, for 38 years on the news staff of The Philadelphia Inquirer, died in Methodist Hospital. He was a Barker of Tent 13 Variety Club of Philadelphia.

Bingo Plan Devised

SPRINGFIELD, O.—Springfield city officials have devised a plan to permit charitable bingo to operate. Regulations have been set up to control the game, while assuring that all operations will be strictly for charity. Bingo for profit is banned.

The regulations include:

Intent to hold bingo games must be registered with the city manager's office. Organizations conducting bingo games must submit to the city manager's office a copy of their annual financial reports (also required by state law to be filed with the county clerk of courts or state attorney general). They must present quarterly a sworn statement of income and expenditures. No funds can be expended for payroll or operators' commissions. All accounting records shall be available for inspection by city officials at any reasonable time.

After learning of the Springfield regulations, Dayton city officials indicated they may pattern their controls on the Springfield system.

Levathes Confers On Slate

NEW YORK—Peter Levathes, 20th-Fox executive vice-president in charge of production, has arrived here from Hollywood for conferences with home office executives on current and future production at the studio.

He will meet with Murray Silverstone, 20th-Fox International president; W. C. Michel, executive vice-president; Joseph Moskowitz, vice-president; Charles Einfeld, vice-president; and Glenn Norris, general sales manager.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 28

U.A. Institutes New N.Y. Distribution Pattern

NEW YORK—In a dramatic break with "old days of push button playoff" United Artists executives Robert Benjamin, chairman of the board; Arnold Picker, executive vice president; James Velde, vice president in charge of sales; and Gabe Sumner, assistant advertising, publicity and exploitation director, announced at press time at a conference at the Hotel Astor that the company would institute a series of openings in a new distribution pattern to be known as "Premiere Showcases" in the New York metropolitan area, which represents seven per cent of the entire world gross on a film.

June 27 will see the Beacon and the Trans-Lux 85th Street on the East Side premiere "The Road To Hong Kong" day and date with two theatres in Nassau County; three in Suffolk County; three in West Chester; one each in Brooklyn, the Bronx and Queens; and possibly one each in Staten Island, Newark and Jersey City. All of the dates are being sold away from the major RKO and Loew's Circuits and into smaller circuit or independent houses, which is also a departure from past practice to an extent. These two circuits have been bypassed on several other pictures in the past, but not on this scale.

Under the plan which brings this film as well as all other UA product, including road shows, to outlying areas of the city, as well as midtown Manhattan, some 60 to 70 subsequent run theatres will be able to play 'Road To Hong Kong' and others, depending on the individual picture, 28 days after the opening at the aforementioned theatres.

A substantial advertising and promotion campaign will follow the playoff into the second 'wave' of dates.

This is not a one picture deal, said the executives; but will be a continuing policy which will be modified or changed as need dictates.

Arnold M. Picker, United Artists executive vice-president, center, congratulates Walter Ribeiro, manager, UA's Belo Horizonte office, who won the company's recent International Drive in honor of Lou Lober. Looking on at the UA New York office are, from left, Al Katz, foreign division manager; Leonard Pearlman, UA general manager of Brazil; and Lober, vice-president in charge of UA foreign operations. Ribeiro was awarded a trip to the U. S. when his branch placed first in the 1961 sales drive.

BROADWAY GROSSES

New Pics Help Broadway

NEW YORK—With the advent of four newcomers the Broadway first runs picked up considerably last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"LISA" (20th-Fox). Paramount claimed the opening week would reach $22 000.

"BON VOYAGE" (Buena Vista). Radio City Music Hall, with stage show, reported the Disney film hit $92,000 for Thursday through Sunday, with the first week sure to top $150,000.

"THE HORIZONTAL LIEUTENANT" (MGM). Loew's State reported $11,000 for the third session.

"THE MAN WHO SHOT LIBERTY VALANCE" (Paramount). Capitol claimed $36,000 for the first week.

"EL CID" (Allied Artists). Warner hit $12,000 for the 24th week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported $15,000 for the sixth week.

"CABINET OF CALIGARI" (20th-Fox). Victoria had an $18,000 opening week.

"THE MIRACLE WORKER" (Warners). Astor stated the opening week was $25,000.

"THE INTRUDER" (Pathe-America). Forum had $11,000 for the last nine days including the second week.

"WEST SIDE STORY" (UA). Rivoli announced $43,000 for the 32nd week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace hit $31,000 for the 24th road show week.

Sorkin Joins Slotnick

SYRACUSE, N.Y.—Sol L. Sorkin is resigning as city manager of RKO Theatres, a post he has held for 13 years, to become general manager of Slotnick Enterprises, Inc., which operate five theatres in the Central New York area and 11 drive-in restaurants, including six to open within the month throughout New York State. He will headquarter in the Globe Theatres Building and will also serve as director of advertising for the Slotnick interests, which operate the DeWitt, North, and Lake Shore Drive-Ins in the Syrcause area; the Palace, Wolcott; and the Sodus, Sodus.

His successor as RKO city manager has not as yet been named.

Shaw Heads MGM Talent

CULVER CITY, CALIF.—Peter Shaw, who joined Metro-Goldwyn-Mayer as a member of the studio's executive staff last year, has been appointed executive in charge of talent by Robert M. Weitman, vice-president in charge of production.

Manson Boosts "Barabbas"

NEW YORK—Arthur Manson has been appointed worldwide campaign director on "Barabbas" for Dino De Laurentiis and Columbia Pictures, according to an announcement made by Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity of Columbia Pictures.

New Atlanta Censor Law Challenged

City Seizes Film After Exhib Refuses To Heed New "Rating" Ordinance; $1,000,000 Suit Planned

ATLANTA—Seizure of the film "The Fast Set" apparently has headed Atlanta's new movie censorship law for the court on the same day exhibitors were supposed to begin complying with it.

The film was seized from the Kirkwood Adult Theatre by Captain E. O. Mullen, special investigator for the Aldermanic Police Committee, who said he issued a copy of charges of disorderly conduct and showing an obscene movie against theatre manager Leonard Freeman.

Mullen said he issued charges after Freeman ignored a warning about showing the movie, but Freeman said seizure of the film did not keep the theatre from completing the scheduled run of the picture.

The theatre manager said he had a duplicate print of the picture and used it for the final showing that night.

He said the film was not labeled as requested by newly appointed city movie reviewer Christine Gilliam, and that no picture shown at the theatre in the future would be labeled.

Freeman said Academy Theatres, Inc., owner of the Kirkwood, planned to enter a $1,000,000 damage suit against the city and Mrs. Gilliam. The new law requires that films be rated by Mrs. Gilliam, an appointee of the aldermanic board, and that exhibitors label films that are found "unsuitable for the young" or "objectionable."

Mrs. Gilliam has said that theatres must begin compliance with the law at once. She said then that she was considering warning the Kirkwood that further showing of the "The Fast Set" might result in prosecution.

This film has been showing at the theatre for the past two weeks and the night of the seizure was the last night. The same company that started the suit is the company that has "Wasted Lives" and "The Birth of a Baby."

The new law was enacted as the city's effort to maintain some control over films shown here despite loss of its stringent old censorship law.

That law was ruled unconstitutional by the Georgia Supreme Court. The high court held that it gave the city and Mrs. Gilliam a prior restraint over movies shown here.

The new law seeks to avoid prior restraint. It is built on the premise that if a theatre shows an objectionable movie it is subject to prosecution after the fact.

Mrs. Gilliam said that theatre people are being asked to display the required picture designations both in their advertising and in the lobbies of their theatres.

She said the city isn't requiring theatres to designate "approved," or non-offending movies at the special request of theatre managers. "They said putting such a designation on a movie would be the kiss of death," said Mrs. Gilliam.

IFIDA Studies Means To Fight Atlanta Law

NEW YORK—It was learned that Independent Film Importers and Distributors of America are studying ways and means to attack Atlanta's new classification ordinance. Felix Bilgrey, IFIDA's special counsel, and Tom Brandon, Brandon Films, a member of IFIDA's censorship committee, are studying methods to attack this mandatory classification.

Hammond Succeeds Davis As Ala. Exhib Leader

ALBERTVILLE, ALA.—W. W. Hammonds, Jr., Marshall Drive-In Theatres, Albertville, Ala., has been elected interim president of the Alabama Theatres Association, to fill the unexpired term of Dan W. Davis, Florence, Ala., the TOA-affiliated unit announced.

Davis resigned because of assumption of new duties as president of the Greater Alabama Corporation. Hammonds, vice-president of the A.T.A., was unanimously elected by the board of directors to serve until the unit's annual convention in September, at which time a complete slate of officers will be offered.

The Alabama unit will convene jointly with the Georgia unit on Sept. 16-18 at the new Atlanta Americana Motor Hotel, Atlanta.

The nominating committee selected to bring in the new Alabama slate at the convention consists of past presidents J. W. Gaylard, R. M. Kennedy, and Paul Engler, Jr., Carl Patrick and Weldon Limmroth.

Distribs Seek Refund Of Pa. Censor Fees

HARRISBURG, PA.—Eight major motion picture film distributors seek a Pennsylvania Supreme Court order directing more than $4,000,000 in refunds of movie license fees collected by the State over a 39-year period under the motion picture censorship statute that was declared unconstitutional in 1956.

The distributors appealed to the Supreme Court from refusal of the Board of Finance and Revenue to grant refunds of fees paid from 1915 to 1953. They have already been paid $337,436 for the license fees paid during the five-year period prior to 1958.

Seeking the refunds are Universal Film Exchanges, Allied Artists, RKO General, Paramount, 20th-Fox, United Artists, Columbia, and MGM. They maintain the license fees were illegally extracted by the Censor Board under "duress and compulsion" of an unconstitutional statute. They were turned down by the finance and revenue board for refunds on Oct. 3, 1961.

Deputy Attorney General George W. Keitel pointed out the board has no jurisdiction to grant refunds for fees paid more than five years prior to the dates of filing the refund petitions. The five-year limitation on refunds in the fiscal code, he contended, is binding on the distributors.

"Gigot" To Music Hall

NEW YORK—Seven Arts' production of "Gigot," starring Jackie Gleason, will be world premiered as the Radio City Music Hall's first attraction of the fall season, it was announced by Russell V. Downing, president of the theatre, and C. Glenn Norris, general sales manager for 20th-Fox, distributors of the film.

Tech. Doing Well, Stockholders Advised

NEW YORK — Patrick J. Frawley, Jr., chairman of the board, Technicolor, Inc., stated that "the motion picture division is doing well" at the annual meeting of stockholders at the Waldorf-Astoria Hotel. The company's chief executive officer also reported that the "company is in pretty good shape."

Earnings of Technicolor for the first quarter of 1962 were placed at $513,511, or 20 cents per share. This corrects a statement made in April when they were announced as $567,236, or 22 cents per share.

Reporting on Technicolor's new eight mm home movie projector with the "Magic Cartridge," Frawley said that public acceptance of it in limited markets "leads us to believe that it will meet with success on a national scale."

The company was said to be "progressing very well with prototype models that will eventually bring sound to the eight mm instant home movie projector."

The stockholders learned that this year the company "will continue the introduction of Technicolor consumer film and will receive broader distribution this year." They were also told that Technicolor's acquisitions including the consumer photo-finishing plants acquired last year continue on a profitable basis.

A management proposal that the company's certificate of incorporation be amended to provide for the annual election of all directors was endorsed.

The terms of the five directors elected at the meeting — Alfred Bloomingdale, Lester G. Clark, Richard C. Patterson, Jr., William G. Rabe, and Thomas J. Welsh — will expire at the 1963 annual meeting, when all directors will be put up for election. There are 15 on the Technicolor board. All officers were reelected.

AMPA Honors Levine

NEW YORK—The Associated Motion Picture Advertisers will honor Embassy International Pictures and its president, Joseph Levine, at a special luncheon meeting on Tuesday, June 12, at the Piccadilly Hotel, it was announced by Al Floersheimer, AMPA president.

He said Embassy had been singled out for a special salute both because of Levine's exceptional showmanship record, and in recognition of the company's greatly expanded activities. Embassy is currently setting up its own distribution organization, and has acquired a library of new films for distribution, many of which it is co-producing.

Levine will address the meeting, and will be introduced by a prominent industry leader, Floersheimer said.

Schine Concession Meetings

SYRACUSE, N.Y. — Stanley Werthman, Schine Enterprises' director of concessions, and his assistants, Arnold Van Denburgh and Richard Burroughs, held a series of meetings with the circuit's managers here. Other meetings were held in Delaware, Ohio, and Lexington, Kentucky.

The purpose of the meetings was to review the confectionery operations of the circuit.

Shattering Adventure that boldly explore

ROCK HUDSON · BUR

co-starring **GEOFFREY KEEN** · Screenplay by JOHN LEE MAHIN and NEIL PATERSON · From the

PRE-RELEASE WORLD

DATING NOW FOR KEY CITY OPEN

e Jungles of the Heart!!!

VES · GENA ROWLANDS

N de HARTOG · Directed by ROBERT MULLIGAN · Produced by ROBERT ARTHUR · A Universal-International Picture

in Eastman COLOR

50th ANNIVERSARY Universal International

REMIERE LATE JULY

S BEGINNING IN EARLY AUGUST

Popularity Of Feature Films Leads Disney Company To New Profit High

BURBANK, CALIF.—Roy O. Disney, president of Walt Disney Productions, announced that the board of directors, at a special meeting, declared a quarterly cash dividened of 10 cents per share, payable July 1 to stockholders of record June 15.

Disney also reported that the consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the six months ended March 31 was $2,425,065, equal to $1.45 per share on the 1,674,804 common shares outstanding, after provision for taxes of $2,786,000. The corresponding period ended April 1, 1961, showed a net profit of $669,982 equal to 41 cents per share on the 1,626,023 common shares then outstanding, after tax provision of $720,000.

Total gross income for the six months was $32,643,281, as compared with $23,065,743 a year ago, an increase of $9,577,538. Film rentals increased by $7,872,854; television increased by $670,181; Disneyland Park decreased by $385,895; and "other income" increased by $1,420,398.

During May, 1962, the company acquired the balance of the outstanding stock of Celebrities Bowling, Inc., a recreational center in Denver. This purchase offers an opportunity for the company to gain experience in the broadening amusement and recreational fields, Disney added.

Disney further stated that feature releases during this past six months, including "Babes In Toyland," "Pinocchio," and "Moon Pilot," have been performing very well at the box office "Bon Voyage," starring Fred MacMurray, Jane Wayman, Michael Callan and Deborah Walley was released at the Radio City Music Hall in New York City on May 17. "Big Red," starring Walter Pidgeon, will be released in June.

"Lady And The Tramp," Disney's first feature-length cartoon picture filmed in CinemaScope, was originally released in the summer of 1955, and will be reissued for the first time in October, 1962. The companion picture will be "The Legend Of Lobo," Walt Disney's latest feature-length, live action True Life Adventure picture.

"The Castaways," another of Jules Verne's adventure stories, is completed and will be the Christmas, 1962, release. It stars Hayley Mills, Maurice Chevalier, and George Sanders.

Early this month the Disney Studio began one of its busiest theatrical and television production schedules. "Son Of Flubber," a sequel to "Absent Minded Professor," with Fred MacMurray, Nancy Olson, Keenan Wynn and Tommy Kirk, is in production. "The Miracle Of The White Stallions," starring Robert Taylor, Lilli Palmer, Curt Jurgens, and Eddie Albert, will go into production in Vienna in early June.

Disneyland Park is undergoing considerable expansion.

"The excellent results for the first six months, along with expected earnings from the fine pictures being released during the last six months, and Disneyland Park, will, we feel, result in earnings comparable with last year's record high," Disney concluded.

Va. Theatre Closing

RICHMOND, VA.—Ben Somma announced that he will close his Henrico Theatre, Highland Springs, Va., at the end of business Saturday, June 2. There are no plans to continue operation of the theatre.

Rosen, Milgram Head TOA Hospital Drive

NEW YORK—The committee of Theatre Owners of America which will assist in the 1962 fund drive of the Will Rogers Hospital and the Bob O'Donnell Research Laboratories, was named by John H. Stembler, TOA president.

Samuel Rosen, executive vice-president of Stanley Warner Management Corporation, and long-time TOA executive committee member, New York, and David E. Milgram, head of Milgram Theatres of Philadelphia, and president of the Theatre Owners of Pennsylvania, will be co-chairmen of a 13-man TOA committee.

The committee members are Julian Rifkin, Boston; John Schuyler, Butler, Wisc.; John Q. Adams, Dallas; H. F. Kincey, Charlotte; George G. Kerasotes, Springfield, Ill.; Richard Orear, Kansas City; Roy Cooper, San Francisco; J. J. Rosenfield, Spokane, Wash.; T. G. Solomon, McComb, Miss.; Louis J. Finske, Jacksonville; Ted Mann, Minneapolis; Stanley Durwood, Kansas City; and David Wallerstein, Chicago.

T-L Increases Dividend

NEW YORK—Percival E. Furber, chairman of the board of Trans-Lux Corporation, announced that the board voted to increase the quarterly dividend from 10 cents per share to 15 cents per share.

The next dividend will be payable on June 29 to stockholders of record as of June 15.

TOA Study Cites Rise In "Family" Features

NEW YORK — The Theatre Owners of America announced that "from a study we have just completed of the ratings issued by the Film Estimate Board of National Organizations (Green Sheet) from January, 1961, through April, 1962, percentage-wise there were more 'family' and 'children's' pictures released by the major film companies in that period than in all 1960."

The findings were seen as "surprising in view of the general public belief that there has been a tremendous increase in so-called 'adult' films.

The summary shows, TOA reported, "that of the 247 films reviewed by The Green Sheet between January, 1961, and April, 1962, 24.3 per cent were rated 'adult,' compared with 28.3 per cent adult total in 1960. Films rated suitable for family audiences totaled 15.8 per cent of the 1961-62 total compared with 15.7 per cent in 1960, and those rated for children increased to four per cent in 1961-62 from 2.6 per cent in 1960."

TOA said "the study should be helpful to theatres faced with charges by local and state officials alleging that most movies made these days are adult in nature."

D-I Sues Dept. Store

DENVER—The Lake Shore Drive-In is seeking damages of $45,000 from a neighboring department store on the grounds that light from the store impairs the image on the theatre's screen. The suit claims the theatre has been operating 12 years and the store only a short while. In addition to damages, an injunction is sought to stop the store's light from interfering with the drive-in's projection.

House May Set Up Special Committee To Probe Film Content, Advertising

WASHINGTON, D.C.—House Rules Committee hearings were held on eight identical resolutions to create a select House Committee to probe obscenity, lewdness, and salaciousness in motion pictures and in advertising for films.

The Committee delayed the clean up brigade's advance with a decision to hold off until it consults with Representative Oren Harris, D, Ark., chairman of the House Commerce Committee, and, perhaps, Representative Emmanuel Celler, Democrat, New York, chairman of the House Judiciary Committee.

The purpose of the consultations appeared to be to talk over possible jurisdiction over the subject matter of the proposed probe by these other committees. If a chairman of an existing committee would claim such jurisdiction, it would not be necessary to create a Select Committee.

The proposed Select Committee would consist of nine members to be appointed by the Speaker of the House, and its sole purpose would be to probe motion pictures.

Representative Kathryn E. Granahan, Democrat, Pennsylvania, prime mover behind the bill and chairman of a House postoffice subcommittee which held hearings on smut through the mails, was ill and did not appear. Her committee heard complaints during their hearings about motion pictures, felt they had no jurisdiction, and therefore moved by way of the present resolutions to set up a Select Committee to look into these complaints. Representative Walter Rogers, Democrat, Texas, offered the major testimony in favor of setting up the Select Committee.

Rogers said, "We all abhor censorship, but there is going to have to be some soap and water applied to Hollywood output." He also said that television shouldn't be left in the clear while movies are investigated, although pointing out that tv is regulated by the FCC.

Rogers said that the Select Committee, if it is voted into being, could not take in all the other media such as paperback novels, etc., in addition to motion pictures, because of the "freedom of the press' provision "which you don't do with movies."

Rogers said that "four or five years ago, Eric Johnston had promised that the film industry would clean things up, but that he apparently didn't do it very well." He warned that "the mothers of this nation are going to rise up in wrath."

Representative George M. Wallhauser, Republican, New Jersey, who served on the Granahan subcommittee and who introduced a resolution at the same time she did while joining her in a common statement, said the purpose of the subcommittee is to arouse public interest in cleaning up motion pictures. He added it would give the public a place to go with complaints and even with compliments for motion pictures. He denied any intent to censor.

NG In Exhibition To Stay, Says Klein

SAN FRANCISCO—Eugene V. Klein, president of National General Corporation, reemphasized here that "National is in the theatre business to stay."

Kicking off the first of a series of circuit-wide sessions before an enthusiastic northern California theatre managers meeting, Klein enumerated the circuit's growth and development over the past year and described the company's new policy of real estate usage.

"Our valuable properties in key areas over the entire west are conducive to a new concept in real estate development and use," he said.

Klein outlined NGC's current studies of "integrated theatres" to be located in shopping areas and as part of major downtown real estate.

Accompanied by Irving H. Levin, executive vice-president, Klein is touring the entire circuit boosting two upcoming special weeks —June 6-19—honoring Robert W. Selig, vice-president of theatre operations. William H. Thedford, Pacific Coast division manager, chairmanned the meeting. John Klee, Fox West Coast Theatres' district manager, was host.

DeMille To House "Barabbas"

NEW YORK — Rube Jackter, Columbia vice-president and general sales manager, has announced that the Dino De Laurentiis production of "Barabbas" will have its American motion picture premiere on Oct. 10 at the DeMille here. The Technirama-70 and Technicolor film adaptation of the best-selling novel by Nobel Prize-winner Par Lagerkvist will continue its engagement at the theatre on a special reserved-seat policy with 10 performances a week.

"Barabbas" has been the center of an extensive long-range promotional campaign designed to focus wide-spread public attention on the film including a "priority reservation plan" ad approach. This plan offers respondents to a coupon-insert in "Barabbas" newspaper advertisements the opportunity of ordering reserved seats far in advance of the boxoffice sale. When the mail-order system begins, these people will be assured of prime seat locations at the DeMille.

Another unusual facet of the "Barabbas" campaign is a unique art exhibit in which the figure of Barabbas is intepreted by six distinguished contemporary American artists. The exhibit, which was commissioned by Columbia, is touring the country.

Titanus' production of "The Leopard," which 20th-Fox will release throughout the world except for France and Italy, began production recently, and seen at a press conference held in Rome's Excelsior Hotel were the stars of the picture, Burt Lancaster, Claudia Cardinale, Alain Delon, and Rina Morelli.

Finds Nation's Press Likes Movies "Music Man" Publicity Task Force

NEW YORK—The nation's press and exhibitors from coast to coast are "more than ready, willing and able—they're downright anxious"—to support the kind of Hollywood product typified by Warner Bros.' forthcoming "The Music Man."

That's how Warner Bros. advertising-publicity director Richard Lederer summarized what the company's nine regional publicity task forces learned from the most extensive pre-release campaign for a Warner Bros. motion picture ever carried to the villages, hamlets, towns, and big cities of the United States.

"A year ago," Lederer said, "Jack L. Warner and Warner Bros. took the initiative in bringing 400 representatives of the nation's press to the Warner Studios for our highly successful Jubilee of Films to see Hollywood and how motion pictures are made. Among the films the press saw being photographed was 'The Music Man.' Now we have gone out to renew acquaintances for 'The Music Man,' for Warner Bros. and for the motion picture industry—and to make many new friends at the same time. We have gone to the grass roots of America with our story confident that all sections of the public, like the press itself, will respond enthusiastically to "The Music Man.'"

The publicity teams covered more than 40,000 miles in specially-equipped Chevrolet Impala station wagons to bring a vast assortment of written material and photographs to the editors of more than 600 publications in some 400 localities from coast to coast.

The Warner Bros. publicists reported on their experiences in opening up many new amusement pages and in reaching newspapers and newspapermen never hitherto seen by a motion picture company representative.

Lederer thought that the tour accomplished two important things: first it showed the newspapers that the industry still exists, with many newsmen admitting that this was the first such visit in many years; secondly, amusement pages can be expanded once again with properly developed material and the tear sheets in evidence have been pouring into the home office. Opined Lederer, it can be done by other companies and/or it can be done by a concerted effort by the industry if the MPAA advertising-publicity committee is so minded.

National publicity manager Joe Hyams found that movies do make news properly presented and that the industry has friends on papers in some of the smaller towns who are willing to cooperate, given a bit of attention and the material. Newsmen not only welcomed the publicists like celebrities but also were more than willing to make known their individual requirements, which were promptly noted and serviced.

Exploitation manager Ernie Grossman noted that the local theatre managers were very helpful in setting up many of the meetings and the visits were good for their morale, too, because they don't see many distributor representatives or even their own circuit home office people. He also reported running into some situations which, in his opinion, are poor business efforts. In these cases, local newspapers have agreed to reduce their ad rates for theatres but they have also stipulated that they will run no movie publicity.

Trading Stamps On Again As SW Conn. Experiment

HARTFORD—The issue of trading stamps, an on-and-off-again premise for Connecticut exhibition, has reappeared.

Stanley Warner is experimenting with S&H Green Stamps on Tuesday and Wednesday nights only, at the Bristol, Bristol, and Capitol, Ansonia. One hundred stamps are given with each adult admission ticket purchase.

Milton LeRoy, general manager, Blue Hills Drive-In, suburban Hartford, experimented with trading stamps several years ago, dropping the practice for a variety of reasons.

The Berkman Bros.' deluxe first-run Midtown, Norwich, has been advertising free trading stamps for about a year.

In the main, however, Connecticut exhibition seems to have adopted a hands-off policy towards trading stamps, apparently content to adhere to the traditional dish giveaways, if anything is needed as additional week night boxoffice lure.

Aid To Blind Children Fulfills Dallas Dream

DALLAS—The new home for the Dallas Services for Blind Children was dedicated when Gordon McLendon, Variety Club chief barker, turned over the deed to Louis Maher, president of the center. The structure was dedicated as the Robert J. O'Donnell Memorial Building in honor of the late showman who was long a Variety leader.

The ceremony also brought a realization of a dream which Alfred Sack and his wife, who died last year, nurtured and fought for during the last 13 years. Having a daughter blind since birth, the Sacks worked for the successful passage of legislation enabling blind children to be educated in public schools. With the new law, the Sacks realized that blind children could not be expected to transfer successfully into public schools without some form of orientation, nor could they attend regular classes without help in preparation of lessons and text materials. Meeting these needs has been the work for the Dallas Services for Blind Children.

For more than 10 years, the volunteers with the organization did their work in public meeting rooms, churches, and private residences. Then the Variety Club, in search of a new project after the close of its Boys Ranch, became interested, and the building dedicated has resulted. Other organizations assisting in the creation of the building and its equipment include the Dallas Chapter of the Federation of Jewish Women, Junior League, United Fund, Dallas Foundation, and Women of the Motion Picture Industry.

The new air conditioned center includes 17 rooms for the various activities, and there is one big assembly hall which will bear a plaque, "Gratefully dedicated to the memory of our founder, Mildred R. Sack."

MGM Votes Dividend

NEW YORK—A quarterly dividend of 50 cents per share, payable on July 16 to stockholders of record June 15, was declared by the board of Metro-Goldwyn-Mayer, Inc.

Para. Global Merchandising Effort Aims "Hatari!" Sell At The Family

NEW YORK—Paramount Pictures' global merchandising campaign for Howard Hawks' "Hatari!," described as the company's biggest and most extensive since "The Ten Commandments" and "The Greatest Show On Earth," was unveiled at a special trade press luncheon at the Overseas Press Club.

"We are especially proud to be able to present exhibitors with a campaign of this size and importance," Martin Davis, Paramount's director of advertising, publicity, and exploitation, commented. "With a tremendous effort aimed at the huge youth market while it is still a 'captive audience' prior to school vacations, we are already making giant strides towards reaching the record-breaking number of patrons available during the peak summer months when 'Hatari!' will be playing its greatest number of engagements."

Highlighting the meeting, which was conducted by Davis and Joseph Friedman, assistant director of advertising, publicity, and exploitation, was the "world premiere" of a unique 12-minute full-color and sound film strip especially designed to pin-point dramatically for exhibitors every phase of the "Hatari!" campaign. Prints will be available at all Paramount branches, where managers will stage "Hatari!" meetings for exhibitors in their areas. Prints will also be loaned for exhibitor conventions and meetings.

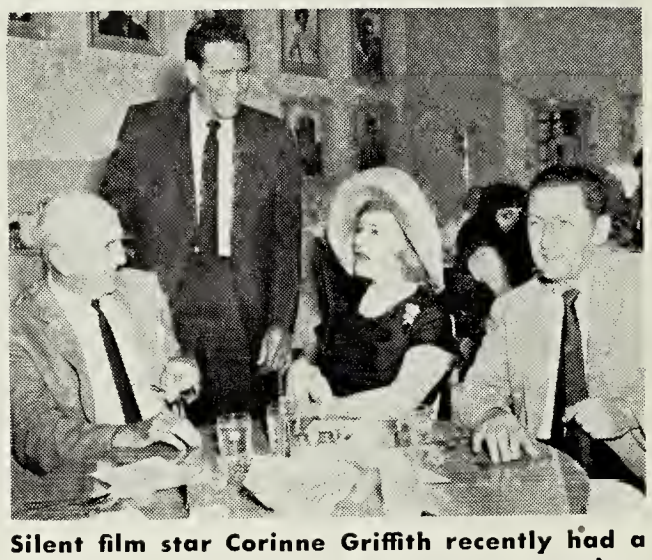
"Hatari!" advertising will make for "one of the biggest budgeted all-media campaigns of all time," it was stated. The youth market, which it was noted accounts for approximately 61 per-cent of box office receipts, is the biggest ad target. "Hatari!" ads in multiple units in Seventeen, the Scholastic Group and Boys' Life will reach an estimated 28,000,000 young people, according to latest readership figures.

In addition to this magazine group, a giant campaign has been set in Sunday comic sections throughout the U.S. A unique full-color "L"-shaped ad is being placed in comic sections serviced by Metro, Puck, and independents. Timing of the ads will be two weeks in advance of local openings.

A spectacular television and radio spot campaign is being set which will reach at least 70 per-cent of homes in all major markets before and during engagements of "Hatari!" For this purpose, 15 different commercials have been prepared, each aimed at a particular segment of the potential audience. They will be programmed during peak morning, afternoon and evening viewing times, in and around news, sports, children's, variety, and dramatic shows.

Also highlighting the advertising campaign for "Hatari!" is a 24-sheet posting saturation covering major arteries in all key marketing areas. Postings will be timed to local engagements, starting three weeks in advance of openings and continuing through the run.

A barnstorming, 10-market area "Hatari! Safari!" was described as one of the most exciting phases of the entire campaign. Stars John Wayne, Red Buttons, and Elsa Martinelli will lead the caravan, which will travel from area to area in a zebra-striped chartered aircraft. The safari will also feature a full menagerie of wild animals appearing in "Hatari!" Each stop along the route will be the scene of a circus-styled safari from the airport through the city, right to the theatre opening "Hatari!" that day.



Silent film star Corinne Griffith recently had a luncheon meeting with Paramount executives regarding the production of "Papa's Delicate Condition," the story of her adventurer-father. Also seen, from left, are George Marshall, director; Martin Rackin, Paramount's executive in charge of production; and Jack Rose, writer and producer of the forthcoming film.

Magazine breaks in Life, This Week, Argosy, Esquire, Mademoiselle and other publications have already reached an audience in excess of 183,000,000 people. "Hatari!" has also been awarded the coveted "Bell Ringer" Award from Scholastic Magazine and Seventeen's "Picture of the Month" accolade, both denoting the top entertainment values of the attraction for the entire family.

From a promotion standpoint, "Hatari!" has a national tie-up with Willys Motors, whose "Jeep" vehicles were used in the filming of "Hatari!" in Africa. Willys is spending more than $1,000,000 in promotion, highlighted by prize-winning commercials on top-rated network television shows. A large part of the promotion is devoted to dealer and consumer advertising, mailings, point-of-sale campaigns and special displays.

An elaborate "Hatari!" Study Guide has been completed for school and summer camp promotions of the picture. 250,000 copies of the wall-sized guide have already been distributed as the result of special offering inserts in two leading educational publications, the Instructor and Catholic School Journal. Hundreds of full-color film strips showing "How Animals Get to the Zoo," made up of "Hatari!" stills, have also been distributed to educators, zoos, and audio-visual directors. Posters built around an animal conservation theme and carrying full credit to "Hatari!" have been distributed to junior and senior high schools, 6,000 summer camps, and thousands of boy and Girl Scout troops.

Four national book tie-ups have been set for "Hatari!" Pocket Books is issuing a paperback novelization and Dell Publishing Company a full-color comic book, with full-scale advertising and publicity campaigns set for both. Doubleday is publishing "The Cinema of Howard Hawks," inspired by a retrospective showing of the producer-director's works at the Museum of Modern Art. An "Hatari!" souvenir book in color is also being published for sale at theatres.

Academy Award-winner Henry Mancini's musical score for "Hatari!" is playing a major role in the tie-ups for the picture. RCA Victor will devote one of the biggest campaigns in its history to the "Hatari!" soundtrack album. Singles of "Hatari!" music are being released by Dot, Epic, Dolton, Challenge, and other labels.

A number of inportant services to exhibitors have been implemented for "Hatari!" A special "Care and Handling Manual," similar to the one that contributed to the success of "Psycho," will be available in addition to the Merchandising Manual and Press Book.

A deluxe press kit has also been mailed to over 600 newspapers throughout the country. Special stories and art have been prepared for women's pages, sports sections, photography columns, and city-side. Paramount's field merchandising representatives are following up on the local level to secure play-date credits.

An important series of interest and business-building teaser trailers, production trailers, lobby spots, star interview records, tv featurettes, and other local-level selling helps has been set for "Hatari!" A wide choice of full-color lobby and wall posters and door panels has also been prepared. Available, too, is a colorful three-dimensional pole and pennant stand.

Also representing Paramount at the luncheon were Hy Hollinger, publicity manager; Bernard Serlin, exploitation manager; and Herb Steinberg, studio publicity manager.

High Court Appeal In Pa. Main Line Suit

WASHINGTON, D.C.—The U.S. Supreme Court has been asked to review lower court decisions in the Main Line Theatres, Philadelphia case holding that acceptance of a money settlement in their suit against film distributors forecloses them from continuing legal action against the practices which resulted in the original legal action. The exhibitors also challenged alleged failure of the District Court to provide for a jury trial.

The Main Line Theatres and 309 Drive-In Corporation sued Paramount, RKO Radio, Universal, 20th-Fox, Columbia, United Artists, Loew's, Inc., and Allied Artists, alleging conspiracy to discriminate by association of unreasonable runs and availabilities with both damages and injunctive relief sought.

Counsel Edwin P. Rome also represented 11 other Pennsylvania and New Jersey exhibitors in similar cases.

The distributors offered to settle for $10,000 per case, but the exhibitors balked at the inclusion in the release to be signed of the phrase, "Main Line Theatres, Inc., agrees that its present availability and the present procedure pursuant to which it licenses motion pictures is reasonable."

The lower courts dismissed the entire suit upon payment of the money with the Appeals Court also holding that the exhibitors had not asked for a jury trial, and therefore could not ask for one for the first time on appeal.

Para. Appoints Taylor

NEW YORK—Alfred R. Taylor has been appointed southwestern division manager for Paramount Film Distributing Corporation, it was announced by Jerome Pickman, vice-president and domestic general sales manager.

Taylor formerly was vice-president of Affiliated Pictures, which handles the distribution of Paramount and Columbia releases in Canada. Associated with Paramount since 1946, he was previously mid-western division manager.

In his new position, Taylor replaces Tom W. Bridge, who was recently appointed assistant domestic general sales manager for Paramount Film Distributing Corporation.

NOW!
THIS YEAR'S BIG MOTION PICTURE EXCITEMENT!

HOWARD HAWKS
PRESENTS

HATARI!

from
PARAMOUNT

EXCITEMENT!

ROMANCE!

FUN!

THRILLS!

COMING
RIGHT AT
YOU!

CO-STARRING

JOHN WAYNE · HARDY KRUGER · ELSA MARTINELLI · GERARD BLAIN · and RED BUTT

A

TREMENDOUS

EVENT FOR EVERYONE OF ANY AGE!

HOWARD HAWKS

PRESENTS

HATARI!

from

PARAMOUNT

HATARI! means EXCITEMENT!

HATARI! means ROMANCE!

HATARI! means FUN!

HATARI! means THRILLS

ECTED AND PRODUCED BY HOWARD HAWKS · SCREENPLAY BY LEIGH BRACKETT · FROM A STORY BY HARRY KURNITZ · MUSIC SCORED BY HENRY MANCINI

Paramount Pictures

HATARI!

IAS MORE EXCITEMENT PRE-SELL THAN ANY PICTURE IN HISTORY

HATARI! means

MORE PRE-SELL IN ADVERTISING! BIGGEST-BUDGETED ALL-MEDIA CAMPAIGN OF ALL TIME—AIMED RIGHT AT YOUR PRIME MARKET!

Jnprecedented TV and Radio spot buy!
5 Different Commercials for Every
Type of Program!

Exciting Full Color Ads in SEVENTEEN, BOYS' LIFE, SCHOLASTIC Magazine and SUNDAY COMICS everywhere!

SATURATION 24-SHEET POSTING COVERS ALL MAJOR ARTERIES!

HATARI! means

MORE THRILL PROMOTIONS!

Willys Jeep (including their network TV campaign) and Other Nationally Advertised Products Tie-Up Big with HATARI!

Tremendous Selection of Special Ads and Displays for Local Follow-Through!

Contests!

Biggest Disc-Jockey and Dealer Promotion for RCA's Henry Mancini HATARI! Album and DOT's Smash Single!

Millions of Kids of All Ages Pre-Sold by Biggest School and Summer Camp Penetration Campaign Ever Created for a Single Motion Picture!

Picture Swap Cards!
Safari Hats!
School Film Strips!
Comic Books! ☆ Paperback!
AND Special HATARI! Souvenir Book!

HATARI! means

MORE EXCITING PUBLICITY

Magazine Covers & Features (combined circulation 183 million to date)!
Plus Winner SCHOLASTIC Magazine "Bell Ringer Award!"
SEVENTEEN Magazine "Picture of the Month!" ☆ Syndicated Features!
Sunday Supplement Specials! ☆ TV Guest Shots Around the Clock!
Special Press Kit Designed for Full Newspaper Traffic Front to Back!
Highest Endorsement from Influential Groups Everywhere!
Local Follow-Through Coast-to-Coast!

HATARI! means

MORE HEADLINE FUN STUNTS AND ACTION THEATRE ACCESSORIES!

Safaris! ☆ Star Tours!
Spectacular Prestige & Opinion-Maker Previews!
Coast-to-Coast Barnstorming to Boost Boxoffice at Theatres Everywhere!
Teaser Trailers! ☆ Production Trailers! ☆ Star Interview Records!
Lobby Spots! ☆ TV Featurettes!
Lobby • Marquee • Out-Front Posters and Displays! ☆ Door Panels!
Care and Handling Guide! ☆ Merchandising Manual! Press Book!

ALL THIS AND MOR IN PARAMOUNT'S HOT! HOT! HOT! HATARI! CAMPAIGN

WATCH FOR THE SPECIAL EXHIBITOR PRESENTATION!

Loew's Retirements Key Many Promotions

NEW YORK—Promotions of managerial personnel resulting from a recent retirement and the approaching retirement of three other senior managers, have been announced by Charles E. Kurtzman, general manager of Loew's Theatre operations.

Harry Oldach, manager, Loew's Mt. Vernon, has been promoted to the Boulevard, Bronx, to succeed Howard Levy, who has retired to Florida. Dorothy Henry, Oldach's assistant, has been upped to manager of the Mt. Vernon house.

Retiring after 30 years is Jack Harris, former division manager, and, more recently, manager Loew's Orpheum, Manhattan. Another scheduled retirement is that of Harry Rose, Loew's 46th Street, who, for 34 years, has managed Loew's and Poli Theatres in Connecticut and New York. Al Weiss, veteran manager, Loew's Pitkin, Brooklyn, will retire on Sept. 1. Weiss is known, affectionately as "The Mayor of Brownsville" and is one of the borough's most colorful showmen.

Promoted to the managerial post of the Orpheum is Seymour Brond, who has been manager, Loew's Victoria. He will be succeeded by Irving Gross, who moves uptown from Loew's 116th Street. Lafayette Woodard, assistant at 116th Street, has been elevated to manager.

Morris Guthertz, manager, Loew's New Rochelle, has been appointed to the helm of Loew's 46th Street, Brooklyn. He will be succeeded by Howard Rutherford, for a number of years manager of Loew's Grand, Atlanta, and other out-of-town Loew's theatres. William A. Shealey, manager, Loew's Capitol, Washington, will succeed to the Atlanta post.

James Tibbetts, manager, Loew's Orpheum, Boston, for the past 15 years, has resigned to accept an important post with Cinerama Inc. The Hub City assignment will be filled by Maurice Druker, presently city manager of the Loew-Shea Theatres in Buffalo. Louis Jaffe, manager, Teck, Buffalo, will take over the reins of the big Buffalo theatre, with assistant William Laney assuming the managership of the Teck.

Other moves include the appointment of Emanuel Friedman to manage Loew's Coney Island, succeeding William Helaney, who becomes manager of Loew's Starlite Drive-In, Elkhart, Ind.

Richard Smith, Loew's Inwood, becomes assistant to Sig Schwartz of the Paradise, Loew's key Bronx operation. Assistant David Swenson of Loew's Poli, Hartford, has been promoted to the Inwood post.

Minoff Heads "Leopard" Pub

NEW YORK — Lee Minoff has been appointed international publicity coordinator for the new 20th-Fox production of "The Leopard."

Minoff arrived in Rome to begin work on the film produced by Goffredo Lombardo of Titanus Films and directed by Luchino Visconti. He will proceed directly to Palermo, Sicily where the picture has begun shooting with Burt Lancaster, Claudia Cardinale, and Alain Delon starring.

Minoff will be in charge of all international newspaper, magazine, wire service, columnist, television, and radio publicity, and will act as liaison between the 20th-Fox home office and Titanus Films.

Prior to his appointment, he worked with Otto Preminger productions for 18 months on "Advise And Consent" as director of unit publicity.

The NEW YORK Scene

By Mel Konecoff

IRWIN ALLEN, friend to exhibitors everywhere and producer-writer-director of money-making films, has got another picture nearing completion which will be released on Aug. 15 by 20th-Fox.

He underscored to us across the luncheon table the other day that it is not a science fiction film. Rather, "Five Weeks In a Balloon" is a wild adventure comedy that was filmed on a 100 day shooting schedule in CinemaScope and color.

One of the reasons he wants to stress its non-science fiction category is that teen-aged girls and adult women do not come to pictures labeled as science fiction. He says it's a big fun family film with a line-up of stars such as Red Buttons, Sir Cedric Hardwicke, Fabian, Barbara Eden, Peter Lorre, etc.

Allen experienced such success with his tour to exhibitors which he called Exhibitor Forums on behalf of his last film, "Voyage To the Bottom of the Sea," that he's going to repeat it on behalf of "Balloon," again covering 10 prime cities in 10 days offering a screening of the film, free lunch, and a discussion of the campaign. These visits will take place around July 25. Last year, he was in contact with three to four thousand exhibitors representing about 9,000 theatres.

Commented he, "On the road campaign can only help a good picture. It can't do a thing for a bad one."

He will seek the help of exhibitors at the Forums, asking them via a questionnaire about 25 questions such as "What kind of pictures do their people like?" "What stars do the best business?" "How much insurance do stars provide?" "What about color? Black and white? Big screen?" He figures exhibitors are the industry's contacts with the public, and their knowledge should be utilized.

His last two films for Fox, "The Lost World" and "Voyage to the Bottom of the Sea," took in 13 million dollars worldwide, and Fox is so happy that they are discussing his making his next two under the Fox banner this year, "Passage to the End of Space," with nine top stars and a budget of over three million dollars, and "The Timid Ghost," a comedy to cost close to two million dollars. Both will be for release in 1963 and are presently in preparation.

Allen felt he should make two per year to keep his organization of 17 people steadily employed. Incidentally, "Balloon" cost $2,366,000 said he, and it is the first book ever written by Jules Verne. The balloon and gondola used in the film are being offered as a gift to the Seattle World's Fair.

In addition, Allen is also discussing the making of a tv series for Fox. Said he, "I don't take vacations."

THE PREZ SPEAKS AS DOES THE VEEP: Jim Nicholson and Sam Arkoff, president and vice-president respectively of American International, upon their return from one of their trips abroad, reported that they are going out after a larger share of the European market, and a big step in that direction will be the opening of their own office in Paris shortly. Grosses from abroad now total 50 to 65 per cent of the AIP domestic gross.

Strong returns are obtained by strong distribution of good pictures, and while they would admit superiority to no one in the U.S., South America, and the Far East, they did agree that the European set-up needed strengthening.

While AIP will continue to go for co-production deals abroad because of financing and because licensing agreements for AIP pictures are eased, they opined that sometimes it is cheaper to make films in Hollywood because the crews use one-third to one-fourth less time to film a picture there than abroad. At least, they felt this was the case with those costing about $500,000.

Four of the 16 features to be distributed by the company this year come from abroad. Last year, 12 features were released. Nicholson and Arkoff hoped the increase in the number of films would also bring a 50 per cent increase in the domestic gross.

New Calif. Circuit Set

BORON, CALIF.—Former Florida State Theatres employee William Wall has formed a circuit of theatres on the west coast. Desert Theatres, Inc., is leasing theatres in the Mojave Desert area. Their policy is to lease and operate theatres with the option to buy.

Wall has obtained the services of another former FST employee, James E. Dudley. Dudley was formerly city advertising manager for Jacksonville and Orlando.

Prior to leaving FST, Wall was manager, Lake, Lakeland, Fla., where he also owned and operated a night club.

In the past year, Wall has been actively engaged in motion picture production. Dudley, recently discharged from the Army, has returned to Los Angeles area to resume his acting career where he is known as Kenneth Landers.

Both men are entering the exhibition field so they can eventually produce their own films.

"Blacklist" Charge Revived

WASHINGTON, D.C. — Five members of the original "Hollywood 12," Nederick Young, Lester Cole, John Howard Lawson, Albert Maltz, and Robert Richards, represented by counsel David L. Shapiro, asked the U.S. Supreme Court to review lower court decisions turning down their bid for an injunction against alleged concerted refusal by film distributors to use their services.

The Supreme Court was told that the Appeals Court has erred in not sending back the case to the District Court for reconsideration, and that the film companies "have set themselves up as an extra-governmental agency without Congressional authority to prescribe rules for regulating and restraining interstate commerce and to provide extra-judicial tribunals for determining and punishing persons whom they suspect of being 'Communists' by refusing to let themselves or independent producers purchase professional services from them.

IATSE's Walsh Heads Inter-American Union

NEW YORK—Richard F. Walsh, president, I.A.T.S.E., was elected president of the newly-formed Inter-American Federation of Entertainment Workers at its second Congress in Lima, Peru, early this month. Unable to be present because of other commitments outside this country, he was represented at the sessions by international representative Lester B. Isaac.

Stanley Ballard, secretary, American Federation of Musicians, was chosen treasurer, while the other top office, that of general secretary, went to Juan Jose Osorio of the National Union of Musicians of Mexico. Headquarters will be in Mexico City.

Representatives from the United States were elected also to two of the seven vice-presidencies. They are Donald Conaway, executive secretary, American Federation of Television and Radio Artists, and Hy Faine, executive secretary, American Guild of Musical Artists. Others elected as vice-presidents were Carlos Lander, Union of Workers of Radio and Television of Venezuela; Hector Spina, Entertainment Workers Union of Argentina; Amando Lopez Chinchilla, Musical Union of Costa Rica; Rafael Camacho Guzman, Radio and Television Union of Mexico; and Roy Hartley White, Jamaica Federation of Musicians.

Objectives adopted by the Congress include:

(1) Greater interchange among the entertainment workers of North, Central and South America in order to spread their work and art. At the same time, it was agreed that native workers should be protected from displacement by those brought from other countries.

(2) Establishment of closer bonds among the organized entertainment workers of the various countries.

(3) Regulation of the use of video tape and other recordings to protect the rights of workers involved in their production.

(4) Aid for workers who die or become stranded away from their home countries.

(5) Promotion of the historical importance of national folklore, with fullest protection given to it by the governments of the continent.

New Board For Academy

HOLLYWOOD—Election of 13 members to the board of governors of the Academy of Motion Picture Arts and Sciences was announced.

Newly elected governors who will serve on the board for a two-year term, and their respective branches, are Elmer Bernstein (music), Frank Capra (directors), William H. Daniels (cinematographers), Rudi A. Fehr (film editors), Ivan Goff (writers), Perry Lieber (public relations), Stanley E. Kramer (Administrators), Hal B. Wallis (producers), and Waldon O. Watson (sound).

Reelected to serve on the board for another two years are Wendell Corey (actors), Emile Kuri (art directors), Fred L. Metzler (executives), and Ken Peterson (short subjects).

Governors elected last year who retain their places on the board until May, 1963, are Edgar Preston Ames, Macdonald Carey, George W. Duning, Hal Elias, Arthur Freed, Roland Gross, Bill L. Hendricks, Jacob H. Karp, E. J. Mannix, Hal Mohr, Richard Murphy, Gordon E. Sawyer, and King Vidor.

The new governors will join the board at its next meeting,

LONDON Observations

by Jock MacGregor

PRODUCERS, DISTRIBUTORS, EXHIBITORS and other show business personalities accepted John Davis' invitation in strength to the honor lunch for Norman B. Rydge, head of Australia's Greater Union Theatres, and heard some of the most enjoyable oratory in a long while. In introducing his guest, Davis outlined his career, his activities, which also include hotels, banking, and insurance, and told how Rank had bought 50 per cent of the company after the war but believed that in such cases the management should be left to nationals. They had invested in individuals and in Norman they had a man who was unique in any country.

John Davis was joined in the toast by the Australian High Commissioner Sir Eric Harrison, who wittily described his fellow countrymen and their foibles and gave this advice to after dinner speakers: "Cultivate a good memory or an audience with no memory at all." He told how Norman had almost became a member of Parliament, but had shied at the last minute, and congratulated GUT on celebrating their 50th anniversary this year.

Norman commenced his reply by paying tribute to JD. He described their association as a happy and successful one and told how if JD ever said something, he would stick to it and go all the way for it. Few, he added, realised the plans in his mind, but from the snippets he had gleaned during their conversations, he was sure that Rank's future was the brightest.

Continuing, he suggested that Australia should never be judged on today but what it can and will be. There are now only 10,500,000 inhabitants in a country the size of the United States. Its film industry is secured and has a tremendous future. Of 1800 theatres, 500 have closed and 120 are on restricted time. More will close but they are learning to live with tv. A stronger exhibiting industry is being forged, and he believes the most glorious years of motion pictures are ahead. It is still the best mass entertainment that money can provide and the big picture is taking more than ever.

IT IS NICE to see Ian Dalrymple in active production again. He has formed Wessex Film Distributors as a "satellite company" and is currently involved in two top features. On the floor, I stood with him watching director Leslie Norman putting Anne Baxter and Donald Sinden through their paces for a scene in "Mix Me A Person." He has given a straight role to pop singer Adam Faith and is delighted with the gamble. I met this one time Rank office boy first while judging a beauty contest and said how impressed I had been with his appearance on the BBC TV "Face to Face" interview program. I had said the right thing! It was on the strength of this that he got the part. No American release has been finalized but Jan has every intention of taking Adam to the United States for a tour and to sell him for all he can. Ian has already shot the exteriors in Austria for "Legacy for a Spy," which will be handled in the U.S. through Walter Reade's Continental Distributors. . . . Rank Theatres working with Rank Distributors and Walt Disney will see that Ivan Foxwell's "Tiara Tahiti" and "Bon Voyage" play all the principle UK theatres in five weeks to get the maximum benefit from press and tv advertising. 100 color prints of each subject will be utilized and independent exhibitors sharing bars will also benefit from the quick play off. For the first time since the war, London will be played as two instead of three zones.

IN RETROSPECT, praise for the VCI's International Convention must go to the Dublin boys, headed by chief barker Louis Elliman, convention chairman Jack Cruise, Des O'Keefe, Colman Conroy, Noel Coade, Jimmy Campbell, Harry Band, Rick Bourke, Hugh Margy, and others for not only doing a wonderful job for Variety but also for helping their country both financially and in other ways, following the recognition given by the President of Ireland and the Prime Minister. Jim Carreras is convinced that two big lessons were learned in Dublin. First, the official opening of the business sessions with the presence of the deputy mayor and the aldermen and the military fanfare set the right tone. The Humanitarian and Heart Awards presentation in a theatre before and not after a dinner was another big improvement.

Favorite memory: There was a downpour during the Public Relations Forum, and chairman Eugene Murphy of Las Vegas stopped proceedings to have a look. Afterwards, he said more rain fell in those few minutes than he would see in a year at home. It is nice to know we have more of something!

Prudential Opens New "Cinema City" Theatre

BAY SHORE, L. I.—Long Island moviegoers were treated to all the color and ballyhoo of a Hollywood premiere as Prudential Theatres opened their new Cinema here.

Proceeds from the glamorous opening night festivities went to the Suffolk County Cerebral Palsey Association. Theatre goers were joined by leaders of the film industry as well as leading citizens and officials of Nassau and Suffolk Counties for the auspicious occasion.

The new Cinema boasts a brilliant wall-to-wall screen, high-fidelity-stereophonic sound, and luxurious seating comfort. The latest equipment has been installed in the theatre's projection booth, and a huge paved parking area surrounding the theatre provides the utmost in parking convenience for patrons.

The Cinema is part of Prudential "Cinema City," the circuit's new concept in presenting motion picture entertainment. The center also includes the Bay Shore Sunrise Drive-In, which has been expanded to a 2500 car capacity, and the soon to be constructed Sunrise All-Weather Theatre. When completed, "Cinema City" will be the only entertainment center of its kind in the world.

"How I Would Sell . . .

GOLDEN OPERETTA SERIES

MGM Musical Parade Of Past Classics For Entire Family

Certainly one of the most exciting stories of the year for lovers of great musical entertainment is the announcement by Stanley Warner Theatres of the presentation of a series of World's Greatest Operettas, which started Tuesday, May 8, at the Capitol, Springfield, Mass., and the Palace, Danbury, Conn.

These two cities were chosen as the first in all America to inauguate the showing as Stanley Warner, by special arrangement, selected from the MGM Treasury of Screen Masterpieces the tops of all time in musical entertainment.

The parade of Stanley Warner Golden Operettas is veritably a lineup of the all-time champions in musical entertainment. At the Capitol, the series began with "THE MERRY WIDOW," the celebrated Franz Lehar achievement with its bold story of gaiety and flirtation in romantic Paris. This was followed on May 15 by famed "NAUGHTY MARIETTA," the romantic Victor Herbert operetta of the disguised French princess, seeking escape from a marriage of state, and her romantic adventures in old New Orleans. On May 22, the Capitol presented Sigmund Romberg's most beloved operetta, "THE STUDENT PRINCE," with the fabulous voice of Mario Lanza heard in this beautiful romance of royalty, love, and adventure in Heidelberg. May 29 brought a rare treat, Johann Strauss' "THE GREAT WALTZ," the heart stabbing story of love in old Vienna, told in song and spectacle. "THE CHOCOLATE SOLDIER," Oscar Straus' brilliant operetta, comes on June 5, the deliciously daring musical story of a married stage couple who were a triumph in the theatre but domestically complicated by the flirtatious wife and the jealous husband. The operetta series concludes with its sixth presentation on June 12, a magnificent production of Rudolf Friml's masterpiece, "ROSE MARIE," the story of a wild young beauty of the woods tamed by a Canadian mountie. All productions are rich with songs, colorful settings, and sparkling performers.

An Exclusive SHOWMANALYSIS Prepared by—

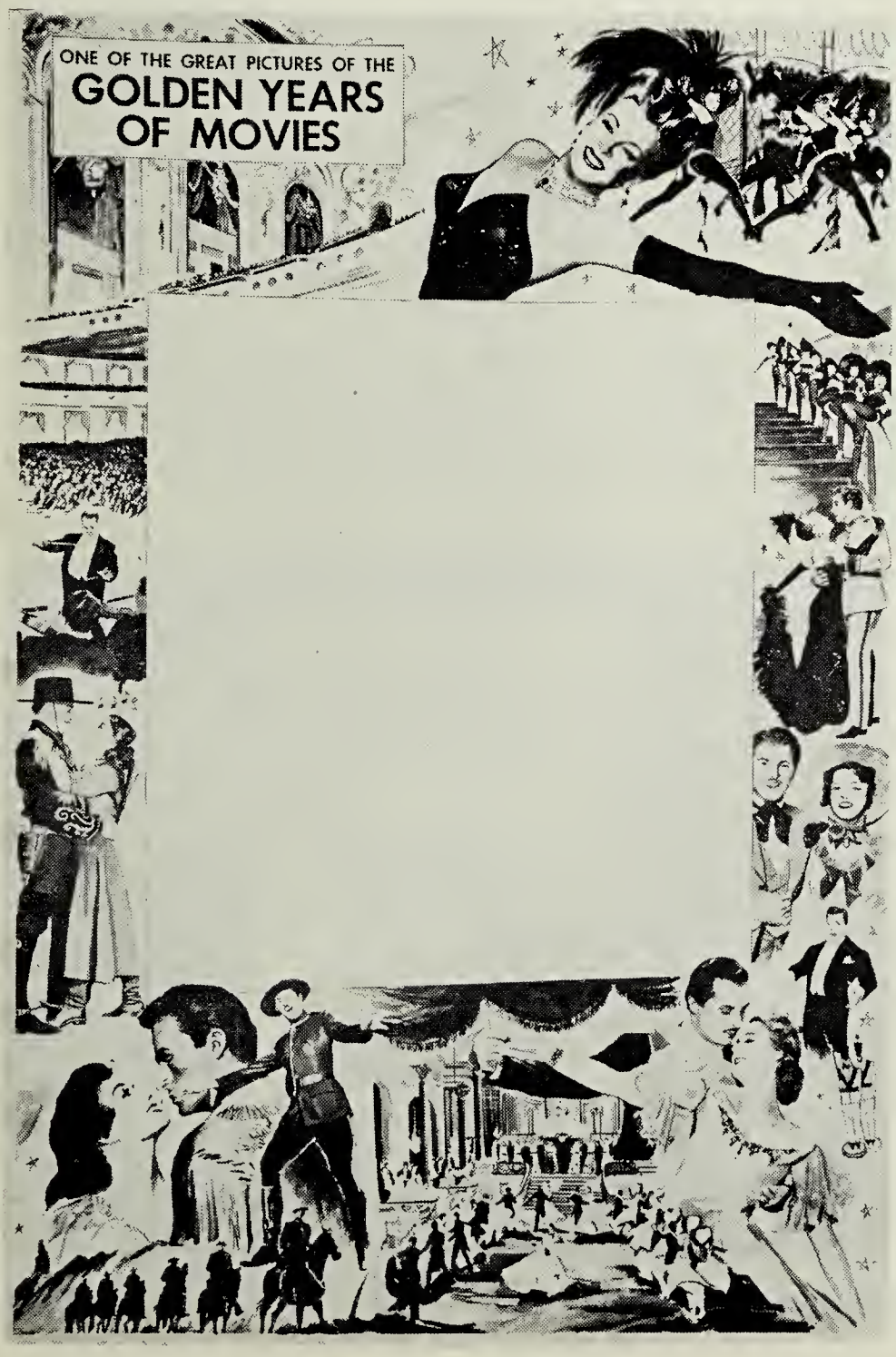
GERRY BOUCHARD, Manager, Capitol, Springfield, Mass.
BILL DECKER, City Manager for Stanley Warner, Danbury, Conn.

BOUCHARD

DECKER

ABOUT THE AUTHORS • Gerry Bouchard was born in Caribou, Me., and raised in Maine. He attended Oblate College, Bar Harbor, Me., majoring in Liberal Arts. He spent three years in the Army. Upon his discharge, he was employed as a jet mechanic. Bouchard became associated with Stanley Warner Theatres as assistant manager at the Strand, New Britain, Conn., working under the supervision of Joseph Miklos, presently eastern Connecticut district manager for Stanley Warner. Bouchard was promoted to the managership of the Capitol, Willimantic, Conn., and a year later transferred to the SW flagship house, the Capitol, Springfield, Mass. He is a member of the Greater Springfield Joint Civic Agencies which promotes the betterment of the area.

Bill Decker was born in Elizabeth, N. J. He started as a page boy with a stock company in Elizabeth, and served as assistant manager in various Keith vaudeville theatres. He was stage manager of "The New Yorkers" at the Broadway Theatre and also toured with various shows. He joined Stanley Warner in the Pittsburgh zone and later served as theatre manager in various cities. In recent years, his assignments have been in various New England cities and he is presently city manager in Danbury, Conn., under the Stanley Warner banner.



THIS poster border with appropriate copy inserted and changed according to the program makes excellent lobby or front display and can be used in store tieups as well.

The Palace will present the same series in a different order. Among the great singing stars who appear in the series are Jeanette MacDonald, Nelson Eddy, Rise Stevens, Howard Keel, Ann Blyth, Maurice Chevalier, and the singing voice of Mario Lanza, and a wide awake exhibitor can get plenty of exploitation mileage out of that lineup.

The memorable songs of love and destiny that crowd the operetta series are thrilling to the folks who remember them with considerable warmth and nostalgia and sure to please a whole new generation of filmgoers as well. Among them are such standards as "My Hero," "Rose Marie," "The Merry Widow Waltz," "I'm Falling In Love With Someone," "Tales Of The Vienna Woods," "Deep In My Heart," "Evening Star," "Tramp, Tramp, Tramp," "The Italian Street Song," "Free To Be Free," "The Right Place And The Right Girl," "Indian Love Call," "I'm Going To Maxim's," "Widows Are Gay," "Girls, Girls, Girls," "Serenade," "Drink, Drink, Drink," "Ah, Sweet Mystery Of Life," and many more. One doesn't have to be a genius to figure out the unlimited possibilities in tieups with radio and television music programs, stores, etc., that can be generated by this musical bonanza.

The series is designed in these first engagements for presentation at one evening performance only at 8:15 every Tuesday night for six consecutive weeks. For the convenience of patrons, the management arranged a special price for the entire series which can be purchased at the boxoffice in advance. Seats also may be obtained at the boxoffice at any time for individual performances, including the night of the performance itself.

CAPITOL, Springfield, Mass.

Here is a rundown on what is being done and what has been done with the Spring Operetta Series. I do not consider myself an expert on selling the series or on writing, but the idea is certainly a showmanship natural.

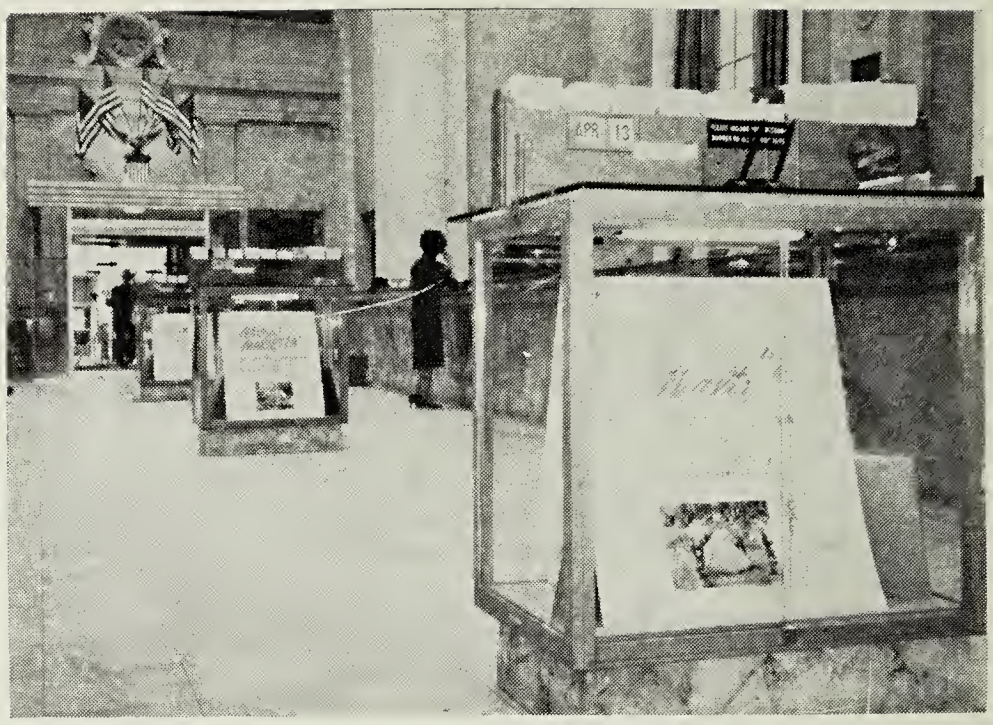
About one month prior to the series, a 40x60 sheet with an operetta border consisting of scenes from each operetta was mounted on an easel on the front sidewalk of the theatre. Inside of this border a 22x28 show card listing the series schedule and prices was installed. On this card, each operetta title was painted in an appropriate color; for instance, "ROSE MARIE" was in a rose color; "CHOCOLATE SOLDIER" in a chocolate color, etc. Also at this time, the marquee copy was changed to include the following copy: *"Spring Operetta Series-Tickets Now On Sale."* Each day's newspaper ads carried an underline on the series.

The next move was a first of its kind, and created a lot of talk around the town. The assistant manager was able to persuade the bank across the street from the theatre to let us use their three glass lobby display cases for a display on the series. Two 22x28 show cards, each one on a different operetta, were sandwiched together in each case. This made a very striking display and created considerable favorable comment on the series.

Approximately three weeks before the series, a general press release on the entire series was planted in the movie page of the evening paper. It amounted to about two columns by four inches. This was done through the movie critic, and at the same time he assured me that all that is possible would be done to plant stories and photos on each operetta. Also at this time, the Jewish Weekly assured me that we would have write-ups on each feature. Immediately after the news release, we started running the MGM trailer along with a crawling trailer of our own on the series schedule and prices.

The announcement trailer is a fine one and in situations where it is possible should be used for cross-plugging purposes in other theatres.

WHYN-TV and WHYN-Radio here in Springfield were contacted and are going along on awarding guest tickets and



record albums as prizes in contests promoting the series. The record albums were promoted from the record distributors. Along with this, all of the Springfield Symphony personnel and the Springfield Women's Motion Picture Council have been advised of the series and their aid enlisted in getting out the word.

A complete set of special posters for the front of the theatre have been made up, and although part of them will be used every week, most of them will be changed so as to have a completely new front each week. Also, 100 window cards were distributed throughout the Springfield area. These window cards have the complete series listed on them.

The next move was made two weeks prior to the opening by setting up a 40x60 and stills on "MERRY WIDOW," first of the series, on the side of the theatre. Also at this time, 90,000 fliers were made up and mailed out by the largest record shop in the area at their cost. These flyers were also used to stuff record albums and as throwaways. Along with the flyers, displays were set up in this store and in one in a nearby town.

One sideline that was accomplished during this time was that a contact was made with the local schools which resulted in my setting two late afternoon matinees for school groups at

ABOVE, display cases in bank were used by theatre for attractive, attention-grabbing pre-sell job on the MGM operetta series. It was a first for the community. BELOW, the attractive front display created for the engagement at the Palace, Danbury, Conn.

ABOVE, thousands of flyers such as this one were distributed throughout town and in schools. BELOW, attractive libretto of six features was handed out to series patrons.

no extra cost to us, but with a guaranteed return.

The final touch was accomplished by promoting an electric organ and an organist to give a concert before each operetta. The concert starts at 7:15 p.m., and the organist alternates with a stereo-Hi Fi every 15 minutes for the hour preceding the show. This is at no cost.

As for newspaper advertising, it was handled as follows:

An ad, two columns by eight inches was placed in the Sunday paper two weeks prior to the series and repeated the following week and the day before the first presentation in the series. From this point on, the ads will run two columns by three inches each Sunday and the day of the show, with the operetta playing that week in a box and the series listed below.

One last minute touch which got a lot of comment, the manager and the assistant wore white jackets the evening of the first operetta. This will be done throughout the series. Audience reaction throughout the show was terrific. The people seemed amazed at the quality of the picture and the sound, which they had not expected at all. The majority left the theatre in a gay mood, and many stopped to speak to the organist and myself standing in the lobby. The people really went big for the organ recital prior to the show. I hope their enthusiasm proves contagious, as their comments seem to indicate that we have a terrific series, even in this off-season.

PALACE, Danbury, Conn.

With the dearth of available product at this season of the year, the operetta series of past hits has a definite appeal that is not unlike the old stock companies that would present the same attractions season after season.

We offered the series as a package deal at a savings or on a single basis. We operate two theatres in Danbury, and use both lobbies and screens for cross plugs, one month in advance.

Special announcement trailers with offstage voices were effective. The curtain was drawn and red and blue foots dimmed as we went into the regular trailer. At intermissions, we played song hits of the operettas at both houses a month in advance.

The music from the operettas is the strong selling point. We used three radio stations covering a radius of 90 miles. The stations also ran a contest for which the winner naming the number of song hits in "NAUGHTY MARIETTA" received passes and records as prizes.

We had just finished a successful road show season of legit attractions. The secretary of the local sponsoring league phoned subscribers advising dates and titles for the operetta series. I personally spoke at all service luncheons plugging the series. Our closing stage attraction was "THE MUSIC MAN," and the star on a radio interview mentioned the operetta film series.

The high school and college made announcements and also used cards on the bulletin board to display our series. Personal letters were mailed to all organizations who might be interested.

Four of our leading downtown stores displayed cards in their windows covering the surrounding towns, and newspaper ads and underlines calling attention to the series were staggered two weeks before opening. A spcial story was planted on the society page. Local papers also gave us a front page notice the day before opening and on opening day.

On opening night, we had a heavy rainfall, but the gross for our operetta series was stronger than the following night when we opened one of the top available new pictures. The opening night audience was wonderfully enthusiastic. In fact, at the end of the show they rose and applauded. Our second operetta, with a break from the weather did even better, topping the first in the series by $100.

Most of this campaign was word-of-mouth, and the expense was held down to a minimum. The entire campaign, and that includes radio, newspaper ads, billing, exploitation, sign work, etc., amounted to only $400. This included the advance campaign, the first week, and the remaining five weeks of the series.

MGM has a critical and a boxoffice winner in this operetta series. The films can be sold to young and old alike, and the results for the exhibitor who puts some showmanship into the selling is likely to be one of the season's most pleasant surprises.

CANADIAN Highlights

By Harry Allen, Jr.

THE CAMPAIGN for reduced amusement taxes is beginning to pay off. Earlier this year, Ontario reduced its impost; now Manitoba followed suit with a five per cent reduction. Theatre people had hoped for more. In 1960, theatres in that province turned over $113,000 in theatre taxes. Three applications for reductions have been made to the province. Admission prices of 60 cents or less are tax-free. Admission prices of from 61 to 64 cents carried a one-cent tax and will continue to do so. Admission prices of 65 to 67 cents previously carried a three-cent tax and will now carry a two-cent tax, and so on up the scale. Admission prices of $1 or more previously carried 10 per cent and will continue to do so. The Government says that admission price means the amount the theatre actually gets, with the tax added to the price. Thus a $1 admission charge used to net the theatre 91 cents and the government nine cents. Now the theatre will receive 95 cents and the government five. The theatregoer continues to pay $1.

FILM DISTRIBUTORS remitting to United States are feeling the squeeze as the result of the Federal Government pegging of the Canadian dollar at 92.5 cents U.S. Theatre companies and producers with interests in Canada will also feel the pinch. Canada remits up to $25,000,000 annually to the U.S. as royalties from theatre, home, and tv films. To the sum of U.S.-bound Canadian earnings must be added dividends of theatre companies, such as Famous Players, Marcus Loew's Theatres, Ltd., and Odeon Theatres (Canada), Ltd. Films from other countries will earn less as a result of the government's actions. The cost of live entertainment contracted for in American money is also expected to go up. At one time, the Canadian dollar was five cents above the value of the U.S. dollar, so that the decline in value might be said to be 13 per cent.

FILM DISTRIBUTORS and newspaper reviewers in Toronto are feuding. The critics have been told to "Keep Out" of theatre circuit screenings by the distributors. The Motion Picture Distributors Association, which repeated a request of a year ago to the theatre circuits—Famous Players and Odeon Theatres—to keep the critics out of the screenings held for bookers and executives, denied that Ontario Film Censor O. J. Silverthorne had anything to do with the ban. The theatre circuits were advised of the request by David Ongley, executive secretary, in a letter following a board meeting of the CMPDA. In his letter, Ongley wrote that under the Theatres Act, the public was prohibited from seeing any film that had not been first censored. Globe and Mail film reviewer Frank Morriss went to bat against the censorship ban. He was joined by Telegram film reviewer Clyde Gilmour. "Balderdash," was reply of Silverthorne. "Ifany of the critics want to see the film when we review them here, they are certainly welcome." He said the board wasn't opposed to the film critics seeing pictures before they are censored. Morriss wrote: "Mr. Silverthorne was said to be incensed because laudatory advance notices for the British film, "A Taste of Honey," had appeared in newspaper before the movie had been passed by Mr. Silverthorne's office." Silverthorne retorted that the only reason the film had not been passed until now is that the distributor has not submitted the trailer and advertising for the film. The film was placed in the "restricted" category. Gilmour, in The Telegram, wrote: "The crackdown on the critics is also believed to be partly the result of a feeling by many movie executives that a movie can only be fairly assessed when a reviewer sees it in a theatre with an audience, not in a small screening room with perhaps less than a dozen spectators."

Morriss quotes J. J. Fitzgibbons, president, Famous Players, as saying, "I understand the censors have something to do with it." Frank Fisher, president, Odeon Theatres, was quoted along the same lines by Morriss. Gilmour said that critics, including himself, have hotly disputed the theory of film distributors that an audience was needed to assist in properly reviewing a picture. Harvey Harnick, Affiliated Pictures topper, the company distributing Columbia and Paramount in this country, said that it was "time that the reviewers not take it for granted they should be given special privileges. Does the tv critic obtain a prior look at a show before it is on tv? By what rule should we provide facilities for these critics? Their newspapers don't give us special space. They do however, provide space for the tv shows, and they don't advertise as we do," claimed Harnick. He said the screenings for the theatre circuits was for circuit personnel only, and not an opportunity for the reviewers to be specially accommodated. Trade observers see the differences shaping into a fine feud. The exhibitor will be caught in the middle.

Charity Bow For "Advise"

NEW YORK—Otto Preminger's film version of the Pulitzer Prize novel, "Advise & Consent," will have a star-studded charity preview at the Criterion here on June 5 for the benefit of the National Association for Mental Health and the National Multiple Sclerosis Society. The film will begin its regular dual world premiere engagement the next day at the Criterion and Sutton.

The gala charity preview is sponsored by New York's Senators Jacob K. Javits and Kenneth B. Keating. Cochairmen of the subscription committee are Mrs. Jacob K. Javits, representing the National Association for Mental Health, and Mrs. Merrill Stubbs, on behalf of the National Multiple Sclerosis Society.

Col. Meets On "Lawrence"

LONDON—Top level Columbia executives headed by A. Schneider president of Columbia Pictures; M. J. Frankovich, first vice-president; Mo Rothman, executive vice-president of Columbia Pictures International; and Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity, held two days of special meetings here with Sam Spiegel, co-producer with David Lean of "Lawrence of Arabia."

Also present at the conclaves were Syd Mirkin, production publicity director on overseas productions; Pat Williamson, publicity director for Columbia Pictures of Great Britain; Jack Wiener, Continental publicity chief; and William Blowitz, Blowitz-Maskel Agency, producer's representative for Spiegel.

Bounty To Sail Seas Heralding MGM Film

NEW YORK—In what promises to be one of the most unusual and extensive exploitation stunts ever undertaken for any motion picture, Metro-Goldwyn-Mayer is sending the three-masted sailing vessel used in "Mutiny On The Bounty" to Vancouver June 1 for the start of a lengthy voyage that will take the vessel to a number of the leading port cities of the United States and Europe.

The Bounty, which was built expressly for the spectacular film, is expected to arrive in the Canadian city on June 9. After a stay of three days, she will proceed to Victoria and then to Seattle, where she will be berthed for 10 days as part of the World's Fair exhibition.

Visits to other cities on both the west and east coasts will follow with the ship expected to cross the North Atlantic in late summer for stops at several European ports before returning to New York in advance of premiere of "Mutiny On The Bounty" in late fall.

At each stop the vessel is expected to become a prime tourist attraction with visitors being invited to come aboard and inspect the ship and various exhibits which will be displayed on her decks. Each visitor will be given a metal pin making him an honorary member of the crew.

Arrangements are being made to have the ship greeted by fire boats, small craft from local yacht clubs and possibly U.S. Navy vessels as she arrives in each port. Press and television coverage in each city is expected to be tremendous.

The ship, a duplicate of the original Bounty sailed by Captain Bligh to the South Seas in 1788, will be under command of Captain Ellsworth Coggins, former commander in the Royal Canadian Navy, who was in charge of her throughout filming of the motion picture. Many of the 22 members of her crew were also aboard during making of the film and portrayed small roles in the production.

Glen Alden Earnings Up

NEW YORK—Albert A. List, chairman of the board, Glen Alden Corporation, announced at the annual stockholders meeting that the earnings for the first four months of 1962 were substantially ahead of the comparative period in 1961. Projecting into the future, List said that based on existing economic conditions the earnings should continue to reflect substantial improvement over 1961, and should result in an excellent year for the corporation.

At the end of March, of this year, the published net operating earnings of the corporation for the first quarter were $2,101,000, equal to approximately 37 cents per share on sales of $30,434,000. This represents an increase of 200 per cent in net earnings and a 27 per cent increase in sales over the comparable period a year ago.

The board reelected all the officers and elected Charlton H. Williams a vice-president of the Glen Alden Corporation. Williams is president of Swift Manufacturing Company, the most recently acquired subsidiary of Glen Alden.

"Lolita" Premiere June 13

NEW YORK — The world premiere of "Lolita" will take place Wednesday evening, June 13, with a dual theater debut at Loew's State and the Murray Hill Theatres.

ALBANY

Rialto International Film Releasing Corporation was granted a charter of the Secretary of State to conduct a motion picture business in the State. . . . The appeal of Audubon Films, distributor, "The Twilight Girls", to State Supreme Court from a decision by the Board of Regents denying the picture a license because it is "obscene" will be transferred to the Appellate Division which will hear arguments in the case when it reconvenes in September. . . . Walter Reade has the Sunset Drive-In, Kingston, N.Y., on three-day week-end schedule, while operating the 9-W Drive-In there full time. . . . Frank Williams, booker, Benton Theatres, Saratoga Springs, returned to his work after an operation at Albany Medical Center Hospital. . . . Attorney Lewis A. Sumberg was a patient at the New York State Rehabilitation Hospital, West Havestraw, for six months during recovery from an accident. . . . William Foley, Strand projectionist, had surgery at St. Peter's Hospital. . . . Mrs. Paul Wallen, wife of the Leland operator, was discharged from the hospital after a bone grafting operation on a fractured hip. . . . Jack Keegan, who worked at the Paramount exchange and was booker for 10 years at Republic, is now owner of a local grille.

ATLANTA

Wilby Kincey Service Corporation have transferred Jim Demos, manager, Roxy for several years, to manage the 1,000-seat State, Kingsport, Tenn. . . . Larry Pittman, manager, Fox, succeeds Demos at the Roxy; and Aaron Boldin, assistant at the Roxy, has been promoted to manage the Fox. Demos succeeds another Atlantan, Clyde Hawkins as manager of the State, Kingsport. He becomes manager of the Rogers, Chattanooga, Tenn., succeeding George Deavours, transferred to Montgomery, Ala., as city manager of the Paramount and Charles Theatres. . . . Cecil Brown, city manager at Montgomery, has been transferred to the Wilby-Kincey Ritz, Birmingham, Ala., as the circuit's director of Cinerama for Alabama. The Ritz is undergoing remodeling for the presentation of Cinerama and is scheduled to reopen in June.

BOSTON

In the first of the Boston International Film Festival's celebrity lecture series, some of the oldest existing film in the world, made by George Melies before 1900, was shown by his granddaughter, Mme. Madeleine Malthate-Melies, at Harvard University's Boylston Hall. The second annual Boston International Film Festival will be held June 12-24 at MIT's Kresge Auditorium with entries from 11 countries now being sereened by a selection committee of Boston film critics. . . . Extensive plans are being made for opening the new Boston Music Hall, formerly the Metropolitan, by Ben Sack. Joseph E. Levine's new release, "Boy's Night Out," will open the newly refurbished house, and plans are being made to bring in stars for personal appearances. . . . Joe Wolf, vice-president in charge of the Boston office of Embassy, is the grandfather of a daughter, born to his daughter, the former Phyllis Wolf, now Mrs. Ted Freedman of Norwood. . . . Jack Saef, publicity and advertising director for NET Theatres, is now occupying a new suite of offices in the Paramount building after moving from the Metropolitan. . . . Julia Meade was hosted at a press party arranged by Columbia's John Markle, exploitation chief here, for William Castle's new Columbia release, "Zotz," which will open in July.

BUFFALO

Maurice Druker, for a little over a year city manager of the Loew-Shea theatres in Buffalo, is leaving to take over the management of the Loew Orpheum, Boston. Lou Jaffe, for over a year manager of Shea's Teck, is now manager of Shea's Buffalo, where Druker made his headquarters. William Laney, assistant manager at the Buffalo, has been named manager of the Teck. . . . Fantasy Island will open on Memorial Day which has been designated Variety Club Day with Tent 7 receiving a goodly share of the gate receipts for its charity fund. The tie-up was arranged by Colonel Bill Shirley, UA exploitation representative in this neck of the woods. . . . Seven Buffalo and surrounding area drive-ins put on a Get Acquainted Night, Wednesday, May 9, when they advertised FREE SHOW TONIGHT at the Broadway, Delaware, Lakeshore, Niagara, Sheridan, Star, and Wehrle out-doorers. . . . Elmer F. Lux, for many years in distribution as well as exhibition in the Buffalo exchange area, is member of the executive council and a western New York member of the National Board of Trustees of the National Conference of Christians and Jews. . . . All area B'nai B'rith units joined forces in sponsoring the opening presentation of "Judgment at Nuremberg" in Shea's Buffalo. Money raised from the premiere was turned over to the Hillel Foundation. Samuel Presser was chairman of the sponsorship committee, assisted by Sidney Snyder. . . . Sidney J. Cohen, president, Allied Theatres of New York State, Inc., has announced the appointment of Dewey Michaels, past chief barker of Tent 7, Variety Club of Buffalo, and prominent local exhibitor, and Leonard L. Rosenthal, Albany attorney and head of Upstate Theatres and regional vice-president for the Albany area of New York State Allied, as honorary co-chairmen of the state Allied convention to be held jointly with New Jersey Allied, Aug. 6 to 9, at the Concord Hotel. Cohen also announces that New York Allied will have its own ad book and has appointed Jake Stefano, Blatt Circuit, as chairman of the committee preparing it. On this committee are Samuel Sunness, Binghamton; Charlie Martina, Albion; Jerry Westergren, Basil Circuit, Buffalo; Morris Slotnick, Rochester; Al Klayman, Syracuse; Walter Leffler, Niagara Falls; Ray Smith, Albany; Lou Goldstein, Rome; Sylvan Leff, Albany; Ben Coleman, Amsterdam; Howard Goldstein, Schenectady; Gary Cohen, Snyder; and Leo Katz, Buffalo. Myron Gross, Buffalo, and Joseph Miller, Albany, are in charge of reservations.

CHARLOTTE

The Durham, N. C. Central Labor Union has urged union members to boycott the Midway and Skyview Drive-Ins at Durham. The action was taken at a meeting May 14. Union officials said the drive-ins were placed on the "We Don't Patronize" list "after a hopeless breakdown of relations between the two theatres and Durham Local 417 of the International Association of Theatre and Stage employes." . . . A small safe was hauled away from the office of the Lincoln, Raleigh, N.C., the night of May 10. Manager Elbert Cotten said the safe contained only about $35 in change and $10 in bills. He said entrance was gained by climbing onto the roof of an adjoining building, then on the theater marquee and breaking a second story window. . . . A consent judgment was signed at Winston-Salem, N. C., May 16 which provides that the Twin City Drive-In at Winston-Salem sell out to Flamingo Theatres, Inc. The judgment, signed by Superior Court Judge F. Donald Phillips, provides that the purchaser under a lease and option to buy must pay $52,750 for the property. Flamingo Theatres sued Twin-City Drive-In to compel it to convey the property, as provided in a lease-purchase agreement.

CINCINNATI

William B. Shane, chief barker, Variety Tent Three, and Meyer Adleman, president, States Film Service, are in Ireland for the Variety International convention. . . . Summer promotion plans were discussed at managers' meetings of the 34-theatre Chakeres Circuit, with president Phil Chakeres presiding. Ohio managers held their meeting in the home office in Springfield, O., and Kentucky managers at the company's subsidiary, Eastland Bowling Lanes, Lexington, Ky. . . . Chakeres Circuit has announced the appointments of John Hooten as manager of its house

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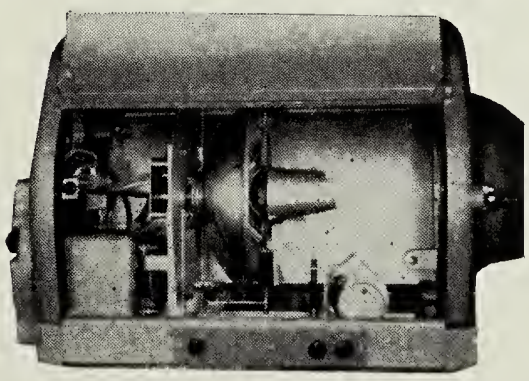

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at Logan, O., and Dwight East as manager of the 455-car North Xenia Drive-In, Xenia, O. The drive-in, recently purchased, was formerly called the Old Town. It has a new screen, 40 by 80 feet, its concession area remodeled, and opened May 17. . . . Floyd Williamson has sold the Regal, Dayton, O., to Robert Alexander. . . . Nancy Keyes, formerly at Paramount, is in the accounting department at Warners. . . . A 1,000-car drive-in is scheduled to be built on a 17-acre site in the new suburban Colerain Shopping Center by Jack Goldman, who has been in the theatre business for 27 years. To be operated on a year-round policy, the Colerain Drive-In, costing approximately $250,000, will be one of the largest area drive-ins, and is expected to be completed by early 1963.

COLUMBUS, O., NEWS—Milton Yassenoff, general manager, Academy-Neth Circuit, was elected a member of the board of trustees of the Dutch Uncle Club of Columbus, charitable organization for children. . . . Underground Parking Commission said the State House Yard facility, which will have space for more than 1200 cars, will be open for business in late summer, 1964. The location is in the center of the downtown theatre district. . . . Salute to the U. S. Navy was the theme of the 60-minute premiere celebration in front of RKO Grand for the opening of "Windjammer." . . . Wilson Elliott and Felix Greenfield, Warner Brothers' exploitation staff, were in Columbus in advance of the opening of "The Music Man," which will be seen at RKO Palace.

DALLAS

Johnny Kitts, formerly on the staff of the Republic film exchange, has joined the staff of the Paramount exchange as a booker. . . . A group of 10 Dallas area theatres opened a double bill on the same day for one of the biggest multiple runs ever given a movie in Dallas. "The Manster" and "The Horror Chamber of Dr. Faustus" was shown at Chalk Hill, Hampton Road, Denton Road, Lone Star, Vogue, Bruton Road, Crest, Big D, Granada, all in Dallas, and the Upton Grand Prairie Tex. . . . I. B. Adelman, head, Delman Theatres, Dallas, has taken over the operation of the Brook, Tulsa, Okla., where he already operates the Delman. Bill Donaldson will remain as manager, Brook, and no change in policy is anticipated at this time. . . . U-I's "Lonely Are the Brave" opened in six Texas cities to launch a series of Texas saturation openings, followed by a southwest territorial series of bookings. . . . Earl Podolnick, president, Trans-Texas Theatres, with headquarters in Dallas, and booker Jimmy Brazzell have returned from a trip made to New York to line up some new product. . . . Ray Dooley, manager, Fine Arts, has been moved to the downtown Capri by Trans-Texas. Bod Dent, assistant at the Capri, was promoted to manager of the Fine Arts. . . . Dallas is included in the schedule of cities where producer Otto Preminger is planning charity previews for "Advise and Consent." The local date is June 19, the day before the film is booked to open its regular run at the Tower. It is Preminger's idea to hold a charity preview in each of 50 states—Dallas would represent Texas. Also, Preminger would ask the two U.S. senators from each state to select the charity to benefit from the premiere in their home state. Negotiations are now underway between Interstate Theatres here and the Preminger organization to determine the charity to benefit from the Dallas showing. . . . The matinee policy at the Delman has been dropped temporarily, to be resumed June 1 when school vacation begins. Until then, the theatre will open regularly at 5:45 p.m. . . . Two special showings, one for the Metropolitan Opera Company and one for lucky letter writers, are on the docket for "Black Tights," the ballet film to open May 24 at the Village.

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DENVER

The corporations controlling many of the Gibralter affiliate theatres in this area have been purchased by Commonwealth Theatres, Inc., of Kansas City. Fred Knill, who for the past several years has been general manager of Gibralter, will be the company's district manager in Denver, and according to Knill the acquisition of the theatres in Scottsbluff, Nebr., Casper, Gillette, and Wheatland, Wyo., is just the start of a wide expansion program of Commonwealth in this area. . . . Bill Hastings, manager, local RKO Orpheum, has returned from a company meeting in New York City. . . . The Denver Downtown Improvement Association has honored Mrs. Vera Cockrill with an Award of Merit for her contribution to the improvement and beautification of the downtown area by the $250,000 remodeling job done last year on her Denham. . . . With filming starting on a full-length feature film to be made in Denver by Ken Kennedy, a director at KBTV (Channel 9) and John Mullins, the station owner, the Mile High City is basking briefly in the glory of Hollywood lights. "A Badge for Danny" is the film's title and is the story of a Denver policeman's widow and son. . . . "Cinerama Holiday" will follow the current "Seven Wonders of the World" which has been running 34 weeks at the new Cooper here, according to Norman Nielsen, manager. "Brothers Grimm" is scheduled for July along with 14 other American cities, Nielsen says.

JACKSONVILLE

Capt. Hans G. Vige, who is known as the quiet, hard-working man who successfully operates—with Mrs. Vige—the rural Pinecrest Drive-In, was revealed by Yvonne Gullatte, Jacksonville Journal staff writer, as a dauntless modern-day Viking who sailed ships into all the seven seas for more than 50 years. A native of Norway and a citizen of the United States since 1925, he survived four ship sinkings during World War I, and during World War II he was on the bridges of three different vessels which eluded the German Navy on completed voyages of the Murmansk run from the Atlantic to the Arctic. In addition to his work as an exhibitor, Captain Vige is also secretary-treasurer of the International Organization of Masters, Mates, and Pilots. No landlubber at heart, Captain Vige says: "Going to sea is a disease. When salt water gets into your blood, even the Florida sun can't bake it out." . . . Carlton J. Carter had new dual sound equipment installed at his Ribault Drive-In under the supervision of Bender A. "Dock" Cawthon. . . . Earl Turbyfill is now doing the booking chores for the Vance, Chipley, Fla., and the Rio Outdoor, Adele, Ga. . . . WOMPIs selected "The Counterfeit Traitor" as their picture of the month for May. . . . The WOMPI service committee —composed of Ida Belle Levey, Betty Healey, Flora Walden, and Josephine Smith—began the solicitation of clothing and household equipment for indigent persons served by the City Rescue Mission. . . . WOMPI plans were completed for the showing of monthly motion picture programs for the patients in four different wards at the Flordia Mental Hospital at Macclenny. . . . A rash of free midweek performances broke out at local drive-ins during the usual stagnant attendance period which coincides with the final two weeks prior to the closing of public and private schools for the summer months.

MIAMI, FLA., NEWS—Cecil Allen was the winner of first place in Wometco's April Thrif-Tik-It Sales Contest, with sales of 312 books. Allen is presently at the Mayfair, while Sydney Levine is hospitalized. Howard DeBold, 163rd Street Theatre; James Maury, Boulevard Drive-In; and Sydney Levine, Mayfair, and Tom Rayfield, Carib, were runners-up, each selling over 100 books. . . . Wometco Enterprises, Inc., announced the purchase of a three-story building, formerly a furniture store, in the block adjacent to its present offices, to be used to house the Wometco vending and concessions operations, which are currently located in a much smaller building. . . . Wometco's Summer Movie Club Children's Shows were expanded to include an additional four theatres: the Ace, Center, and Capitol, Miami, and the Grand, West Palm Beach. These theatres will have the children's showings on Wednesdays for 12 weeks. Publicity and promotion assignments included Randy Covington, Center, to handle publicity and heralds and letters; Jimmy Camp, Grand, lobby displays; Bob Brower, Capitol, screen trailers; and Beatrice Eve and Alice Terrell, Ritz, to handle group sales and free gifts. . . . Tom Rayfield, Carib, promoted a truck, on which he had constructed a globe of the earth, with simulated flames and artificial smoke to publicize "The Day The Earth Caught Fire."

MEMPHIS

A new art theatre, Studio (formerly Normal), will open June 27 with the British comedy, "Only Two Can Play." This film opens the same day at the Guild, which is in the same chain as the Studio. . . . The old Georgia, in a Negro neighborhood, is now an athletic club for Negro boys, eight to 20. . . . Better Films Council selected "Follow That Dream" as the best family movie of the month, and "Rome Adventure" as the best adult movie of the month. . . . Southern Theatre Service informs that the Rutherford, Rutherford, Tenn., has closed until next fall. . . . Miss Amelia Ellis has reopened Ellis Drive-In, Millington, Tenn. Dickson Drive-In, Dickson, Tenn., also has reopened. . . . In Kentucky, J. N. Holland, manager, Balco, Lacenter, has closed this house until fall; Martin Theatres states that Marbro Drive-In, Fulton, has reopened; Sunset Drive-In, Calvert City, is now operating full time. . . . F. J. Gaude has opened the Elite, Little Rock, Ark. This house was formerly the Airways. . . . C. W. Tipton has opened the Tipton, Monette, Ark. . . . United Theatres Corporation has reopened Rivervue Drive-In, Morrilton, Ark. . . . J. W. Clark opened 270 Drive-In, Sheridan, Ark.

NEW HAVEN

M. A. (Mike) Ripps, Mobile, Ala.—based producer of "Poor White Trash," states-rights attraction, was in town conferring with Brooks LeWitt, owner-operator, suburban Berlin Drive-In, on the film's Connecticut premiere. . . . The subsequent-run Lenox, operated by L and G, brought back an all-Paramount bill, consisting of "One-Eyed Jacks" and "Shane." The L and G-operated, subsequent-run Lyric is continuing an experimental policy of triple-features on Sundays and Mondays. Mrs. Kate Treske manages the

Lenox, while Mrs. Helene Dolgin, widow of film industry pioneer Joe Dolgin, supervises the Lyric. . . . Attorney Steven Perakos, counsel for Perakos Theatre Associates, has been named assistant corporation counsel of the city of New Britain at annual salary of $6,000. He will continue his affiliation with P-T-A, of which his father, industry pioneer Peter Perakos, Sr., is president, and his brother Sperie is general manager. . . . Ray Crum, B&Q Bijou, Springfield, was married to Miss Eva Bessette, the couple leaving on a Canadian honeymoon, and Tom Sheridan, former B&Q Arcade assistant, named relief manager during his absence. Maureen Higgins, Arcade treasurer, has been promoted to assistant manager. Dick Martin has been named part-time assistant to Arthur Darley, Springfield resident manager for B&Q Theatres. . . . Brooks LeWitt has closed the Arch St. Theatre, New Britain, Conn., for the warm weather months. . . . Alan M. Brunner has resigned as manager of Lockwood and Gordon's first-run art outlet here, the Cine Webb, to join the Al Daytz Theatres, initially serving as manager of the Newport Drive-In, Newport, R.I., newly-acquired by the Daytz interests from the Minassian Bros. for an undisclosed sum. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, independent Connecticut circuit, has announced promotion of Mrs. Katherine Dupont from assistant manager to manager of the State, Jewett City, Conn., succeeding Norman Chasey, who has resigned to rejoin Stanley Warner Theatres, initially as an aide to Jack Sanson, SW resident manager at the deluxe Strand, Hartford, during extended "West Side Story" engagement. At the same time, Edward Rollo, formerly on staff of Loew's Poli, Waterbury, has joined the Perakos Circuit as manager of the Southington Drive-In, Southington, Conn., succeeding G. B. Odlum, resigned. . . . The Connecticut Drive-In Theatres Association, headed by Sperie P. Perakos, has turned over $2,200 to the MPTO of Connecticut, the money to be used, in Perakos' terms, for betterment of Connecticut exhibition. CDITA some weeks ago voted to affiliate with the older organization. It is implied that some of the $2,200 will be used in the continuing anti-toll-tv campaign. CDITA represents 26 of Connecticut's 38 drive-in theatres. . . . Lockwood & Gordon has shifted Richard Parker from assistant managership of the Cinerama, Hartford, to managership of the Saco Drive-In, Saco, Me.

NEW ORLEANS

The Ladies Auxiliary of Variety Club of New Orleans Tent 45 have changed their place for meetings and monthly socials from Lenfants Club Rooms on Airline Highway to the New Orleans Athletic Club, a more centralized location. . . . Mr. and Mrs. Izzy Lazarus, Lazarus Theatres, became grandparents via their daughter, Linda Littleton. . . . . L. C. Montgomery, Jr., Joy, had 25 U.S. Marine veterans of Iwo Jima as guests at the opening of U-I's "The Outsider". . . . Mrs. Henry Lazarus, Mr. and Mrs. Isadore Lazarus and Mrs. Edna Schulman, Bryan, Texas, theatre owner, have sailed for Europe. . . . H. J. Moser, Bijou Amusement Company, Nashville, city manager of Bijou's theatre operations here, has entered the real estate business. . . . Phyllis Beck and her mother were in from Atlanta visiting her fiance, Kenneth Kurtzman, MGM salesman. They will be married on Sept. 9. . . . The screen of the New Moon Drive-In, Lake Charles, La., was destroyed by a daytime Sunday fire. . . . Resuming full time operation were the Moonlight Drive-In, West Long Beach, Miss., owned by Eual Woodfield; and B. J. Marcantel's Pelican Drive-In, Jennings, La. . . . Earl Kroeper, United Theatres film buyer, was on a Caribbean vacation. . . . Technikote screens were sold by Hodges Theatre Supply to the Strand, Clarksville, Ark., and the Rex, Minden, La. . . . Mrs. R. L. Hames, wife of Paramount's branch manager, is recovering from surgery at Baptist Hospital. . . . Mrs. Mary Williams, mother of Mrs. Ernest MacKenna, president of the Ladies Auxiliary of Variety of New Orleans, suffered a heart attack. . . . John Calais, Jr., manager trainee at Lowe's State, graduated to the assistant managership at Loew's, Houston, Texas. . . . Joseph Marsalas, former assistant manager, Saenger, who has been managing the Saenger, Biloxi, Miss., is back at the New Orleans house in the same spot he previously held. David Powe who had been the assistant manager is now in the field for Paramount Gulf Theatres substituting for managers on vacation. R. C. Williams, former assistant manager, Saenger, Shreveport, is now manager of the Saenger, Biloxi.

PHILADELPHIA

Charlie Zagrans was reported set to represent Joseph Levine's Embassy Pictures in its Philadelphia-Pittsburgh and Cleveland set up. . . . Office manager Addie Gottshalk is no longer associated with Columbia Pictures as of June 1. . . . Nathan Milgram Services is now handling the buying and booking for the Columbia Drive-In, Columbia, Pa. . . . Stanley Adleman is setting up branch offices for Victoria Shipping Services, in Calgary and Winnipeg, Canada. . . . Variety Club Tent 13 members, including Edward Emanuel, International Chief Barker, sent back enthusiastic reports on the Dublin Convention.

PITTSBURGH

Bob Bowman, Stanley Warner district manager, is now in London on the first lap of his "Grand Tour." He won a trip to England for outstanding promotional activities. . . . Henry Burger, SW zone advertising manager, was in Erie for conferences with Everett Callow, international director of publicity and advertising for Cinerama, Inc., to plan the opening of "This Is Cinerama" at the Strand there. The Strand is now closed and Cinerama equipment is being installed. The opening is scheduled for June 6, after which the Strand will be the exclusive northwestern Pennsylvania home of Cinerama. "This Is Cinerama" will be followed by the Cinerama production "Seven Wonders Of The World." Milford Parker is the Strand manager. With Cinerama's "Wonderful World Of The Brothers Grimm" due at the Warner on Aug. 8, and the Erie installation underway, there's plenty of Cinerama activity and planning hereabouts. . . . Harry Feinstein, Stanley Warner tri-state zone manager, was in New York for a zone managers' meeting presided over by general manager Harry Kalmine. . . . Harold Cohen, veteran Post-Gazette drama editor, will spend the summer recuperating on Cape Cod with his family. He is reportedly making good headway in recovering from the illness that followed a serious operation. . . . Gus Davis, Stanley Warner booker, getting his strength back after his gallstone operation. Pinch-hitting for Davis in the SW booking department is Squirrel Hill manager Bernie Elinoff, with Carl Shaner subbing for the latter. Shaner is assistant to Warner manager Charles Comar.

PORTLAND

Stan Smith, Irvington, has booked United Artists' "Judgment at Nuremberg" for a June 27 opening. . . . John Wayne breezed into

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town and told newsmen he was here on "personal business," declining interviews. . . . Orpheum, Fox and Hollywood managers Rex Hopkins, Dean Mathews, and Carl Miller attended the spring managers' meeting in Seattle.

ST. LOUIS

Fred Mounds, salesman at United Artists, has been transferred to the Chicago office. Frank Rule will assume his job. . . . Center 13 for Retarded Children won 20th-Fox's "Win Your Own State Fair" contest held in cooperation with Gasen Drug. The center will receive the proceeeds from an amusement ride operation to be used for their benefit. . . . Hershel Webster, owner, Webster, Steelville, Ill., has settled his lawsuit against the majors. He is currently operating the Princess, Percy, Ill. . . . The Grand, Sullivan, Ill., has closed for the season, and the Sullivan Drive-In opened April 30. Guy F. Little will use the Grand to present musicals from Broadway with Equity casts during the summer months. . . . Mark, Oran, Mo., has been closed indefinitely. It is owned by David Barnhardt, Cape Girardeau. . . . Legion, Steelville, Ill., owned by Jerry Martin, has been closed mid-week. . . . Sen. Edward V. Long, who operates the Senate, Elsberry, Mo., has begun his campaign for reelection to the Senate. . . . Mr. and Mrs. Woodrow Proffer, who formerly operated the Roxy, Ramsey, Ill., have put the theatre and its contents up for auction. They now operate a resort in the Table Rock area of the Ozarks. . . . Mrs. Sandra Koenig, the granddaughter of exhibitor Joe Ansell, announces the birth of a daughter, Ami Louise. . . . MGM's assistant cashier, Jo Clyourn, has resigned from the firm and will join her husband who is stationed at Fort Knox, Ky. . . . B's Theatre, Oran, owned by David Barnhardt, has been permanently closed. . . . The screen tower at the Skyway Drive-In, Mattoon, Ill., a Frisina theatre, blew down. As a result the Charleston, Ill., drive-in will go into a full time operation. . . . Irving Shiffrin, Columbia exploiteer, is back in town.

SALT LAKE CITY

The remodeled Valley Vu Drive-In opened. Michael Arnovitz is manager. . . . Stuntman Robert Morgan, husband of Yvonne DeCarlo, was reported recovering at Good Samaritan Hospital, Phoenix, Arizona, where he underwent surgery for amputation of his left leg as a result of an injury suffered while filming a movie near Superior, Arizona. . . . Sero Amusement Corporation opened its new Highland Drive-In, only outdoor theatre in Utah with twin screens. The $1,500,000 spot occupies 12 acres and has parking facilities for 1700 cars and two playgrounds. Arthur Sutton, native Utahan, who has been with Southern California operations of Sero for the past four or five years, has returned to Salt Lake to manage the Hyland. . . . Kenneth R. Kelly, 56, former employee of Service Theatre Supply Company here, was found dead at his residence. . . . The Utah offered the Clay-Logan fight and other bouts via closed circuit television. . . . Fox Intermountain Theatres held a grand re-opening of the Oak Hills Drive-In. . . . Several employes of the Gem were overcome from fumes from a furnace which seeped through the floor into the confectionery stand. No patrons were reported affected. . . . The Utah held a successful cooking school with many local merchants cooperating in the morning shows. . . . Thieves made off with an estimated $50 in merchandise from the Theatre Candy distributing Company warehouse.

SAN ANTONIO

Richard M. Landsman has been elected president of Statewide Drive-In Threatres, Inc. The company was founded by the late Arthur Landsman, a pioneer in the drive-in theatre business. He built the Alamo Drive-In, the second drive-in in the city. Today there are more than 20 drive-in theatres here. Richard Landsman was formerly secretary-treasurer of Statewide Drive-In Theatres, Inc. Other officers of Statewide are C. A. Richter, Corpus Christi; Robert M. Goldsmith, Lake Charles, La.; and William Seipel, Walter Wolff, Sr., and Walter Wolff, Jr., of San Antonio. . . . Lynn Krueger, manager, Majestic, ace downtown house operated by the Interstate Theatre Circuit, reports that the most advanced kind of lenses have been installed in the Majestic's projection equipment. Also that the Majestic has installed a brand new screen. . . . A spectacular fire destroyed the 100 foot high screen of the Jet Drive-In, Big Springs, Tex. Police escorted about 10 cars to safety before the intense heat drove spectators a block from the drive-in. The fire broke out about 11 p.m. at the drive-in. Ike Robb, manager, said the feature had ended only a few minutes earlier. He estimated the loss at $30,000. . . . J. S. Worley, who operates theatres in Shamrock, Tex., is expanding in the cable television field. He has a cable system in Shamrock and is constructing others in Beaver, Okla., and Dalhart and Clarendon, Tex. He closed the Texas in Shamrock, except for weekends, when he reopened the Pioneer Drive-In for the season. . . . Charles Benefield has returned to temporary duties at the Victory, Amarillo, Tex., which is operated by his father, Carl Benefield. . . . Gilbert Roland, the film star, who has never forgotten his beginnings in El Paso, Tex., and Juarez, Mexico, was in El Paso on a sentimental pilgrimage. He stopped to place flowers on the grave of his one time teacher, Alma Bartlett. . . . Charles Petters, projectionist, Twin Drive-In, Amarillo, Tex., received an emergency call from Kentucky that his father was very ill and he left at once, but the elder Petters died before he reached there. . . . Funeral services were held for Leon Steve Saucier Jr., owner, Palace, Crandall, Tex. . . . Mr. and Mrs. Ted Beshear have announced plans to open their Sinton Drive-In, Sinton, Tex., about June 1, for the summer season. . . . Alford Pawelek, operator of the Midway Drive-In, Karnes City, Tex., is the proud father of a baby daughter which is named Tamra. . . . T. L. Harvel, Rio, Alice, Tex., is dividing his time between operating his theatre and campaigning for county judge. . . . H. C Gunter, owner, Buckhorn Drive-In, Alice, Tex., who was severely burned in an explosion, has returned to his home to recuperate. . . . M. M. Sons has taken over the operation of the State, Plainview, Tex. . . . David Stoffle receiving a promotion from chief usher at the Aztec to assistant manager at the Broadway. He succeeds Arnold Priest, who has been transferred to Austin, Tex., to manage a suburban theatre there for the Interstate Theatre Circuit. . . . Norman Schwartz, manager, Aztec, operated by Interstate, has been named theatres committee chairman for the local U. S. Savings Bond drive. . . . George Creagh, 60, died in a local hospital. He was manager, LaVista and Broncho Drive-In, Sonora, Tex. Creagh, a veteran of show business, appeared in pictures with Tom Mix, Maurice Costello, and Wallace Reid. . . . Prudencia Grifell, 79 year old star of Mexico's stage, screen, radio, and television, was the mistress of ceremonies at a free Mother's Day show at the Alameda.

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SECTION TWO
VOL. 67, NO. 24
MAY 30, 1962

COLUMBIA

Advise & Consent

DRAMA
139M.

(Columbia)

ESTIMATE: High rating political drama.

CAST: Franchot Tone, Lew Ayres, Henry Fonda, Walter Pidgeon, Charles Laughton, Don Murray, Peter Lawford, Gene Tierney, Burgess Meredith, Eddie Hodges, Paul Ford, George Grizzard, Inga Swenson, Paul McGrath, Will Geer, Edward Andrews, Betty White, Malcolm Atterbury, J. Edward McKinley, William Quinn, Tiki Santos, Raoul DeLeon, Tom Helmore, Hilary Eaves, Rene Paul, Michele Montau, Raj Mallick, Paul Stevens, Russ Brown, Janet Jane Carty, Chet Stratton, Larry Tucker, John Granger, Sid Gould, Bettie Johnson, Gay Forrester, William H. Y. Knighton, Jr., Hon. Henry Fountain Ashurst, Hon. Guy M. Gillette, Irv Kupcinet, Robert C. Wilson, Alan Emory, Jessie Stearns Buscher, Milton Berliner, Allen W. Cromley, Bruce Zortman, Wayne Tucker, Al McGranary, Joe Baird, Harry Denny, Leon Alton, George Denormand, Ed Haskett, Virgil Johannsen, Paul Power, Maxwell Reed, Mario Cimino, Edwin K. Baker, Clive L. Halliday, Roger Clark, Robert Malcolm, Dick Ryan, Gene Matthews, Leoda Richards, Bernard Sell, Brandon Beach, Hal Taggart. Produced and directed by Otto Preminger.

STORY: Franchot Tone, President of the United States, shocks both his own party and the opposition by naming controversial liberal Henry Fonda as Secretary of State. Majority leader Walter Pidgeon knows he will have a hard time getting the Senate to confirm the appointment, with most of the opposition coming from his own party in the person of southern Senator Charles Laughton. Fanatic Senator George Grizzard is anxious to have the appointment confirmed for selfish reasons. Likeable Junior Senator Don Murray is named to head the investigating committee looking into the confirmation. At a hearing, Fonda is accused by Burgess Meredith, called as a witness by Laughton, of Communist dealings. Fonda denies this and Meredith's testimony is discredited, but it turns out that Fonda and another government worker in a minor position were in their youth involved. Laughton tracks down this worker and convinces him to phone Murray. Murray realizes it would be best if Tone were to withdraw Fonda's name, but the stubborn and gravely ill President refuses. Anonymous phone calls threaten Murray with exposure of a homosexual incident in his past if he blocks Fonda's appointment and the young Senator is finally driven to suicide. The vote on Fonda's appointment is taken, with both Pidgeon and Laughton asking Senators to vote their own conscience and releasing them from any former pledges. All know that it was Grizzard behind the Murray suicide, and he is ostracized by his fellow Senators. There is a tie vote just as word arrives that Tone is dead. New President Lew Ayres refuses to break the tie, telling Pidgeon he prefers to name his own Secretary. Pidgeon realizes that Ayres has inherited that magic of the Presidential office that raises humble men to greatness.

X-RAY: There is considerable talk being bandied about that this is not a true picture of the Senate, with certain members of that august body expressing displeasure with the film. The talk won't hurt the film a bit, and the public will find a completely engrossing drama told here in broad political terms. The performances in all cases are excellent, with Laughton a southern standout. Both the dirt and the dignity of political life, particularly as it relates to the Senate, are exposed here. Perhaps the ending is a bit too pat and melodramatic, but that is a small fault in the total picture. Preminger is to be commended for turning Allen Drury's novel into an absorbing screen experience via the screenplay by Wendell Mayes. Interest is riveted to the screen throughout, and the recreation of the Senate chamber is a masterpiece. The Senate is a purely American legislative body and Americans should find its twists and turns fascinating. It's also a pleasure to welcome the charming Gene Tierney back to the screen. This one has a great deal going for it, a best-selling book, a powerful cast loaded with name values, and controversy in high places. Exhibitors should be able to cash in on it all.

TIP ON BIDDING: Higher rates.

AD LINES: "Allen Drury's Runaway Best-Seller Comes To The Screen Ablaze With Drama and Controversy"; "Behind The Scenes Of The U.S. Senate . . . Every Word A Weapon . . . Every Mistake A National Disaster."

Belle Sommers

DRAMA
62M.

Columbia

ESTIMATE: For the lower half.

CAST: David Janssen, Polly Bergen, Jay Adler, Joan Staley, Carroll O'Connor, Edward Ryder, Robert Brubaker, Reedy Talton, Warren Stevens. Produced by William Sackheim; directed by Elliot Silverstein.

STORY: Once a leading recording artist and night club singer, Polly Bergen is avoided because a break with her racket friends has put her on the banned list as far as agents and others are concerned. Old friend and press agent David Janssen is unaware of the situation when he agrees to take her on as a client. Old boy friend and racketeer Warren Stevens tries to discourage him from helping her, and when he refuses, Stevens has him worked over. At first Janssen thinks of giving her up, but then he refuses to be scared away, arranging for police protection as well as several breaks including a night club date with the aid of a columnist who owes him a favor. When the racketeers threaten to expose the fact that Bergen spent some time in jail, she is ready to give up until Janssen persuades her to go through with her comeback engagement. It is well attended by the press. She confesses her background and then launches into song, and the assurance is that she will be bigger than ever.

X-RAY: The short running time of this entry would make its placing easy as a supporting feature on the program with a yarn that is fairly interesting, good performances, and adequate direction and production. Audience attention remains on screen pretty much throughout, and the story is simple and uncomplicated. The screenplay is by Richard Alan Simmons.

AD LINES: "They Defied The Underworld And Came Out Alive And On Top"; "Her Songs Were Hot Enough To Burn The Underworld."

NOTICE

In an effort to bring to readers REVIEWS as quickly as possible, this section of MOTION PICTURE EXHIBITOR has been expanded to eight pages. The next issue of EXPLOITATION will appear in the issue of June 13, 1962.

—THE EDITORS

Mothra

MELODRAMA
101M.

Columbia
(Eastman Color)
(Tohoscope)
(Filmed in Japan)
(Dubbed in English)

ESTIMATE: Okay science fiction import.

CAST: Franky Sakai, Hiroshi Koizumi, Kyoko Kagawa, Emy Itoh, Jelly Itoh, Ken Uehara. Produced by Tomoyuki Tanaka; directed by Inoshiro Honda. English language version produced by David Horne; directed by Lee Kresel.

STORY: Members of a joint Japanese-Rosilican expedition to an island used for testing atomic and hydrogen bombs find that the heavily radiated territory still holds life in the person of two tiny, beautiful girls about a foot tall. One of the men returns to kidnap the girls whom he plans to exhibit in shows around the world. A sacred egg hatches on the island, and a giant insect larva emerges to seek the return of the kidnapped girls. It cannot be stopped and reaches Tokyo, creating considerable damage before it weaves an impenetrable cocoon. Efforts to destroy it fail, and a huge moth emerges also impervious to all the weapons. The kidnapper meanwhile flees to Rosilica with the girls, and the moth follows, destroying much of the capital city with its huge wings. The kidnapper is killed by angry citizens when he goes mad, and the girls are allowed to go to the moth, which returns them to their island as peace reigns once again.

X-RAY: This is an average science fiction entry enhanced by the use of color and some adequate special effects but hampered by an overlong story. The cast performs suitably, and direction and production are okay. The dubbing is good, making the entry acceptable as part of the program in most theatres. The screenplay is by Shinichi Sekizawa while the English language version has been scripted by Robert Myerson.

AD LINES: "The Mightiest Monster in All Creation"; "Continents Crushed As Monster Seeks Tiny Girls"

Zotz!

COMEDY
87M.

Columbia

ESTIMATE: Okay program entry.

CAST: Tom Poston, Julia Meade, Jim Backus, Fred Clark, Cecil Kellaway, Zeme North, Margaret Dumont, James Millhollin, Carl Don, Mike Mazurki, Jimmy Hawkins, Bart Patton, Judee Morton, Michael Westfield, Russ Whiteman, George Moorman, Elaine Martone, Susan Dorn. Produced and directed by William Castle.

STORY: Tom Poston, professor of ancient eastern languages, lives with his pretty niece, Zeme North, who is secretary to dean of languages Cecil Kellaway. Poston's rival for the post of dean is professor of modern European languages Jim Backus, whose son, Jimmy Hawkins, is in love with North. Poston receives an ancient coin and learns it has magic powers through which he can cause pain, make things move in slow motion, and even cause death by the uttering of the word "Zotz!" He also meets Julia Meade under unusual circumstances and figures she is a Ukranistan princess somehow connected with the magic coin. Due to his preoccupation with the coin and his experimenting with his newly found powers, Poston tangles with the dean. He learns that Meade is also in line for the dean-ship. Carried away by his powers, Poston goes to Washington to let the government in on his secret. General Fred Clark thinks he is a crackpot and does not pay heed to a demonstration he makes with an airplane. Communists, however, have overheard and keep on Poston's tail. Poston louses up a farewell dinner to Kellaway before the Communists capture North and Meade. They threaten to kill them unless Poston reveals his secret powers, which he invokes in effecting their escape. The magic coin finally falls into a sewer as police arrest the Reds. Poston, now a hero, learns he has been appointed dean.

X-RAY: From a novel by Walter Karig, this latest William Castle entry is neither as horrible thematically speaking, nor as spectacular as some of his past films. In fact, this is a bit on the mild side, shaping up as a fair entry for the program. It offers a few moments of fun, and the trick photography will interest. Performances, direction, and production are okay. There are some exploitation possibilities, obvious trick coin contests, etc. It's a non-serious subject which can be seen by everyone.

AD LINES: "Zotz! The Magic Word Which Causes Havoc!"; "A Laugh-A-Minute Thrill Film."

PARAMOUNT

Escape From Zahrain

ACTION DRAMA
93M.

Paramount
(Technicolor)
(Panavision)

ESTIMATE: Good, action-packed adventure yarn.

CAST: Yul Brynner, Sal Mineo, Madlyn Rhue, Jack Warden, Tony Caruso, Jay Novello, James Mason. Produced and directed by Ronald Neame.

STORY: In an Arab oil state controlled by a corrupt monarch, fanatical followers of Nationalist leader Yul Brynner rescue him from a police van as he is being taken to prison to be executed. Also escaping from the van are fellow prisoners Jack Warden, American employee of the oil company who has embezzled a fortune; Tony Caruso, sadistic and brutal; and Jay Novello, timid man who has killed his faithless wife. They must get to the border. With the aid of rebel Sal Mineo, who idolizes Brynner, they capture a refinery truck driven by nurse Madlyn Rhue and head across the desert. Novello is killed by police, but they evade the trap. Rhue finds herself drawn against her will to the rebel leader, whose only care is to better the lot of his countrymen. A government plane strafes them near an oasis, and Mineo is killed. They borrow another truck from sympathetic villagers and flee under cover a sandstorm. Caruso saves the day by destroying pursuing soldiers with gasoline bombs. He is killed. Brynner, Rhue, and Warden make it across the border. Warden heads for his ill-gotten wealth in a Cairo bank. Brynner will eventually return to his suffering country with Rhue at his side.

X-RAY: While the political situation in this nameless Arabian country may never be really clear, this shapes up as an action-ful drama sparked by good performances and played with pace throughout. Action sequences, which come up often, are good, and should please audiences in most situations. Name values are also a decided plus. This should fit nicely in the program, with color also an asset. The motives may tend to be a bit murky at times, but about that point, who should pop up unbilled and unexpected but James Mason in a nice bit. This is better than average adventure fare. Screenplay is by Robin Estridge.

TIP ON BIDDING: Fair program rates.

AD LINES: "Run, Run, Run! But There Is No Escape From Zahrain, Middle East Powder Keg That Knows No Boundaries Of Hatred, Passion, And Violence."

20th-FOX

Mr. Hobbs Takes a Vacation

COMEDY
116 M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Very amusing comedy for family trade.

CAST: James Stewart, Maureen O'Hara, Fabian, John Saxon, Marie Wilson, Reginald Gardiner, Lauri Peters, Valerie Varda, Lilli Gentle, John McGiver, Natalie Trundy, Josh Peine, Minerva Urecal. Produced by Jerry Wald; directed by Henry Koster.

STORY: James Stewart, sucessful banker and father of four, looks forward to a vacation alone with wife Maureen O'Hara, but she takes a beach house for a month so that the family can spend their vacation together. This includes having their two married daughters and their children and husbands join them as well as teenage daughter Lauri Peters and younger son Michael Burns, a television addict. The house proves to be an old derelict barely suitable for human habitation. There are all kinds of problems with the grandchildren, the plumbing, and the Swedish cook, who walks out, as well as nicer ones with a well-stacked blonde who likes bankers. Peters is lonely, and Stewart fixes this by getting them invited to a yacht club dance where he pays boys to dance with her. Fabian is attracted to her, even returning the money to Stewart. Burns sticks close to his tv set until Stewart offers to take him out in a sailing boat, after which they become close as their boat drifts out to sea. All ends well as the wind shifts and takes them back to shore with father and son really getting to know each other well. One of the sons-in-law has a chance to get a job at a company run by John McGiver, and the latter and his wife, Marie Wilson, are on a tour which will bring them to the house. Stewart promises to make them warmly welcome which will help the cause. It's a difficult thing pleasing them when they do arrive as they don't drink, indulge in sports, or other activities. The one thing McGiver does go for is bird watching, and Stewart gets inveigled into accompanying him on a early-morning trip. There are some complications when Wilson and Stewart are inadvertently locked into the bathroom together while she is taking a shower, and the guests leave in a huff the next morning after a free-for-all. The vacation over, everyone heads for home where they learn that the son-in-law did get the job after all and all are happy. Plans for next year's vacation? Another summer at the same old stand with its kooky plumbing and all.

X-RAY: There are some very funny scenes, apt dialogue, and great bits of business to be found here, and a sneak preview audience had a ball as this entry unreeled. The screenplay dwells on down-to-earth dialogue with plenty of humour offered to all age groups including adults, teens, and the youngsters. The pace is a good one with interest being kept on high throughout the running time, and it's aided by fine performances, good direction, and superior production values. Add to this the use of color and CinemaScope, and you've got a hit comedy that should please most viewers. It seems like ideal hot weather film fare. The screenplay is by Nunnally Johnson based on a novel by Edward Streeter. A song, "Cream Puff," by Fabian is also included.

TIP ON BIDDING: Higher bracket.

AD LINES: "Great Fun For All The Family"; "A Vacation That Will Long Be Remembered."

I Like Money

DRAMA
97 M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(English-made)

ESTIMATE: Fair program entry for regulation or art spots.

CAST: Peter Sellers, Nadia Gay, Herbert Lom, Leo McKern, Martita Hunt, John Neville, Billie Whitelaw, Michael Gough, Joan Sims. Produced and written by Pierre Rouve; directed by Peter Sellers.

STORY: Peter Sellers is a teacher in a small French school who is in love with Billie Whitelaw, daugher of headmaster Leo McKern, but the latter discourages the romance. He is also annoyed when honest Sellers refuses to change the marks of a bad student, who happens to be the grandson of Baroness Martita Hunt. Sellers' insistence that his marks were not in error results in his being fired. When musical comedy star Nadia Gray learns that he has lost his job and knowing that he is honest and simple from past tutoring jobs she has hired him for, she persuades friend Herbert Lom, a politician in Paris who runs a crooked financial organization on the side, to hire him as a front man. Sellers is overwhelmed by the job and salary, but when he larns that there are crooked implications, he wants to resign. He is prevailed upon to remain. Eventually, he sees how important money can be and sacrifices honesty for financial success. He eventually takes over from Lom both the company and Gray.

X-RAY: Presumably this is the first directorial venture of actor Peter Sellers, and the end result is a fair entry for the program that is moderately entertaining, colorful as to settings, and a bit on the overlong side. There's a wealth of conversation and a paucity of movement and plot. The performances are adequate, and the direction and production are average. The use of color dresses the project up a bit.

AD LINES: "Follow The Hilarious Peter Sellers On The Road to Riches and Ruin"; "From Teacher To Tycoon In Ten Light-Fingered Lessons."

UNITED ARTISTS

The Road To Hong Kong

COMEDY
91M.

UA

ESTIMATE: Cute comedy has lots of angles working for it.

CAST: Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour, Robert Morley, Walter Gotell, Roger Delgardo, Felix Aylmer, Peter Madden. Produced by Melvin Frank; directed by Norman Panama.

STORY: In Hong Kong, American intelligence officials are surprised to hear American voices coming from a non-American space ship as it zooms through space. It seems that the space ship belongs to a private group intent on conquering outer space before either Russia or the U.S., and the ship that they have launched into orbit con-

tains two ex-vaudevillians sought by the police on fraud charges. In flashback, Bob Hope winds up in a hospital suffering from amnesia after trying to sell one of the gimmicks peddled by him and Bing Crosby. The only way to regain his memory is by mysterious drugs to be found in Tibet. At the airport, Joan Collins, who works for this third force, mistakes Hope for a photographer who is to make a copy of a secret Russian formula for rocket fuel. She realizes her mistake and has to await the boys' return from Tibet. Hope is given the drug which restores his memory as well as another which allows its recipient to remember everything in sight exposed to his view. All those so exposed are supposed to remain forever in Tibet. Hope and Crosby escape taking the drug with them to use in an act. Hope reads the formula, after which the papers are burned. There are more mix-ups with Collins trying to get them to cooperate with the group headed by Robert Morley. They make a trip which takes them close to the moon and back. Collins falls in love with Crosby, and they make plans to escape before all three are killed. They do so in a rocket which lands them on a distant planet. A space ship makes an unscheduled landing and Frank Sinatra and Dean Martin disembark, but when Collins gets too friendly with them, they are removed with the aid of special effects. When Hope tries the same trick on Crosby, it backfires and he is removed, leaving Crosby and Collins alone together.

X-Ray: This entry has been turned out strictly for fun, with a nonsensical yarn, some laugh-provoking scenes, and some chuckle-filled dialogue. There are also some slow spots where not much of anything seems to be happening. However, the "names" in the cast, the lightness of the tale, and the built-in exploitable gimmicks, plus the wonderful pre-selling jobs that have been done by Hope and Crosby should provide sizeable audiences for the release. Old "Road" pal Dorothy Lamour is also on hand. Interest is maintained pretty much throughout; the cast is tops; and direction and production are adequate. The screenplay is by Norman Panama and Melvin Frank. Among the songs heard are "Teamwork," "We're On The Road To Hong Kong," "Let's Not Be Sensible."

Tip On Bidding: Higher bracket.

Ad Lines: "Hope And Crosby Take To The Road Again"; "The Funniest 'Road' of Them All."

Trapeze

Drama
105m.

United Artists
(Hecht-Lancaster)
(CinemaScope) (Deluxe Color)
(Filmed in Europe)
(Reissue)

Estimate: High rating circus entry.

Cast: Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo, Minor Watson, Gerard Landry, J. P. Kerrish, Sidney James, Gabrielle Fontan, Pierre Tabard, Gamil Ratab. Produced by James Hill, directed by Sir Carol Reed.

For complete review please refer to page 4168, May 30, 1956.

The Vikings

Drama
114m.

United Artists
(Bryna)
(Technirama) (Technicolor)
(Reissue)

Estimate: Names plus spectacle on grand scale.

Cast: Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Frank Thring, Maxine Audley, Eileen Way, Edric Connor, Dandy Nichols, Per Buckhoj, Almut Berg. Produced by Jerry Bresler; directed by Richard Fleischer.

For complete review please refer to page 4473, May 28, 1958.

UNIVERSAL-INT.

The Far Country (6212)

Melodrama
97m.

(Universal)
(Technicolor)
(Reissue)

Estimate: Good outdoor action entry has angles.

Cast: James Stewart, Ruth Roman, Corinne Calvet, Walter Brennan, John McIntire, Jay C. Flippen, Henry Morgan, Steve Brodie, Royal Duano, Gregg Barton, Chubby Johnson. Produced by Aaron Rosenberg; directed by Anthony Mann.

For complete review please refer to page 3907, Jan. 26, 1955.

Saskatchewan (6211)

Outdoor drama
88m.

Universal
(Technicolor)
(Reissue)

Estimate: High rating outdoor film.

Cast: Alan Ladd, Shelley Winters, J. Carroll Naish, Hugh O'Brian, Robert Douglas, George Lewis, Richard Long, Jay Silverheels, Antonio Moreno, Frank Chase, Lowell Gilmore, Anthohy Caruso, John Cason, Henry Wills. Produced by Aaron Rosenberg; directed by Raoul Walsh.

For complete review please refer to page 3703, Feb. 24, 1954.

The Spiral Road

Drama
145 M.

Universal
(Eastman Color)

Estimate: Interesting adventure drama.

Cast: Rock Hudson, Burl Ives, Gena Rowlands, Geoffrey Keen, Neva Patterson, Will Kuluva, Philip Abbott, Larry Gates, Karl Swenson, Edgar Stehli, Judy Dan. Produced by Robert Arthur; directed by Robert Mulligan.

Story: Young Dr. Rock Hudson arrives in Batavia in 1936 to serve five years in the Netherlands East Indies medical service. He expresses a desire to work with Dr. Burl Ives, a top authority on leprosy, and head doctor Larry Gates so orders. Hudson is assigned to assist Ives in a jungle village where he is fighting a plague epidemic. Enroute, he sees what an extended stay in the jungle can do to a man when he meets Philip Abbott, a far-gone alcoholic who is afraid to return to the outside world. Salvation Army Captain Geoffrey Keen tries to help Abbott but he shrugs him off. Hudson, an atheist, is impressed with neither. Ives at first assumes that Hudson is just another new doctor, but he soon finds that he has ability and talent and gives him grudging respect. Cholera reports send them to Sumatra, but before embarking, Hudson is surprised by a visit from his fiancee, Gena Rowlands. Rather than lose her, he asks her to marry him despite discouragement by Ives. The latter, knowing that his attention will now be divided, has Hudson reassigned to the main hospital. Hudson is unhappy at the transfer and the marriage begins to disintegrate. Rowlands persuades Ives to take him back. While Ives is away, Hudson compiles Ives' records and observations into a good manuscript. When an emergency call comes through, Hudson is sent into the interior to investigate the disappearance of Abbott, accompanied by police inspector Karl Swenson. They find him crazed by liquor and voodoo, and when he tries to kill Hudson, the latter is forced to shoot him. Another call again summons Hudson and Swenson into the interior where they find a doctor dying from bamboo slivers in his system as well as from voodoo tricks. Hudson is determined to fight the witch doctor and decides to remain. His workers and guards soon disappear, and eventually the witch doctor appears asking Hudson to help his people. It turns out to be a trick to lose him in the jungle. He is lost for days and beset by witchcraft trickery. He manages to crawl back to camp and make brief radio contact. While waiting for help, he finds God and the fact that he does have faith. He is rescued and reunited with Rowlands.

X-Ray: This is a tale not only of Dutch colonial doctors battling plagues and epidemics in Malaya, but also of steaming adventure, off-beat sights, and how a man found faith and himself. The backgrounds and unusual people and scenery really have much to do with making the picture an interesting and oft-times absorbing piece of filmcraft. Granted, the running time is too long, but there is always something happening as scene follows scene. This, plus the "name" and talents of Rock Hudson, plus the color, plus the good characterizations of the others in the cast, plus solid direction and better production values put this in the interesting entertainment category. Mayhaps the fact that the screenplay by John Lee Mahin and Neil Paterson is based on a book by Jan De Hartog may also prove of value in some quarters. To recap, it's a film that has much to offer in the way of entertainment and box-office potential. A quality campaign could do much to see this potential realized.

Tips On Bidding: Higher bracket.

Ad Lines: "An Unusual Adventure Thriller Filmed In The Jungles of Malaya"; "Once He Started Up 'The Spiral Road' He Had To Go All The Way."

MISCELLANEOUS

The Intruder

Drama
80 M.

Pathe-America

Estimate: Topical tale of southern integration for discriminating audiences.

Cast: William Shatner, Frank Maxwell, Beverly Lunsford, Robert Emhardt, Jeanne Cooper, Leo Gordon, Charles Barnes, Charles Beaumont. Produced and directed by Roger Corman; executive directors, Gene Corman.

Story: William Shatner, a professional rabble-rouser, arrives in a town in the south which has been ordered integrated according to the law. The people, though not liking it, are resigned to accept the integration at the local high school. Shatner uses the troublemakers to stir things up, also enlisting the aid of the wealthiest and most influential inhabitant of the area, Robert Emhardt. He is opposed by local newspaper editor Frank Maxwell, who is for integration and obeying the law. Meanwhile, Shatner is not above romancing the wife of salesman Leo Gordon while the latter is away, nor for that matter Maxwell's daughter, Beverly Lunsford. When Maxwell leads the Negro youngsters to school, he is beaten up by a mob and loses an eye at the hospital. Shatner convinces Lunsford that she can get even by framing one of the Negro youngsters on a rape charge. When it looks as though he might be lynched, she breaks down and confesses that Shatner engineered the whole thing. He tries to rouse the crowd as Gordon further shows him up, but they walk out on him. Gordon advises him he's through in the town.

X-Ray: Here is an effective and at times a highly interesting drama about the workings of a professional rabble-rouser who takes advantage of the problems created by recent integration orders. Audience attention is glued to the screen as the unpleasantness unfolds, and much of the credit belongs to the quality performance of William Shatner in the lead, who makes the yarn come alive. It will be recalled that a Code seal was withheld from the film because of some of the language herein, such as "nigger," but it was subsequently granted a Code seal. The direction, production, and writing are quite good, as is the supporting acting of the balance of the cast and the naturalness of the ordinary citizens enlisted on behalf of the film. The fact that it was shot on location is also a point in the film's favor. Audiences will probably be most receptive to the entry

(*Continued on page 4941*)

FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual (May and November) service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

ACADEMY PRODUCTIONS, INC. Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

WILLIAM J. AHERN, Owner—3 Hutton St., Troy, N. Y.: (Religious & silent features, shorts, varied foreign origin)

AJAY FILM CO. Exec: Arnold Jacobs—270 Park Ave., New York 17, N. Y. (numerous features, varied origin)

AMERICAN NEWSREEL Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station —New York, N. Y. (4 features, mainly all-negro casts, origin USA)

GEORGE K. ARTHUR—GO PICTURES, INC. Exec: Geo. K. Arthur, Pres.—37 W. 57 St.—New York, N. Y. (5 features, English and Dutch origin, 101 foreign short subjects)

ARTKINO PICTURES, INC. Exec: N. Napoli —Mrs. Rosa Madell, V.P.—723 Seventh Avenue—New York 19, N. Y. (19 features, —all of U.S.S.R. origin)

ATLANTIC PICTURES CORP. Exec: George Roth—37 W. 57 St.—New York 19, N. Y.

ATLANTIS FILMS, INC. Nissie N. Milco, President; Louis Milkowitz, Vice-President; George Morris, Sec.-Treasurer; Harold L. Spero, General Sales Manager—117 1st. Ave., New York 3, N. Y. (10 features—varied foreign & American origins)

AUSTRALIAN NEWS AND INFORMATION BUREAU Exec: Mel Pratt — Frank Long, Film Officer. 636 Fifth Avenue—New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)

SAM BAKER ASSOCIATES, 1501 Broadway, New York 36, N. Y. (16 features—German origin)

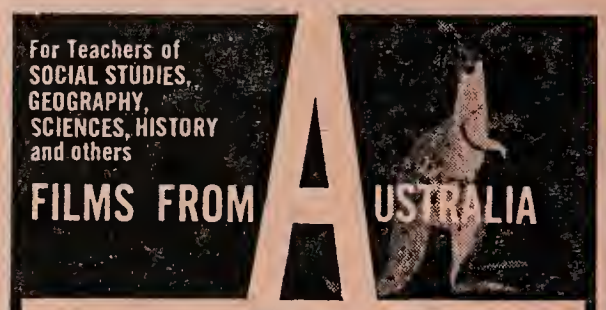
B. C. G. FILMS Exec: Nat Gassman, 405 Lexington Ave., New York 17, N. Y. (6 features, U. S. & foreign origin)

BALSAM, JEROME FILMS, INC. Exec: Jerome Balsam, Pres. — 1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

BEAUTIFUL PRODUCTIONS, INC. Exec: Irving Klaw, Pres.—P. Kramer, Secty. 212 East 14th St.—New York 3, N. Y. (3 burlesque show features—all of U.S. origin)

BEAVER-CHAMPION ATTRACTIONS, INC. Exec: James A. Mulvey, Pres., N. A. Taylor, David Griesdorf, V.P.'s, Harry S. Mandell, Treas., Stephen W. Mulvey, Secy.—1270 Ave. of Americas, New York 20, N. Y. (3 features—varied origin)

BECKMAN FILM CORP. Exec: Alexander Beck. Pres. Edmund Goldman, Vice Pres.—9145 Sunset Blvd., Hollywood 69, Calif.



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BRANDON FILMS, INC. Exec: Thomas J. Brandon—200 West 57th Street—New York 19, N. Y. (40 foreign features—mainly French, several Japanese, some silent)

BRENNER, JOSEPH ASSOCIATES Exec: Joseph Brenner—251 West 42nd Street—New York, N. Y. (24 features—varied foreign origins)

BURSTYN, JOSEPH, INC. Exec: Fae R. Miske, Pres.—1674 Broadway—New York 19, N. Y. (17 features — varied foreign origins, plus 7 short subjects)

CARILLON PICTURES, Exec: Irving Lesser, Gen. Mgr.—Leo Abrams, Sales Mgr.—527 Madison Ave., New York 22, N. Y.) 6 features—action and documentary, 6 shorts)

CASINO FILMS, INC. Exec: Munio Podhorzer, Pres.—Nathan Podhorzer, Vice Pres.—1546 Broadway—New York 36, N. Y. (40 features mainly of German and Austrian origin with English subtitles. Numerous short subjects)

CASOLARO GIGLIO FILM DISTR. CORP. Exec: Salvatore Casolaro, G.M.—277 Canal St.—New York 13, N. Y. (Over 300 Italian features, with and without English subtitles)

CAVALCADE PICTURES, INC. Exec: Harvey Pergament—959 No. Fairfax Ave.,—Hollywood 46, Calif. (30 features, featurettes, shorts, varied foreign origin)

CINEMA CORPORATION OF AMERICA Exec: Alan F. Martin, V.P.—55 Valhalla Way—Wayne, N.J. (1 religious feature)

CITATION FILMS, INC. Exec: A. W. Schwalberg, Pres.—Sal Di Gennaro, Gen. Sales Mgr.—15 East 58 Street, New York 22, N. Y. (14 features—foreign & U. S. origin)

CONTEMPORARY FILMS, INC. Exec: James W. Britton, Pres.—Leo R. Dratfield, Dir. of Distr., 267 West 25th Street—New York 1, N. Y. (3 features—French and Japanese origin)

CONTINENTAL DISTRIBUTING, INC. Exec: Walter Reade, Jr., Ch. of Bd. — Irving Wormser, Pres.—Carl Peppercorn, VP Chg. of Sls.—Sheldon Gunsberg, VP Chg. Adv. & Pub.—1776 Broadway—New York 19, N. Y. (81 features—English and European origins—11 shorts)

CROWN INTERNATIONAL PICTURES Exec: Newton P. Jacobs, Pres. 1918 S. Vermont Ave., Los Angeles 7, Calif. (Six exploitation features)

D&F DISTRIBUTION CORP., 1270 6th Ave., New York 20, N. Y. (1 feature—German origin)

LOUIS de ROCHEMONT ASSOCIATES Exec: Borden Mace: Pres., Barney Pitkin, Gen'l Sales Mgr.—380 Madison Ave., New York 17, N. Y. (5 features—foreign & U. S. origin)

DOGU TRADING COMPANY Exec: M. S. Dogu—162 Water Street—New York 38, N. Y. (1 feature, Turkish origin)

ELLIS FILMS, INC. Exec: Jack Ellis, Pres. —1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

ENTERPRISES COMBINED, INC. Exec: Aslam Khan—565 5th Ave., New York 17, N. Y. (Several films, from India).

EUREKA PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—153 Neptune Ave., New Rochelle, N. Y. (6 features—French and other origin)

EXCELSIOR PICTURES CORP. Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

EXCLUSIVE INTERNATIONAL FILMS 1776 Broadway, New York 19, N. Y. (21 features —U. S. & foreign origin)

FILM REPRESENTATIONS, INC. 251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

FILMS AROUND THE WORLD, INC. Exec: Irving Shapiro — 745 Fifth Avenue — New York 22, N. Y. (numerous features—European origin)

FILMVIDEO RELEASING CORP. Exec: Maurice H. Zouary—333 W. 52nd St., New York 19, N. Y. (Documentary films for theatrical and television)

FINE ARTS FILMS, INC. Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway—New York 36, N. Y. (10 features—varied foreign origin)

FRENCH FILM OFFICE—654 Madison Ave., New York, N. Y. (French films)

GLOBUS FILMS, Exec: Vlado Teresak, 500 5th Ave., New York, N. Y. (Yugoslavia films)

GOTHAM RELEASING CORP. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York, 36, N. Y. (10 features—varied foreign origin)

GOVERNOR FILMS Exec: Dave Emanuel. — 509 Madison Ave. — New York, N. Y. (numerous features, various foreign origin)

GRAND PRIZE FILMS INC. Exec: Sidney Kaufman, Pres.—George Hirchfeld, Sec.—565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)

GREEK MOTION PICTURES, INC., 358 W. 44 St., New York 36, N. Y. (21 features, Greek origin—1 English)

GRESHLER, ABNER J. PRODUCTIONS, INC. Exec: Abner J. Greshler, Pres.—Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)

HARRISON PICTURES CORP. Pres. Edward Harrison—1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—5 U. S. shorts)

HOFFBERG PRODUCTS, INC., 362 West 44 Street, New York 18, N. Y. (34 features—150 shorts, varied foreign origin)

INTER CONTINENT RELEASING ORGANIZATION, 1456 Bronson Ave., Hollywood 28, Calif.

INTERNATIONAL FILM ASSOCIATES CORP. Exec: B. B. Kreisler, Pres.—Edw. Kreisler, VP—550 Fifth Avenue—New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)

INTERNATIONAL FILM UNIT Exec: Paul Street, Executive Producer—103 Park Ave., New York 17, N. Y. (2 features, 5 shorts. 26 half-hour shorts, U. S. and foreign origin)

INTERPROGRESS TRADING CORP. Exec: Jovan Petrovic, 501 5th Ave., New York 17, N. Y. Repr. of Yugoslavia Film, Belgrade (Numerous features and shorts, Yugoslavian origin)

INTERWORLD FILM DIST. INC. Exec: Stanley Asher, Pres.—Maurice Kesten, V.P. Foreign Sales—1776 Broadway, New York, N. Y. (2 features—French origin)

JANUS FILMS, INC. Exec: Bryant Haliday, Pres. Ira Michaels, Vice-Pres.—Cyrus I. Harvey, Jr., Treas.—The Wellington, 55 St. & 7th Ave., New York 19, N. Y. (10 features—varied foreign origin)

JEWEL PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—153 Neptune Ave., New Rochelle, N. Y. (10 features—varied foreign origin)

KANJI PICTURES CO. INC. Exec: Arthur Davis, Pres.—PO Box 35-517 Miami 35, Fla. (Japanese features)

KINGSLEY INTERNATIONAL PICTURES CORP. Exec: Edward L. Kingsley, Pres.—37 West 57th Street—New York 19, N. Y.

LOPERT FILMS, Exec: Llya Lopert, Leon Brandt—50 W. 57th St., New York, N. Y. (foreign films varied origin)

LUX FILMS. Exec: Bernard Jacon—1501 Broadway, N. Y.

MAC DONALD PICTURES Exec: B. R. Schrift, Pres.—Daniel McDonald Treas., 200 West 57th St.—New York 19, N. Y. (7 features—varied foreign origin)

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MANHATTAN FILMS INTERNATIONAL, INC. Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. 110 foreign and exploitation films)

MANSON DISTRIBUTING CORP. Exec: Edmund Goldman, Pres. Michael Goldman, V.P.—9145 Sunset Blvd., Hollywood 69, Calif.

McLENDON CORP. Exec: Gordon McLendon Pres. M. J. Lewis, Dir. Adv.—2008 Jackson St., Dallas, Texas

MEADOW, NOEL. Exec: Noel Meadow, Owner—229 West 42nd Street—New York 36, N. Y. (5 features—varied foreign origin, also 4 short subjects)

MEDALLION PICTURES. Pres. — B. R. Schrift, Daniel McDonald, Treas.—200 West 57 Street, New York, N. Y. (86 features, foreign and U. S. origin)

MEL O'DEE FILM PRODUCTIONS Exec: Ray Lewis, George Weiss—333 W. 52 St., New York 19, N. Y. (American exploitation and road show films)

MISHKIN, WILLIAM Exec: William Mishkin, Owner — 1564 Broadway — New York 36, N. Y. (10 features, American, French and Italian origin)

MOTION PICTURE DISTRIBUTORS, INC. Exec: Irving M. Lesser, Pres.—527 Madison Ave.—New York 22, N. Y. (4 features, 14 shorts—varied foreign origin)

PACEMAKER PICTURES, INC., 1790 Broadway, New York 19, N. Y. (4 features—English and French origin)

PARALLEL FILM DISTRIBUTORS, INC. Exec: James J. Cassity, Pres., Sam Nathanson, Sales Mgr.—1150 S. Beverly Drive, Los Angeles 35, Calif.

PREMIER PICTURES CO. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. (5 features—varied foreign origin)

PRESIDENT FILMS, INC. Exec: Joseph Green, Pres.—Harold L. Spero, V.P.—37 W. 57 St., New York, N. Y. (16 features—varied foreign origin and Yiddish)

REALART PICTURES. Exec: George Waldman—630 9th Ave., New York, N. Y. (Various features, foreign and domestic)

SCHOENFELD, LESTER A., FILMS Exec: Lester A. Schoenfeld, Owner—Sadie Nash, Booker—247 W. 42 St.—New York 36, N. Y. (500 short subjects—varied foreign origin)

SCREEN ART SALES COMPANY, 723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)

SEVEN ARTS ASSOCIATED CORP., 270 Park Ave., N. Y. 17, N. Y. Exec: Arnold Jacobs, Gen. Sls. Mgr. (numerous features, varied origin)

SHOCHIKU FILMS OF AMERICA Exec: Mitsugu Mizuno—2320 S. Hill St., Los Angeles, Calif. N. Y. office, 551 5th Ave., N. Y. 17, N. Y. Exec: Samuel Ishikawa. (Numerous features, Japanese origin)

SHOW CORPORATION OF AMERICA Exec: C. R. Manby, Pres.—Fred Schneier, Vice Pres.—120 East 56 St., New York 22, N. Y. (11 features—British, French, Irish and German origin)

SONNEY AMUSEMENT ENTER., INC. Exec: Dan Sonney, Pres.—Edward Sonney, VP. 1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)

TIMES FILM CORP. Exec: Felix J. Bilgrey, VP, Sec. & Counsel—Jean Goldwurm, Pres. 144 West 57th St.—New York 19, N. Y. (19 features—varied foreign origin)

TOHO INTERNATIONAL, INC. Exec: Y. Kaise, Gen. Mgr. Tetsu Aoyagi, Asst. Mgr.—1501 Broadway—New York 36, N. Y.—West Coast Office, T. Mizufa, Mgr.—369 E. First St., Los Angeles 12, Calif. (52 features—Japanese origin)

TOPAZ FILM CORP., Exec: Paul Schreibman, Pres., Edmund Goldman, V.P.—9145 Sunset Blvd., Hollywood 69, Calif.

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TUDOR PICTURES INC. Exec. S. S. Isquith—120 W. 57 St. N. Y. 19, N. Y. (Several films—English origin)

UNION FILM DISTRIBUTORS, INC. Exec: Peter P. Horner, Pres.—Phil Levine, V.P.—37 West 57th St.—New York 19, N. Y.

UNITED MOTION PICTURE ORGANIZATIONS, INC., 130 E. 58 St., New York 22, N. Y. (17 features—French, Italian, Spanish)

UPA PICTURES INC. Exec: Henry G. Saperstein, Pres.—Hal Elias, Vice Pres. & Studio Mgr.—440 Lakeside Dr.—Burbank, Calfi.—527 Madison Ave., New York, N. Y. (animated cartoons and live action films, theatrical, commercial, industrial and television)

ZENITH INTERNATIONAL FILM CORP. Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (4 features—3 French—1 German)

(*Continued from page 4939*)

THE INTRUDER

in the art and specialty spots or in the exploitation houses where the old "chestnut" about "messages should go through Western Union" won't be repeated. Charles Beaumont wrote the screenplay as well as the novel on which it is based.

AD LINES: "Torn From Today's Headlines"; "Integration Blasts A Town Wide Open."

FOREIGN

The Concrete Jungle

MELODRAMA
86 M.

Fanfare Films
(English-made)

ESTIMATE: Fair import of prisons and their inhabitants.

CAST: Stanley Baker, Margit Saad, Sam Wanamaker, Gregoire Aslan, Jill Bennett, Laurence Naismith, Noel Willman, Patrick Magee. Produced by Jack Greenwood; directed by Joseph Losey.

STORY: Stanley Baker is released from prison and immediately starts working on a race track robbery that has been in the planning stage for some time. He is met by associate Sam Wanamaker, who throws him a party where he meets and is attracted to Margit Saad. She becomes his girl friend. Wanamaker informs Baker that a fence insists on a large cut of the proceeds for changing the money, but Baker refuses, preferring to bury the money for six months until it cools off. The robbery comes off as planned, and Baker buries the money in a field except for a small amount. He is betrayed by a former girl friend, caught, and sentenced to his old jail, all the while refusing to disclose the whereabouts of the money. He learns that Wanamaker has kidnapped Saad, and when he wants to escape, he is informed that it will cost him the entire proceeds of the robbery. Baker agrees and is freed while being transferred to another jail after a riot. He finds where his girl is being held, rescues her, and heads for where he buried the money. Wanamaker and his henchmen follow. In the gun battle that follows, Baker is mortally wounded and dies with the secret. The others start clawing the ground vainly for the buried treasure.

X-RAY: Here is a British-made film containing violence, the story of life behind prison walls, robbery, cross and doublecross, etc. Interest is fairly well maintained although the story does stretch credulity now and again. Performances, direction, and production are average, and the entry could be used to round out the program. The screenplay is by Alan Owen.

AD LINES: "The Workings Of The Underworld Exposed"; "A Robbery That Rocked Scotland Yard."

ALPHABETICAL GUIDE TO 248 Features Reviewed

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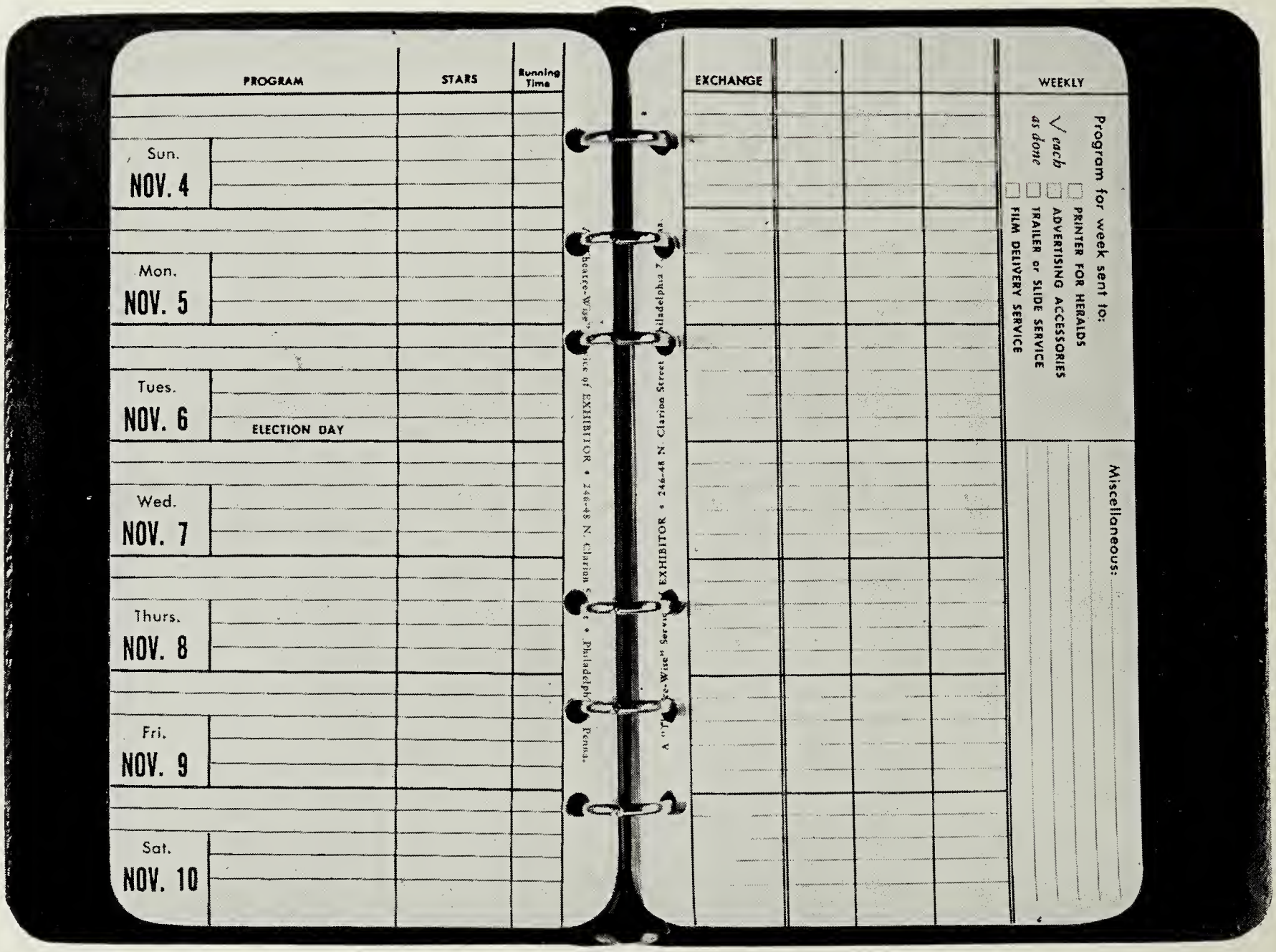

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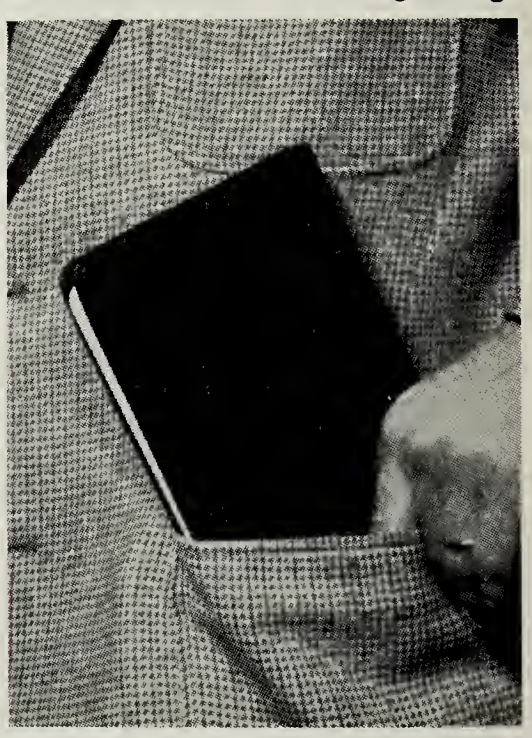

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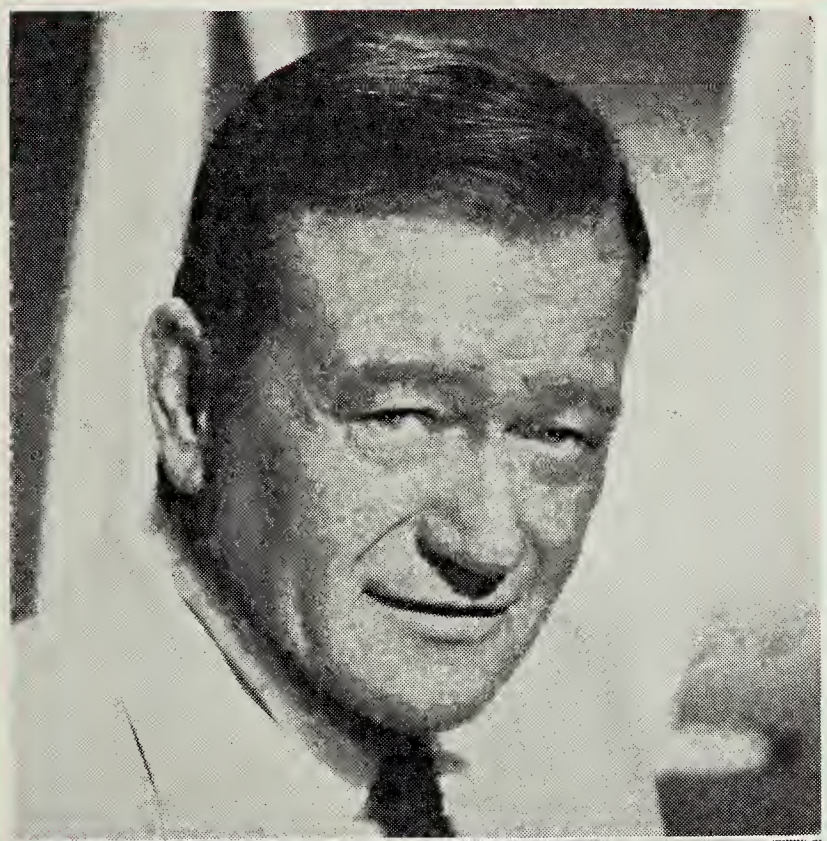
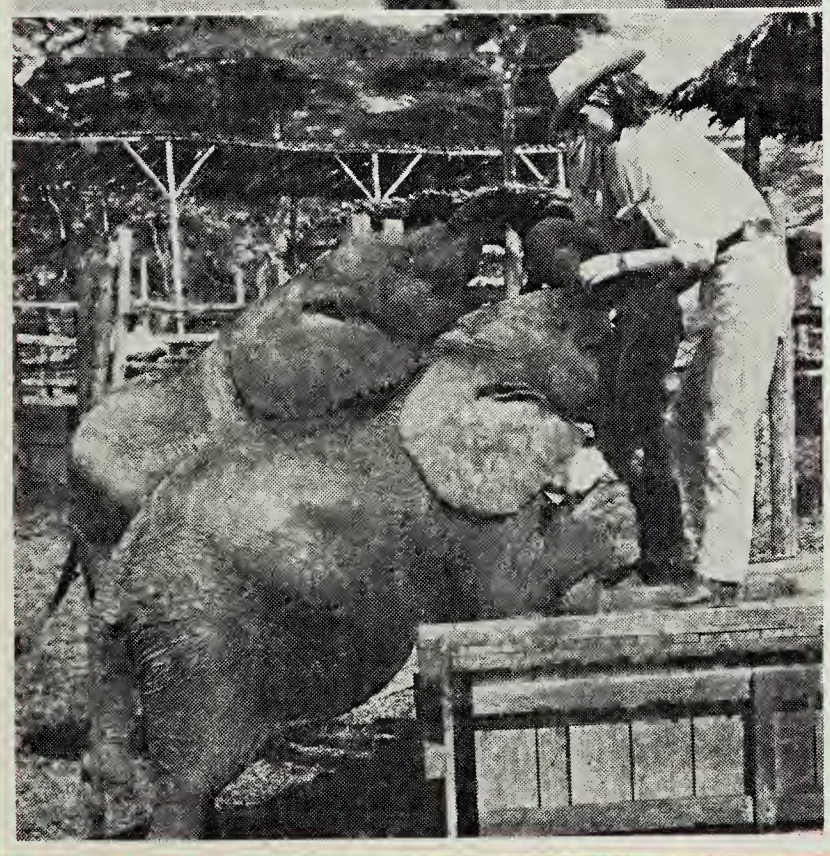
JUNE 6, 1962

Volume 67 Number 25

IN TWO SECTIONS • THIS IS SECTION ONE





UA Details Plan For N.Y. Releases

(See Page 7)

Protestant Critics For Positive Action

(See Page 9)

Paramount's "HATARI!" starring John Wayne, above, and loaded with animal action and fun, will receive an extensive, all-media promotion campaign sparked by a personal appearance tour by the stars.

A New Look At Clearance . . . see editorial—page 5

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JUNE 6, 1962

A NEW LOOK AT CLEARANCE

In the May 23 issue, we discussed the proposed United Artists new distribution policy in the New York metropolitan area in which UA added 12 additional theatres to day and date first-run engagements with downtown Broadway showcases.

Last week, in a discussion with a group of exhibitors and a trade press conference, United Artists executives outlined the plan. The discussions proved both interesting and exciting, and provided considerable food for thought.

MOTION PICTURE EXHIBITOR declared itself opposed to this change in established patterns of clearance in this important market because we feared that the Broadway showcases were being sacrificed simply to bring more money in for distribution. In the long run, we felt, such a policy would do considerably more harm than good to the entire industry.

However, we are happy to report, this does not seem to be the case.

As a result of these further discussions, Arnold Picker, United Artists executive vice-president, made it clear that there is a unique releasing problem in the New York metropolitan area. The new proposal is aimed at solving this problem with the greatest benefits to all. Some idea of the importance of this area can be gained from the fact that about seven per cent of the entire world gross on a film is contained in returns from the New York metropolitan area.

In addition, the 12 theatres which will be joining the Broadway houses in first-run engagements will voluntarily be increasing admission prices from 85 cents to $1.50 and $1.75, which also puts an entirely different aspect on the proposal.

It has been further learned that some of these theatres which are presently grossing $7,000 to $10,000 per week have proved that they can, with proper product, take in as much as $35,000 to $40,000. With the kind of top films being provided under the UA plan, such potential grosses make the change in distribution policy considerably more appetizing from everyone's point of view.

Distributors have been complaining for years that the big ad campaigns necessary to launch a film in a downtown Broadway engagement just weren't being returned. It will now be possible, UA points out, to spend more and generate a greater return for each advertising dollar.

This new plan may well prove to be a lifesaver both for distribution and exhibition. Its aim is to provide distributors with a profit in an operation where formerly it was forced to absorb a loss. At the same time, it is designed to increase theatre revenues.

We originally thought of the plan as similar in nature to the move-ups given in many cities to sub-runs, allowing them to compete with established 28-day runs. Results have indicated that in most cases, such theatres did not materially increase their grosses, at the same time hurting established first-run situations and the distributor as well.

New York also faces another problem becoming ever more serious. The increase in road show attractions is making it more and more difficult to get the right downtown theatre for a good film not in the hard-ticket category. Such houses as the Capitol, State, Rivoli, De Mille, Criterion, Warner are committed to such road-show features, all anticipating long and successful runs, as "BOCCACCIO 70," "CLEOPATRA," "MUTINY ON THE BOUNTY," "LAWRENCE OF ARABIA," "BARABBAS," "HOW THE WEST WAS WON," "JUMBO," "WONDERFUL WORLD OF THE BROTHERS GRIMM," and possibly "THE LONGEST DAY," "TARAS BULBA," and others. Some of these may well change before release, but others will certainly be added to the hard-ticket list as well. It is easy to see that with so many downtown houses committed to hard ticket attractions, only a handful of theatres will be regularly available for other first-run product. Such houses include the spacious and elegant Radio City Music Hall, Palace, Paramount, Victoria, Astor, and Forum. Naturally, this will create a problem for distribution seeking the most efficient playoff for its films.

Such considerations are undoubtedly the reasons behind UA's new metropolitan release plan. The face of distribution is undergoing several changes. It will be interesting to watch the process. We wish UA and the additional theatres well in this revolutionary experiment.

The plan is designed to make the whole pie larger for both distributor and exhibitor. Arthur Krim, UA president, points out that the company may find it necessary at some point to make certain changes. "United Artists," he says, "is not a stubborn or unreasonable company."

BIG PICTURE—BIG CAMPAIGN

Paramount's "HATARI!" is as big as the great outdoors, and that is the kind of campaign that will launch the film. President Barney Balaban and sales toppers George Weltner and Jerry Pickman have masterminded an entertainment-packed feature and a promotion effort aimed at a record-breaking number of patrons. Also instrumental in developing the campaign are Martin Davis, director of advertising, publicity, and exploitation, and Joseph Friedman, assistant director.

Everything from magazine breaks in publications with readership totalling nearly 200 million to a tieup with the famous "Jeep" is designed to push the feature. A good deal of the publicity and exploitation barrage is aimed at the younger set, whose patronage is all-important during the peak summer months, and star tours featuring John Wayne, Red Buttons, and Elsa Martinelli should generate considerable excitement wherever they appear.

This is a big picture sold in a big way. The campaign spreads wide and hits hard. Paramount is to be congratulated.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter was born to **Edythe** and **Ely Landau.** The father is the producer of "Long Day's Journey Into Night," which was the official U.S. entry at the recent Cannes Film Festival.

A son, **Jeffrey Meredith,** was born to the **C. Richard Schines.** Schine is vice-president of Schine Enterprises, in charge of the real estate and recreation divisions.

Obituaries

Jack Bloom, 68, home office sales representative for national circuits at 20th-Fox for the past 13 years, who had been employed by the company for almost 42 years, joining it as clerk in the home office contract department in 1920, died at Beth Israel Hospital. He was a member of the Motion Picture Pioneers, and is survived by his wife; a son, **Shepard Bloom,** assistant branch manager at the 20th-Fox New York branch; a daughter; three grandchildren; three sisters, and two brothers.

John G. Broggi, connected with the industry for over 42 years, died suddenly in his office in the Warwick Building, New Orleans, of a heart attack. Since 1946 he had been operating his own business, buying and booking for theatres in Louisiana, Mississippi, southwest Alabama, and western Florida. His first job was with Mutual Films as salesman, and later he was affiliated with Republic and 20th-Fox. Survivors include his widow, a son, and a sister.

Norman L. Elk, 77, manager of the RKO Palace, Cleveland, for more than 15 years, died in Santa Monica, Calif., where he was on the staff of Douglas Aircraft Company. He is survived by his wife.

Benjamin Engelberg, 72, owner for many years of the Elmore, Pittsburgh, died in Los Angeles, where he moved about 30 years ago. Surviving are two sisters.

William M. "Bill" Shirley, 72, veteran theatrical publicist employed by United Artists, died suddenly in Paris following his arrival from Dublin, where he had attended the 35th Variety Clubs International convention. At the time of his death, he represented United Artists in upstate New York working out of the Buffalo branch. He had been with the company for 11 years, but during his lifetime he also had worked for many of the other major companies. Survivors are his widow, two children, and four grandchildren.

Harry Tyson, 68, well known Philadelphia film salesman, long with RKO Radio and other exchanges, died on May 29. He was a member of Motion Picture Associates of Philadelphia.

Be Sure You're Right

An interesting note developed last week when it was discovered that Uncle Sam was taking a long hard look at entertainment expenses claimed on tax returns of some theatre owners. Just a word to the wise!

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JUNE 4

House Group Studies "Runaway" Problem

WASHINGTON, D.C.—In a report on the impact of imports and exports on U.S. employment, the eight-man subcommittee under the chairmanship of Rep. John H. Dent, Democrat, Pennsylvania, contends that the motion picture runaway production problem could be solved if only the State Department would act to end subsidies by foreign governments to their film industries.

The subcommittee noted in a statement by Dent that a good part of the runaway solution must come from negotiation between "component parts" of the industry.

The report said it is obvious that film industry labor and management are equally disturbed by the runaway situation, and that both sides are looking for means to "alleviate and moderate the worst effect" of the continuing proglem. It added that it is also obvious that film production and distribution is a unique industry, "almost totally unlike any other in current problems."

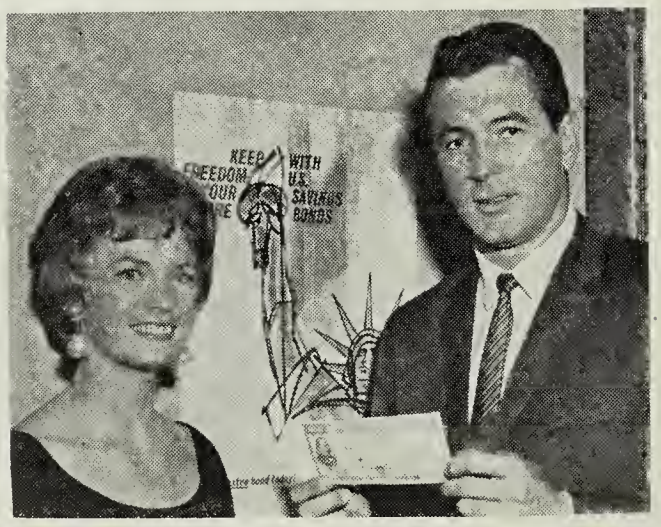
Industry difficulties such as runaway production are complex and "do not lend themselves to pat and hasty answers nor to quick and easy solutions," the subcommittee said, just before it asked cooperation between industry segments and a strong stand by the State Department as, together, the answer for runaway production.

Trexler Heads Essantee

CHARLOTTE—C. B. Trexler, Charlotte, has been named president of Essantee Theatres in North Carolina, succeeding Ernest Stellings.

The firm owns a substantial interest in Stewart-Everett Theatres, which operates a large chain of theatres in the Carolinas. Trexler is also president of Stewart-Everett.

Stellings, a former president of the Theatre Owners of America, has retired from full-time participation in the business. Concurrently, Stewart-Everett announced plans for a 600-seat house in Rock Hill, S. C.



Rock Hudson, star of Universal's "The Spiral Road," shows one of the new U. S. Savings Bonds to Mrs. Emily Terrall, St. Helens, Ore., who has been named Mrs. U. S. Savings Bonds of 1962, and who appeared with Hudson in a special trailer to plug the Treasury Department's 1962 Freedom Bond Drive.

BROADWAY GROSSES

It's Too Darn Hot!

NEW YORK—With all the Broadway first-runs having holdovers, and the Forum and Criterion playing reissues, sluggish business was the order of the day as bright summer weather made its advent felt at the boxoffices.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"LISA" (20th-Fox). Paramount claimed the second week at $20,000.

"BON VOYAGE" (Buena Vista). Radio City Music Hall, with stage show, reported the Disney film hit $86,000 for Thursday through Sunday, with the second week expected to tally $130,000.

"THE HORIZONTAL LIEUTENANT" (MGM). Loew's State reported $8,500 for the fourth and last week.

"THE MAN WHO SHOT LIBERTY VALANCE" (Paramount). Capitol claimed $28,000 for the second session.

"EL CID" (Allied Artists). Warner hit $11,000 on the 25th week.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported $16,000 for the seventh week.

"CABINET OF CALIGARI" (20th-Fox). Victoria had $18,000 for the second week.

"THE MIRACLE WORKER" (UA). Astor stated the second week was $22,000.

"WEST SIDE STORY" (United Artists). Rivoli announced $38,000 for the 33rd week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace hit $26,000 for the 25th road show week.

Embassy Summer Festival

NEW YORK—Summertime will be a festival of films from Joseph E. Levine's Embassy Pictures. From June through August, the company will place in release 11 major features, a record number for any period.

Levine's forthcoming schedule of quality and prize-winning productions includes four participants at the 1962 Cannes Film Festival: "Boccaccio '70," "Strangers in the City," "Divorce Italian Style," and "Le Crime Ne Paie Pas" (Crime Does Not Pay).

Completing the summer schedule of Levine presentations are "Boys' Night Out," "The Devil's Wanton," "The Sky Above and the Mud Below," "Constantine and the Cross," "What a Carve Up!" "Seven Capital Sins," and "Madame Sans Gene." Extensive promotional campaigns will accompany each release.

UA Names Mound

NEW YORK—Fred Mound, United Artists St. Louis sales manager, has been promoted to the position of Indianapolis branch manager, it was announced by James R. Velde, United Artists vice-president in charge of domestic sales. Mound succeeds the late Ross Williams.

UA Details Premiere Showcase Plan

New N. Y. Distrib Policy Designed To Speed Pix, Take Full Advantage Of Extensive Ad Campaigns

By MEL KONECOFF

NEW YORK—United Artists last week presented local exhibition with a new system of distribution of its forthcoming releases, both regular and roadshow features, which was calculated to speed the company's releases, to both theatres and the public and take full advantage of pre-release advertising.

Known as "Premiere Showcases," participating theatres will include a Broadway showcase and an East Side theatre (two theatres in Nassau County, three in Suffolk County, three in Westchester, three in Suffolk Brooklyn, the Bronx, and Queens, and possibly one each in Staten Island, Newark, and Jersey City, with the initial feature being "Road to Hong Kong," scheduled to open on June 27 day-and-date following a widespread promotion and advertising campaign and premiere activities at each of the participating theatres. All of the theatres are either independents or members of smaller circuits, with Loew's and RKO not participating in the revamping.

The plan calls for 60 to 70 subsequent run theatres having this and other UA films made available to them, depending on the individual picture, 28 days after the opening at the "Premiere Showcases." It was announced that substantial advertising and promotion campaigns will follow the playoff into the second wave of dates.

Robert Benjamin, chairman of the board, noted that UA has a rule not to have any rules with changing, economic trends making for open-mindedness and no preconceived notions as to company operations. He termed the move the first change in 40 years, and he thought that it could bring needed vitality to distribution. The plan is the combined creation of all of the executives up at UA, he stated, and their opinion was unanimous that it ought to be tried at least until the end of the year, with a reevaluation to be made at that time.

Executive vice-president Arnold Picker has been convinced for years that the business, which he termed as "not the healthiest," requires new thought and new patterns to put it where it belongs. Changes should not be exclusively good for exhibitors or for distribution, he opined, but rather it has to be good for both. Therefore, it needs the cooperation of both. We believe, said he, that there is one answer for the overall benefit of the industry, and that is changing the release pattern of pictures.

Picker reported that his father helped develop the pattern which has been in effect since he died in 1929 and earlier, and he was amazed that the release of pictures was still the same. He thought that his father would have been one of the first to want the distribution of pictures modernized. Other industries, he noted, are way ahead of us.

He revealed that the company has been silently experimenting with the change here, citing "Never On Sunday," which opened at an East Side house and in the outlying areas of the city as well. Business was exceptional in all situations. They tried it with "West Side Story," which is playing the Rivoli on Broadway, at theatre in New Jersey, and one on Long Island, and here again all of the participating theatres are doing fine business. It was tried abroad in Japan, where "Alamo" played in multiple situations in one city and the business was highly successful. The Rank Organization opened "Road to Hong Kong" at the Odeon Marble Arch as well as in 26 other theatres in London, and business was very good in all theatres.

With the New York area representing about seven per cent of the world gross on a film, Picker thought it right to try the change here in the largest single market in the world.

To bolster the correctness of the theory, John Blum, senior vice-president of Macy's recounted his experiences of having the world's largest department store open branches in the suburbs while continuing to sell from the main store in the center of Manhattan. Said he, "We have learned that it is most essential these days to take our business to the suburbs where people want to shop." He endorsed the thinking of UA executives, and he hoped to help it along via promotion.

James Velde, vice-president in charge of sales, enumerated the theatres signed for the deal and stated that the new policy would be in effect for all of the company's future product, not only "Road to Hong Kong."

The "Premiere Showcase" promotional campaign, evolved under the direction of Fred Goldberg, UA executive director of advertising, publicity, and exploitation, was presented by Gabe Sumner, executive assistant to Goldberg.

Sumner explained that the "Premiere Showcase" would allow for the first time the public in the Greater New York area to respond immediately to all facets of the UA campaign attendant to the merchandising of a film.

Sumner showed newspaper ads and played radio spots prepared for an intensive campaign for "Premiere Showcase," which would

(*Continued on page 18*)

Off-Broadway First-Runs Spark Union Wage Push

NEW YORK—It was learned that Moving Picture Machine Operators' Union, Local 306, IATSE, is making an attempt to get neighborhood theatres to pay the same projectionists' wage scale as the Broadway deluxe operations when they play first run engagements of pictures which would normally be shown at the latter.

Local 306 indicated to the exhibitors that the move had been inspired by "your invitation by United Artists to bid for 'The Road To Hong Kong'" or the possibility of "any similar bid by any other distributor or producer for any class A feature, whether day and date with Broadway deluxe theatres or not."

The demand is understood to be one of a number involved in current negotiations between Local 306 and the exhibitors for a new contract to replace the one which expired on May 30.

Bingo Control Plan Considered In Dayton

DAYTON, O.—Dayton city commissioners have given informal approval of the "Springfield plan" for control of charity bingo games. The plan, originally adopted in the neighboring city of Springfield, provides that charitable organizations conducting such games file periodic sworn financial statements showing that all proceeds go to charity.

The Dayton setup differs from the Springfield system in that it permits "reasonable expenditures" for employees, operator commissions, and rentals.

Herbert Deane, Dayton law director, who previously classified bingo as a lottery, contends that the commissioners' action still does not make bingo legal—even for charity. A Dayton ordinance and the state constitution expressly prohibits lotteries of any kind, he says.

Thomas J. Veskauf, Springfield law director, explained that any ordinance governing bingo would be unconstitutional. However, he said that the constitutional provision provides no penalty and Ohio cities have to rely on laws adopted by the legislature and on court decisions which have interpreted them.

Veskauf said that in the absence of any clear-cut laws, the entire matter is ambiguous. He added: "Bingo games, like blue laws, are old public policy in Ohio, which drastically need revision. Until the state legislature sets forth laws clearly, we will continue to flounder in 'no man's land'."

All bingo games were recently closed in Dayton when it was found that one game was operating under the guise of charity. The new "Springfield plan" was adopted to clarify the situation.

Cinerama-Beacon Deal Set

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., and Sheldon Smerling, president of Beacon Enterprises, Inc., Los Angeles, announced the completion of negotiations with Beacon Enterprises to take over the operation of Cinerama theatres in the following cities: Boston, Boston Theatre; Montreal, Imperial Theatre; San Francisco, Orpheum Theatre; Montclair, Clairidge Theatre.

Effective as of May 27 these Cinerama theatres which have been operated by Cinerama Theatres, Inc., will continue to exhibit Cinerama productions and will present the forthcoming MGM-Cinerama production, "The Wonderful World Of The Brothers Grimm."

Tisch AMPA Toastmaster

NEW YORK—Preston R. Tisch, chairman, executive committee of Loew's Theatres, will be the toastmaster, June 12 at the Piccadilly Hotel, when the Associated Motion Picture Advertisers honors Embassy Pictures Corporation and its president, Joseph E. Levine, at a special luncheon.

The selection of an exhibitor leader was made, according to Al Floersheimer, AMPA president, in order that recognition might be given to Embassy's emergence as a new source of product for the nation's theatres, in view of its greatly increased production and distribution activities.

Martins Plan Super-Cinerama House In St. Louis; Mayor Hails Project

ST. LOUIS—The first major motion picture theatre to be built here since before World War II will be open before the end of the year.

The 1000-seat house will be called the Martin Cinerama and will be built for exclusive showing of "Super-Cinerama" productions. It is being constructed by Martin Theatres of Columbus, Ga., owned and operated by Roy and E. D. Martin, veterans of the movie industry.

Plans for the new theatre are strikingly different from the normal concept. The entire fourth wall and portions of two adjacent walls will be used to provide the largest indoor screen in the world. It will measure more than 100 feet on the curve and is planned to create an atmosphere of complete audience participation. The sound system will add to this atmosphere with the use of a seven channel, all-transistor stereophonic sound system providing high-fidelity reproduction through 11 speakers placed behind the screen, on the side and rear walls of the building.

The Martins are planning similar theatres for SuperCinerama productions in San Antonio, Phoenix, Ariz., Seattle, San Francisco, New Orleans, and Honolulu. A theatre in Atlanta is being completely renovated to the specifications and the company already is operating Cinerama in Nashville, Tenn.

The project was announced at a press conference in the office of Mayor Raymond R. Tucker of St. Louis, who termed it "another positive indication of the impressive building boom which our city is presently experiencing."

Architects are from the firm of Finch, Alexander, Barnes, Rothchild, Paschal and Associates of Atlanta, with John David Sweeney, A.I.A., of St. Louis, as associate architect. Construction will be handled by Henry C. Beck Co. of Atlanta. The site, at 4218 Lindell Blvd., just west of the Grand Avenue theatrical district, is vacant. Construction is scheduled to begin before the end of the summer, with the opening planned for the end of the year.

Plans call for an all-glass front on the two-story building, with a curved drive to the front and plenty of parking on an adjoining lot. The box office will resemble a hotel registration desk, and a large check room is planned. Two concession counters will be located on each side of the lower foyer.

The building will be approximately 100 feet wide and 160 feet deep. No estimate of cost was given.

The theatre will open with "The Wonderful World of the Brothers Grimm" and will follow with "How the West Was Won."

Last theatre of comparable stature to be built in St. Louis was the Esquire.

WB-TV Names Kotler

NEW YORK—Entering the field of syndication of its own television series for the first time, Warner Bros. has appointed Joseph Kotler as vice-president and director of syndicated sales for the company's newly-established syndication division, it is announced by Benjamin Kalmenson, executive vice-president of Warner Bros. Pictures, Inc.

Kotler, former vice-president of Ziv-UA, is joining Warner Bros. after fifteen years with Ziv.

Barbara Eden, one of the feminine stars of the MGM-Cinerama production, "The Wonderful World Of The Brothers Grimm," calls attention to the large lobby showcase at Loew's Capitol Cinerama Theatre, where the film will have its New York premiere on Aug. 8.

No "Salt" Dismissal, Federal Court Rules

NEW YORK—Federal Judge Charles M. Metzner denied a defense motion to dismiss the long-pending $7,500,000 antitrust suit involving "Salt Of The Earth," financed by the alleged Communist-dominated United Mill and Mine Workers Union, and produced and handled by Independent Productions Corporation and ITC Distributors, because of the refusal of Paul Jarrico, screen writer and agent for the plaintiffs, to answer questions.

The court noted, "Plaintiffs have offered a stipulation to cover the questions asked by defendants, but the latter have not commented on the scope or effectiveness of the stipulation because they have rejected it on the assumption that they are entitled to a dismissal."

In denying the dismissal the court said the plaintiffs have produced Jarrico to testify and have directed him to answer the questions. "He persists in asserting his privilege, which is not of recent origin, nor attributable to this action. They do seek to defeat the sanction of dismissal."

The action charged that a conspiracy existed to prevent the production, exhibition, and distribution of the film, which presented a one-sided view of working conditions in western mines.

The court directed the parties to submit counter stipulations covering the questions "propounded and unanswered, such memoranda as to the scope and effectiveness thereof in order to be settled in the decision."

"Grimm" To McVickers

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced the completion of negotiations with E. D. Martin, president of Martin Theatres, for the McVickers, Chicago, which, after considerable expenditure for redecorating and restyling to meet Cinerama's specifications for exhibition, will open on Aug. 8 with the new MGM-Cinerama first story presentation, George Pal's production of "The Wonderful World Of The Brothers Grimm" simultaneously with 14 other cities in the United States.

Dallas WOMPI Marks 10 Years Of Service

DALLAS—The 10th anniversary of Women of Motion Picture Industry organization was celebrated May 31 with a bosses luncheon in the Century Room at Hotel Adolphus. The club, organized in Dallas, proved so successful that women in other film exchange centers followed the example, and it has now become international in scope. Miss Verlin Osborne was first president of the Dallas club and first president of the international association.

The late R. J. O'Donnell, vice-president and general manager of Interstate Theatres Circuit, was greatly impressed with the possibilities of such an organization and encouraged their work locally. It was his briefing of the name Women of Motion Picture Industry to "WOMPI" which has stuck with them until they are seldom referred to in their full title.

These women as their most recent service project will present a check for $1,000 to the Variety Club to pay for the completely equipped kitchen in the new building erected for housing the Dallas Service for Blind Children. Another of their projects is the making of surgical dressings for American Cancer Society out-patient services. Each member in the club keeps on her desk a cannister in which she and her fellow workers contribute a dime a week for the purpose of sponsoring a room at the Will Rogers Memorial Hospital in Saranac, N.Y.

The bosses were rather skeptical of the organization in its early stages, fearing it would be merely a social organization, but now when the distributor, exhibitor, or Variety Club has need of special assignments requiring the grace and dignity of female handling, they immediately contact the WOMPI's. Each year in May they celebrate their anniversary with a luncheon at which time the members honor their bosses. One man is chosen as "Boss of the Year" through letters of commendation written by the members from each office. The Chairman in charge of this event this year is Mrs. Herman Johns.

Mrs. Juanita White of In-Dex Booking Service was the member selected by secret ballot as WOMPI of the Year.

Alton Sims, film buyer and publicity director of Rowley United Theatres, was guest speaker of the day.

The Dallas club will be hostess for the 10th annual international association convention, which will be held Sept. 21-23, 1963, at the Adolphus Hotel, with Miss Rosemary White as chairman and Mrs. Mable Guinan as co-chairman.

Topal Heads UA In Boston

NEW YORK—Burton Topal, United Artists Buffalo branch manager, has been promoted to the position of Boston branch manager, it was announced by James R. Velde, UA vice-president in charge of domestic sales. Topal succeeds Bob Hazard, who is resigning.

The new Boston Branch manager will be under the direct supervision of Gene Tunick, UA eastern and Canadian division manager.

Topal joined United Artists in 1951 as a booker in the company's Albany branch. Later he was a salesman in that branch and in the Buffalo office. In 1958 he was promoted to Buffalo branch manager.

Robert L. Friedman, United Artists sales manager in Washington, D.C., has been promoted to Buffalo branch manager. He succeeds Topal.

Waterbury Showmen Fight Cable TV Plan

WATERBURY, CONN. — The Connecticut Committee Against Pay TV planned strategy to oppose before the Waterbury Board Of Aldermen on June 4 an application by Waterbury Community Antenna, Inc., to install a cable system in this city.

Philip F. Harling, chairman, Joint Committee Against Pay TV, declared at the meeting it was of "particular significance and concern" to him that CATV applications have been introduced in both Waterbury and in Middletown, Conn., which geographically form the southern base of a triangle in which Hartford is the northern apex.

Hartford is the city in which the RKO General-Zenith Phonevision system is scheduled to start a three-year test of pay tv. Harling pointed out that the two communities are only about 15 miles from Hartford and could easily serve as booster stations for the Phonevision signal.

Plans were made to place newspaper ads urging the public to attend the Waterbury board meeting and oppose the application.

Among the theatremen present in addition to Harling were Bernard Menschell, of the Connecticut committee; James Totman and Harry Goldberg, Stanley Warner Management Corporation; and Charles Kurtzman, Loew's Theatres.

The Middletown application is being sought by the Community Television Systems, Inc., New Haven, and is being opposed by theatremen there.

Film-Men Aid Handicapped

WASHINGTON, D.C.—Membership in a new motion picture subcommittee of the President's committee on employment of the handicapped was announced by committee chairman Major General Melvin J. Maas.

Chairman of the motion picture subcommittee is Bernard R. Goodman, vice-president, Warner Brothers Pictures Distributing Corp.

Subcommittee members, who represent all phases of movie-making include Marshall H. Fine, president, Allied States Association of Motion Picture Exhibitors; William K. Hopkins, director of industrial relations, Columbia Pictures Corp.; Edward L. Hyman, vice-president, American Broadcasting-Paramount Theaters, Inc.; Arthur Israel, Jr., assistant to the president, Paramount Pictures Corp.; Eric Johnston, president, Motion Picture Association of America; Harry Mandel, president, RKO Theatres; Taylor M. Mills, director of public relations, Motion Picture Association of America; Samuel Rosen, executive vice-president, Stanley Warner Corp.; Dore Schary, independent producer; John H. Stembler, president, Theater Owners of America; and Richard F. Walsh, international president, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

School Honors Van Riel

NEW YORK—Harold Van Riel, 20th-Fox advertising art director, has been unanimously selected by the executive board of the High School of Music and Art Alumni Association in New York as the graduate who has made the outstanding contribution to the world of art during 1962.

According to the Association, this award is presented each year to former students who have distinguished themselves in the fields of art, music, and cultural leadership.

Protestant Film Reviewers Launch "Positive" Approach To Criticism

NEW YORK—Film reviewers from some of the nation's leading religious publications have banded together in order that the church members might be better informed about the "many good productions of the motion picture industry."

The organization of the Protestant Cinema Critics Guild was announced with the avowed aim of "taking a positive look at new cinema releases." Reviewers from more than 25 denominational and interdenominational church periodicals hold membership. They reach a combined readership of approximately 10 million.

A spokesman for the group said they were primarily concerned with bringing to the attention of their readers "those films which have real, positive values."

"We feel that too often church members tend to either condemn or ignore Hollywood productions because they do not have enough information on them. We want to make clear that many theatrical releases are worthwhile for the thoughtful viewer," the spokesman added.

The Guild will also be concerned with serving as a channel for film industry news, release schedules, and preview arrangements; provide opportunities for members' growth in motion picture criticism skills; and explore projects that will lead to more perceptive film viewing by Protestants.

Publications represented include *Intercollegian, motive, One, Youth*—for teenagers and students; *Christian Advocate, The Episcopalian, United Church Herald*—denominational; *Christian Century, Christian Herald, Pulpit Digest*—undenominational.

Two of four planned meetings per year have been held. At the initial meeting, United Artists' "Something Wild" was previewed, followed by a discussion with its director Jack Garfein, and star, Carroll Baker. A later session previewed "Lisa," a 20th-Fox release, followed by discussions with co-star Dolores Hart and Adrian Awan, national exploitation manager of 20th-Fox.

Convenor of the Guild is the Rev. Donald J. Kliphardt, reviewer for eight Protestant youth periodicals, and director of research and utilization for the National Council of Churches' Department of Audiovisual and Broadcast Education.

First U.S. Pay-TV Program For Hartford On June 29

HARTFORD, CONN.—The first broadcast of subscription television in the U.S. will be on this city's Channel 18 on June 29. Station officials have not yet decided what type of program will be presented on the first broadcast. However, it is understood future plans call for presentation of current motion pictures, New York stage plays, live and recorded sports events, opera, ballet, educational features, and other programs not available on other television stations.

The television experiment is being conducted by RKO General Phonevision Company in association with Zenith Radio Corporation. Channel 18 will scramble its subscription programs which may be decoded by persons whose television sets have the necessary equipment.

The cost of receiving pay television will be based on the number of programs the subscriber decodes and receives.

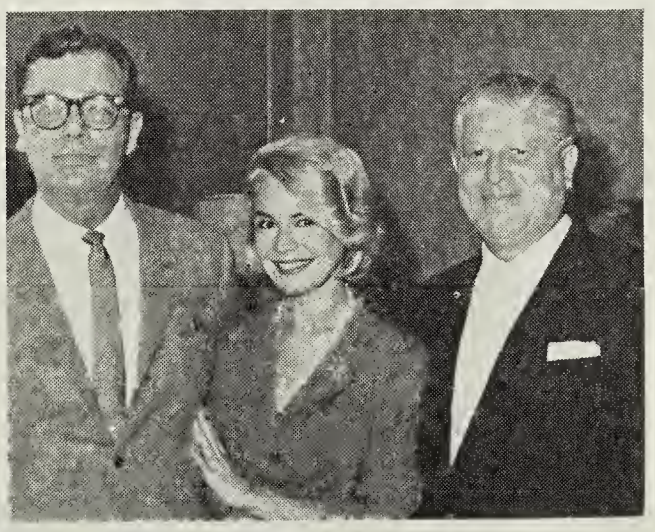
Budco Prexy Inspects Two New N.J. Houses

PHILADELPHIA—Claude Schlanger, president, Budco Theatres, made an inspection tour of the two new conventional theatres that will be added to his circuit this summer.

Scheduled for an early summer opening is the new theatre on Route One, just a few miles from Princeton, N.J. This will be a 700 seat house situated in a recreation and shopping center currently under development. This center includes a motel which is now open, a bowling and ice skating center, and supplementary stores and parking facilities for over 3,000 cars. Adjacent to the center, a large housing development is now under construction.

The second theatre, which will be opened by early fall, will be similar to the Princeton project and is located at Franklin Mall, just five miles from New Brunswick, N.J.

Accompanying Schlanger on his tour were Birk Binnard, advertising director for the circuit, and Henry Holkey, who will be manager of the new Princeton theatre.



Producer Ross Hunter and star Sandra Dee are seen with Universal-International president Milton Rackmil in a New York City reception which launched the advance promotional campaign on "If A Man Answers."

N.J. House Renovated

NEW BRUNSWICK, N.J.—The completion of an extensive renovation and modernization project at the RKO State here was appropriately celebrated. A cocktail party and buffet dinner at the Roger Smith Hotel preceded an inspection tour of the "New Look" in the theatre by the guests of host Edward Sniderman, RKO division manager. The State was then opened to the public.

Ceremonies at which New Brunswick Mayor Chester Paulas expressed the city's appreciation, and RKO president Harry Mandel reaffirmed the circuit's faith in the future of the community were followed by the showing of Paramount's "The Man Who Shot Liberty Valance."

RKO home office officials at the festivities, in addition to Mandel, were Matty Polon, vice-president; Fred Herkowitz, national director of advertising and publicity; Archie Berish, Charles Horstman, and Blanche Livingston.

To our exhibitor customers everywhere, our sincere thanks for your overwhelming response to the June 8th U-Day Jubilee Salute, and for your enthusiastic support throughout our Presidential Sales Drive honoring Milton Rackmil and celebrating our Golden Anniversary Year.

Look to the months ahead for the same great product which has made this Jubilee Year the greatest in the history

of U-I, and look for more of these golden opportunities for golden profits with these forthcoming releases — "LONELY ARE THE BRAVE", "THAT TOUCH OF MINK", "THE SPIRAL ROAD", "PHANTOM OF THE OPERA", "IF A MAN ANSWERS", "TO KILL A MOCKINGBIRD", "FORTY POUNDS OF TROUBLE", "FREUD" and a continuing flow of other great box office attractions, produced by the industry's outstanding talents and starring the industry's greatest box office personalities.

The NEW YORK Scene

By Mel Konecoff

NORMAN RYDGE, chairman and managing director of Greater Union Theatres in Australia, was in town for his first visit here in eight years, and at a luncheon at the Lotos Club, he noted that his circuit of 128 theatres, 23 of which are drive-ins, was celebrating its 50th anniversary.

In a run-down on business in that country, he reported that theatre business was off generally there. In the prosperous towns that do not as yet have television, theatre business is off only 20 per cent, and much of this was due to the heavy competition from bo vling, bicycle races, and other activities, all of which are vying for the leisure time of the public. In the large cities where television is quite active, there is a 50 per cent fall-off, and the percentage of decrease is even greater in the suburbs of these cities where admissions are down 70 and 75 per cent below normal. TV has accounted for a drop of 50 per cent and more in the drive-in operations.

Television is proving such strong opposition because it is still a novelty and because of the economics involved, which permits families to see their movies at home for nothing. He blamed much of this situation on the American distributors who allowed their films to be shown in Australian living rooms free of charge, making each home a projection room. People will leave their homes for the better and bigger films, and these, he thought, would gross more than ever. Among the films really doing big business are "South Pacific," "Ben-Hur," "Spartacus," "El Cid," "Breakfast At Tiffany's," "Come September," "Lover Come Back," etc. Incidentally, the reduced numbers of American pictures must affect the market he opined.

Rydge estimated that by the end of this year, 86 per cent of the country will be covered by television, while today there are 1,300,000 sets in operation. It took six years to reach that number.

Rydge stated that during the war years, he never operated his theatres in the red, whereas these days he's operating in Technicolor. He admitted it's more colorful. We've gone back to where we were 50 years ago, said he. Once again, we are selling the pictures and not the habit of going to the movies. TV destroyed the habit and we've got to go to work again with good showmanship, strong pictures, and vigorous selling, and then the industry will emerge better than ever. He believed that it is possible to achieve greater success with the present films because there are fewer of them, and they are more important than the plushness of the theatre or most any other phase of the physical and of the theatre's operation.

Greater Union doesn't have all its eggs in theatres, containing a number of subsidiaries under its operational wing including a distributorship (British Empire Films), television, representing Bell & Howell, Japanese camera manufacturers, etc., and he expected, financially speaking, the organization will have substantial results to report at the end of its fiscal year.

THE METROPOLITAN SCENE: Went to a cocktail party hosted by Jackie Gleason prior to a screening of his "'Gigot," and we think he must be ill. There was only booze and musicians and NO FOOD. This at a Gleason party, tsk, tsk. . . . Attention Gremlins in charge of make-up: A while back, we had a piece about the advertising and publicity director of Moss Theatres, Jerry Sager, making pilgrimage out to Las Vegas to put a quarter into a slot machine for us. His name was left out and now he refuses to tell us whether our quarter scored or not. . . . The Explorer's Club viewed an advance showing of Embassy's "The Sky Above—The Mud Below." . . . Ditto members of the audio-visual department of the N.Y. Board of Education. . . . Ditto delegates of the United Nations. . . . A new high in solicitude and convenience for women patrons will be reached when Cinema I-Cinema II, the first two-in-one movie theatreas, opens shortly. Rugoff Theatres reported that arrangements have been concluded with the ultimate in necessities to meet all make-up emergencies for those attending their shows. Ladies' rooms will be equipped with hair sprays, perfumes, skin lotions, nail polish, and all the rest of the jazz that goes into the making of a gal. . . . While on the subject of femmes, Embassy Pictures has a contest going in which 80 suburban wives will win a girls' night out preview of "Boys' Night Out" in connection with the New York opening. They must live in the suburbs, and then they'll get a double bang out of the film, which reveals what commuting husbands really do when they spend an evening in town (baloney, we can't afford it).

UJA Honors Rackmil At Industry Luncheon

NEW YORK—A spirited crowd of over 325 motion picture and amusement industry leaders gathered at the Essex House for luncheon recently to pay tribute to Milton R. Rackmil, president of Universal Pictures and Decca Records, and express their support of the United Jewish Appeal of Greater New York.

Laurence A. Tisch, chairman of the board, Loew's Theatres, Inc., greeted the gathering and called on Rabbi Moshe P. Mann of Congregation Izrah Israel, the "Actor's Temple" to make the opening invocation.

After luncheon, Tisch introduced Robert Briscoe, Lord Mayor of Dublin, who gave an eloquent and moving account of UJA's current needs and goals. Lord Mayor Briscoe lauded the motion picture and amusement industry for its traditionally strong support of UJA, and urged "continued outstanding help for programs which alleviate suffering and give distressed people new lives."

The gathering responded when Tisch called the "roll of honor," pledging over $400,000 to assist UJA.

Barney Balaban, president of Paramount Pictures, presented the guest of honor with a handcrafted silver bible from Israel inscribed. "To Milton R. Rackmil, one of the motion picture industry's most dynamic leaders, whose devotion to the aspirations of the people of Israel through the United Jewish Appeal and its agencies enables thousands of Jews throughout the world to find a new homeland."

Rackmil responded in a gracious speech, emphasizing "the remarkable achievements of the people of Israel" and expressing his "pride and wonder at what they have accomplished in the past 15 years to resettle the thousands of unwanted, stateless, homeless Jews throughout the world."

Obscenity Charge Dismissed

ATLANTA—Leonard Freeman, manager, Kirkwood Adult Theatre, was freed of a disorderly conduct charge for showing the allegedly obscene film, "The Fast Set."

Municipal Court Judge James E. Webb dismissed the charge after privately viewing the film.

The charge was made against Freeman when Captain E. O. Mullen, special investigator for the Aldermanic Board's Police Committee, seized the film and sought to make a case under the state statute which prohibits the showing of obscene films.

Mrs. Christine Gilliam, city movie reviewer, was present at the hearing, but was not called to testify.

Bingo In The Black

ALBANY — The 1,187 licensed organizations realized profits from bingo of $6,359,-672 and suffered losses of only $13,518 for 26,596 occasions which attracted 6,448,469 players during a six-month period in New York State. So the State Lottery Commission revealed in its report for Oct. 1, 1961, to March 31, 1962.

These figures provided concrete proof of the "opposition" which bingo is to motion pictures.

The nine-member Lottery Commission went out of existence June 1, when a new five-member Bingo Control Commission, with wider powers to police the game, assumed control.

"Grimm" Trailer Campaign

NEW YORK — The theatre trailer campaign for Metro-Goldwyn-Mayer-Cinerama's presentation of George Pal's "The Wonderful World of the Brothers Grimm" has moved into high gear with three types currently comprising the ambitious project. Trailers have been planned to cover not only operating Cinerama theatres, but also to serve as cross-plugs on regular theatre screens.

Initial "announcement" trailer, in full color, will reach theatres the end of this week.

Special cross-plug trailers for regular screens are now in work.

An elaborate three-strip trailer to be presented in full size on Cinerama screens throughout the world is nearing completion.

Producer-director William Castle presents the key to "The Old Dark House" to his co-stars Tom Poston and Janette Scott upon their arrival in London to film the J. B. Priestley novel for Hammer Films and Columbia release.

Israel In Production Via New Film Studio

HOLLYWOOD—Major development in the international cultural and entertainment field is the entry of Israel into feature motion picture production, announced by Hollywood producer Ed Leftwich, president of Futuramic Productions (Isreal, Ltd.).

The Israeli government, through Asher Hirshberg, director, Bureau for the Encouragement of the Israel Film Industry, has granted Leftwich its first official approval for a company to produce features in Israel for world-wide theatrical distribution.

The government has leased 25 acres to Futuramic Productions (Israel, Ltd.), Leftwich disclosed, located in Kiryat Ono, five miles from Tel Aviv. A government loan of a million pounds Israeli has been granted toward studio construction on recommendation of Asher Hirshberg.

Finest modern studio will be constructed, with $3,000,000 set aside by Futuramic Productions for building alone. Ground breaking is set for Aug. 1, and ceremonies will be attended by top government officials headed by President David Ben-Gurion.

Associated with Leftwich is David Barsel, representative of Orb Films, Ltd., in Israel, prominent film distributor and leader in Israeli civic activities.

Max Tintner, Israeli architect who designed the American Embassy in Tel Aviv, is coming to Hollywood shortly to confer with Leftwich and Barsel on plans for construction of studio.

Companies from abroad will be invited to use the facilities of the new studio.

Top technicians from Hollywood, England, and other countries will be brought by Leftwich to Israel to become key members of studio staffs.

Leftwich plans to encourage new talent in Israel and to introduce rising talent from Hollywood.

Top directors, stars, and key technicians will be brought from Hollywood to get production into orbit, Leftwich announced.

Initial feature of Futuramic Productions (Israel, Ltd.) will be a drama written by Leftwich, entitled "The Last Vendetta."

Leftwich's American film company, Futuramic Productions, Inc., will continue to produce in this country, he stated, launching its initial feature "Don't Send Flowers," on location near Oceanside, Calif.

"Hemingway" To Czech Fete

NEW YORK — "Hemingway's Adventures Of A Young Man" has been selected as the United States entry in this year's International Film Festival of the Czechoslovak Socialist Republic, to be held June 9 to 24 at Karlovy-Vary, it has been announced by the U.S. Information Agency.

The United States Government had accepted the invitation of the Czech Government to participate in the Festival and, following consultation between the U.S. Government committee for official participation in international film events and the newly-formed Hollywood Guilds Committee which cooperates in the selection of motion pictures for entry in major festivals, the 20th-Fox production was chosen.

Hollywood director Frank Capra will be the chairman of the U.S. delegation. John Richmond, press attache at the American Embassy in Prague will be the alternate delegate.

"Hemingway's Adventures Of A Young Man" was made available for the Karloby-Vary event by 20th-Fox at the request of the Department of State.

LONDON Observations

by Jock MacGregor

REMEMBER "Separate Tables"? The setting was Bournemouth, England, a seaside resort much favored by those in retirement. It is a quiet town, but it has been chosen as the venue for the Cinema Exhibitors' Association's 50th Anniversary. Over the weekend, film people trickled in from all over the country, complaining of the rain and near arctic conditions but inwardly anticipating bumper box office returns. They were a somewhat subdued but contented crowd as they savored the coffee and new flavors served by local lovelies, supervised by George Arnold and Stanley Van Gelderen, in Lyons Maid's "La Gala," and toasted each other in Harry Adley's ever popular Pearl, Dean, and Younger Bar. The music was restful.

Then the peace was shattered. The special edition of our contemporary, The Kine Weekly, arrived. Up and coming Peter King, Shipman and King Circuit, chairman of the London and Home Counties Branch, and generally tipped as a future CEA president, had accepted the editor's invitation to contribute a conference piece. Instead of bon homie and eulogies of mutual admiration, he came out with an attack. "Isn't it about time," he cracked, "we put an end to these farcical, time-consuming, money wasting high jinks. . . . For Heaven's sake let's stop kidding ourselves that this is a conference and let's stop persuading ourselves that anyone takes it very seriously. Bournemouth has some delightful sands. Don't let's bury our heads in them."

The reaction was tremendous. He had hit where it hurt. While many accepted the criticism in the spirit in which it was intended, others were mortified. Some said it was wrong for Peter to make such comment after only attending two conferences. What rot! His father gave up attending some time back. He was nearer the truth than the majority liked. The conferences are enjoyable, serve as an admirable means of getting to know others, but at the 18 which I have attended, little of importance has emerged save the Eady Levy at Porthcawl in 1950 and the birth of the embargo on producers who sold theatrical films to tv in 1955.

Most of the trade has actually waked to the fact and this is painfully obvious this year. That is why the remarks have struck home so forcefully. Though this is the 50th anniversary year, the hospital is being dolled out by Lyons Maid, T. Wall & Son (both ice cream manufacturers), Pearl, Dean, and Younger (screen advertising), and Westrex. 20th-Fox is slipping Mark Robson's "The Inspector" and UA "Follow that Dream" into the regular programs at local theatres during the late afternoon for the entertainment of delegates without receptions. Gone are the gala premieres with all the trimmings and distributors vying with each other for the most lavish hospitality. Most distribution chiefs attended but only Paramount's Fred Hutchinson taged a small pre-lunch gathering in his hotel.

What "top brass" came to Bournemouth came mainly for the 50th anniversary dinner. This was staged under the chairmanship of President Miles Jervis at the local Pavilion and many thought that something really spectacular in London would have been more befitting so important an occasion. Eric Johnston made the trip from America specially to present the greeting of the MPAA to some of his members' greatest customers. TOA's Herman Levy was also present, and it was this dinner, I feel, and not the conference that brought Sir Philip Warter, John Davis, and Kenneth Winckles for a session by the sea and contributed to the success of the evening. Notable absentees were Associated British's C. J. Latta and Jack Goodlatte, who had been so conspicuous at the Recent Variety Clubs Dublin convention.

The only producer present was Carl Foreman. He spoke to delegates on production at a morning session which was shared with Herman Levy. The latter answered questions on industry problems fired from the floor. On Wednesday, the general council met and all went smoothly. One afternoon, problems confronting the Cinema Trade Benevolent Fund were aired. All these business sessions were well ttended. I suspect Peter King's comments had registered and that a revised format for these gatherings may quietly come into being.

"Longest Day" To Warner

NEW YORK—Darryl F. Zanuck's $10,000,000 production of "The Longest Day" will premiere in early October on a reserved-seat basis at the Warner here, it was announced by Spyros P. Skouras, president of 20th-Fox, distributor of the picture, and S. H. Fabian, president of the Stanley Warner Corporation, owner of the theatre.

Prior to the premiere engagement of the three-and-a-quarter hour production, which will have one 10-minute intermission, the doors of the Warner will close to the public at which time the house will be refurbished for the new attraction.

UA Names Alafouzo

NEW YORK—Eric R. Pleskow, United Artists Continental Manager with headquarters in Paris, has announced the appointment of Pano Alafouzo to the post of director for the Middle East countries, excluding Israel.

AB-PT Buys Silver Springs

NEW YORK—American Broadcasting-Paramount Theatres, Inc., has contracted to acquire Florida's Silver Springs, one of the nation's most popular scenic attraction centers.

The 3,900 acre area to be acquired by AB-PT, subject to a tax ruling, includes the largest known single spring and group of springs in the world, among its many tourist attractions.

More than 1,750,000 tourists annually visit Silver Springs which is located near Ocala, Fla.

Mrs. Maguire Leaves AA

NEW YORK—Mrs. Justine Maguire, assistant secretary of Allied Artists International Corporation and administrative assistant to the president, Norton V. Ritchey, announced her resignation from the company.

CANADIAN Highlights

By Harry Allen, Jr.

CANADA'S immigration policy has provided theatre screens with a varied fare. Where once United States films occupied 75 per cent of Canadian screen time, now they have shrunk to 41 per cent. For instance, based on statistics from the Ontario Censor Board, for the year ending March 31, there were 478 features submitted, of which 197 came from the U.S., 67 from Britain, 87 from Italy, 45 from Greece, 32 from Germany, 10 each from France and Japan, three from Canada, and the remainder from various countries. Numbers don't mean earning strength. Some of the films play only a couple of theatres a couple of days in some cities, depending on the size of the ethnic group in the city. As an example: the 45 Greek features were shown in two and sometimes three theatres in Toronto, while the Italian go into six houses. Dubbed and subtitled Italian and Japanese films go into theatres with general appeal. While but 10 French features, almost all dubbed and subtitled for general or art house showings, were submitted in Ontario, Quebec plays dozens yearly, since French is the dominant language in that province.

In 1954, when 591 features were submitted in Ontario, 401—68 per cent—came from the USA, so that in nine years the reduction in numbers was 204 and in percentage 27. The rundown of percentage the U.S. films had in Ontario is 1954—68; 1955—59; 1956—63; 1957—58; 1958—63; 1959—53; 1960—47; 1961—43; and 1962—41.

REEL CLIPS: President of the Manitoba Motion Picture Exhibitors Association Harry Prygrocki, Winnipeg, says "nothing short of total elimination (of the amusement tax) will help the ailing industry." He points out that many small theatres didn't benefit from the recent reduction in the provincial amusement tax. He said their prices are below the affected level of the tax. "How can a tax reduction on an untaxed ticket help the small theatre?" . . . O. J. Silverthorne, chairman of the Ontario Board of Censors, received a Special Award from the Canadian Film Awards "in recognition of his generous interest in the problems of film makers, film users and film viewers." Best theatrical film of 1961 was the National Film Board short, "Morning on the Lievre." Apparently no feature films were entered and no Film of the Year designated in the Awards presented by Dr. Andrew Stewart at a luncheon in Toronto. . . . A drive-in is being built in the Jasper area of Alberta. . . . Manager of 20th Century Theatres' Peterborough, Ont., drive-in is now Don Corrin. . . . Anthony Betts, head of the sound department at Crawley Films, Ottawa, for the past 12 years, and Stanley Moore, in charge of the company's Commercial Division were killed when their sports car left the road near Ottawa. . . . Peter Elgar Productions (Canada) Ltd. was incorporated in Ontario to produce motion pictures and tv and radio programs. . . . Stanley Adelman still talking about central shipping with Canadian distributors.

Colo. Exhibs Battle Denver Pay-TV Test

DENVER — The Federal Communications Commission has accepted the petition of the Colorado committee against pay tv to intervene in the application of the Teleglobe system to institute pay tv over station KTVR on Channel 2 in Denver, Philip F. Harling, chairman of the joint committee against pay tv, disclosed.

Harling said Marcus Cohn, Washington attorney retained by the Colorado exhibitors to oppose the Teleglobe application, had advised Thomas F. Smiley, president, Wolfberg Theatres of Denver, and temporary chairman of the committee, that the F.C.C. on May 10 had accepted the Colorado petition.

By June 9 the deadline established by the F. C. C., Cohn said he would file the formal exhibitor protest with the F.C.C. The theatre people are asking for a hearing on the application on the grounds the pay tv test in Denver would not be in the public interest.

Teleglobe, in early April, filed application with the F.C.C. to operate its pay tv system over KTVR, which is owned by the Gotham Broadcasting Company. Teleglobe proposes to broadcast a clear pricture over the air, and provide the sound by cable through a reception device to be attached to the subscriber's tv set. Because cable is involved as well as broadcast video, Teleglobe will also require approval at the state level to obtain the use of telephone wire of the Mountain States Telephone and Telegraph Company, a local A.T. & T. subsidiary. Colorado exhibitors are moving also to oppose this.

NG Sells Amusement Rides

BEVERLY HILLS, CALIF.—In the interest of furthering Pacific Ocean Park's new operating policy, Southwest Amusement Corporation (a subsidiary of National General Corporation) has sold its three rides at the amusement park to Morehart Enterprises, Inc., owners of the park.

The announcement was jointly made by Eugene V. Klein, president of National General Corporation, and John M. Morehart, president of Morehart Enterprises, Inc.

Southwest Amusement Corporation will operate certain of the concession stands as part of a continuing agreement.

Columbia, Paramount Dissolve Joint Canada Distrib Firm

NEW YORK—By mutual agreement of Columbia Pictures of Canada, Limited, and Paramount Film Service, Limited, dissolution of Affiliated Pictures Corporation, Ltd., of Canada, was jointly announced by Rube Jackter, vice-president and general sales manager of Columbia Pictures Corporation, and Jerry Pickman, domestic general sales manager and vice-president of Paramount Film Distributing Corporation.

The actual termination date of Affiliated, which was organized Oct. 1, 1960, to handle the sales and distribution of Columbia and Paramount product in the dominion of Canada, will be revealed in the next several weeks. At that time, according to the announcement, each of the companies will disclose its plans for the individual distribution of its pictures in Canada.

400 Friends Honor Exhib Tommy James

ST. LOUIS — More than 400 friends and associates in the motion picture industry turned out to honor Tommy James, long-time St. Louis exhibitor, on his 50th anniversary in the industry.

The 69-year-old James came to this country from Greece in 1909 and entered the motion picture industry the following year with the acquisition of the World's Dream in downtown St. Louis.

Over the years, James has operated many theatres and now, in association with his son, Jimmy, he operates the Comet and the Midtown.

James is chairman of the board of the Missouri Illinois Theatre Owners, and his son is secretary of the organization.

Spyros Skouras, a friend of Tommy's since they were in competition in the early days of the industry, had been scheduled to be the main speaker, but was unable to attend because of illness. His brother, George, another long-time friend, talked to Tommy over a long-distance phone hookup.

The affair, at the Starlight Roof of the Chase Hotel, drew a long list of state and local officials, as well as motion picture people who came to pay tribute to James. Frank Plumlee, vice-president, Missouri Illinois Theatre Owners, and Charles Goldman were co-chairman of the banquet.

Tom Edwards, Eldon, Mo., veteran operator, was the main speaker, and Dolores Hart, in town to help publicize her new picture, "Lisa," also spoke. Ed Arthur served as toastmaster.

Hershey Heads SDIG

NEW YORK—Don Hershey, free-lance motion picture director from the New York area, has been elected president of the Screen Directors International Guild. Hershey succeeds Willard Van Dyke, documentary director, who served SDIG for two one-year terms.

Other officers elected were Jack Glenn, first vice-president; Joseph Lerner, second vice-president; Howard T. Magwood, secretary; Robert J. Kingsley, treasurer. The following were elected to serve on the executive board: Robert Braverman, Shirley Clarke, Charles S. Dubin, Herman J. Engel, Leo Hurwitz, Lewis Jacobs, George Jacobson, Robert K. Sharpe, Van Dyke, Albert Wasserman, Nicholas Webster, and, as alternates, Robert Anderson, William Buckley, Peter H. Cooper, Leslie Goldman, and Charles H. Green.

Elected as auditing committee members were Marc S. Asch, John G. T. Gilmour, and Bert Lawrence.

George L. George continues as executive secretary, Robert Edmonds as his assistant and business representative, and Erwin Feldman as general counsel.

The Guild represents more than 500 motion picture, tape and television directors.

Weil To UA Roadshow Dept.

NEW YORK—Wayne S. Weil has been appointed assistant to Herb Pickman, director of United Artists roadshow advertising-publicity department, it was announced by Fred Goldberg, UA executive director of advertising, publicity, and exploitation.

Weil succeeds John Skouras, who has just been named assistant to Maxwell Hamilton, coordinator of advertising and publicity for George Stevens' "The Greatest Story Ever Told."

"How I Would Sell . . .

LONELY ARE THE BRAVE

U-I's Hard-Hitting Outdoor Action Pic Of Man Vs. Society

The most certain way to realize the maximum boxoffice potential—and even beyond that mark—for your engagement of Universal-International's "LONELY ARE THE BRAVE," is to group your forces of manpower and showmanship for a premiere-type campaign designed to hit hard and often at the public's impressionable nerves.

An ordinary campaign will not get the job done.

The picture is exceptionally well made, in effect a "Marty" in the adventure-film category. Kirk Douglas turns in his customarily excellent performance. Walter Matthau is superb as the sheriff. But there is little romance in the black-and-white movie. However, the lack of amour can be overcome by associating the film with the distaff side through a contest to find a lovely "Miss Westerner," which will be outlined later in this article from actual experience derived from the world premiere campaign for "LONELY ARE THE BRAVE" recently in Houston.

In addition to the great star value of Kirk Dougas, "LONELY ARE THE BRAVE" contains strong dramatic situations and exciting suspense. The story is of a modern-day cowboy who refuses to be broken by society. Filmed on location in the rugged, colorful terrain of the southwest, the picture lends itself to many exploitation possibilities.

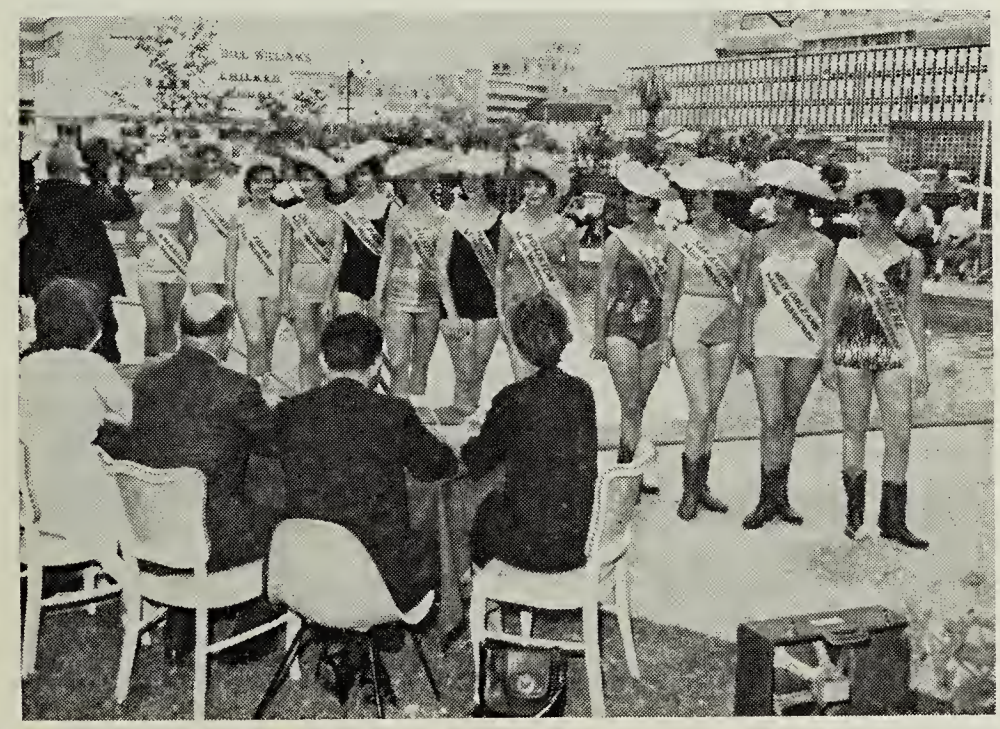
So, with the boxoffice plus factors of jut-jawed "Spartacus" star Kirk Douglas, adventure, and suspense on your side, the odds are favorable for a profitable engagement. But the build-up for D-Day (the film's opening) must be well-planned and sustained to attain the greatest possible impact. It is important that "LONELY ARE THE BRAVE" has a good opening, because word-of-mouth will be invaluable. This was

An Exclusive SHOWMANALYSIS Prepared by—

FRANCIS BARR, Advertising-Publicity Director
Interstate-Texas Consolidated Theatres, Dallas, Tex.

ABOUT THE AUTHOR • Francis Barr has spent 28 years with the Interstate-Texas Consolidated Theatres Circuit, and is currently advertising-publicity director. He has spent all those years with the organization in Dallas, Texas, except for four years during World War II when he served in the Pacific as a combat correspondent with the U.S. Marine Corps. A native Texan, the 45-year-old theatreman started as an usher at Interstate's Capitol Theatre. He has worked through the ranks, filling posts of chief usher, treasurer, assistant manager, assistant city manager, city publicist, assistant circuit advertising director, to his present position, to which he was appointed in 1960. His family consists of his wife and five children, one girl and four boys.

HIGHLIGHTING the premiere campaign was the search for Miss Westerner. Seen are the entries being judged at a plush resort hotel and the eventual lovely winner. The stunt can be adapted for any local playdate.



THEATRE

proved without a doubt during the recent openings in Texas where business built day-by-day.

Now, for the big "MUST-DO" Exploitation activity, which is absolutely necessary to add glamour, romance; and beauty to the public image of "LONELY ARE THE BRAVE."

Do the "Miss Westerner" contest and you'll be glad you did. The publicity mileage you get out of this one activity is terrific.

The contest, which can be adapted to suit any situation, worked like this in Texas:

"Miss Westerner" was the girl who typifies the best of the West. The contest was held in various cities, sponsored in some locales by newspapers and in others by radio or television stations. Poise, beauty, charm, and ambition-in-life were considered in selecting the winner.

Contestants were clad in official costumes—eye-catching hip-hugger Jamaica shorts, bright blouses, jaunty scarves, genuine western hats, and authentic cowboy boots—all supplied gratis by local merchants in return for attendant publicity.

During the run of the contest, the contestants took part in various activities to publicize the picture. Attending the local professional baseball game, they were introduced to the spectators, had news photos taken with star players for newspapers, and participated in to newsreel coverage.

The girls were given keys to the city, appeared at civic club luncheons and other local activities, including appearances at swimming pools and beaches . . . with appropriately credited banners and announcements.

There are enough local activities in any city to keep the pretty girls and "LONELY ARE THE BRAVE" in the public's eye for a long time.

On opening night of the film, the contestants can arrive at the theatre in a cavalcade of convertibles, or jeeps, or horses. Adding to the festivities can be a western band, square dancing in the street, baton-twirling majorettes, and fireworks. Patrons can be encouraged to attend in western costume.

The picture will be playing at a season of the year when these "Miss Westerner" activities fit perfectly into the scheme of living. And the purpose of this promotion is to attract like a magnet the vacationing teenagers looking for a festive amusements scene.

Now, with the most important exploitation stunt underway, the following promotions can be used as much as your limited time allows:

(1) The film's title can serve as a theme for a serious photograph contest, a natural tie-up with a camera club; prizes can be awarded for best photos depicting "LONELY ARE THE BRAVE."

(2) A jeep is in many of the film's important scenes, opening the door for a good promotion with local dealers. A bannered jeep can be driven around town, carrying "Miss Westerner" contestants. The jeep dealer can put in a window

ADS are hard-hitting and varied, playing up the unusual nature of the drama and the Kirk Douglas draw. There is an ad for every play-date situation, as can be seen here.

THEATRE

display and run a newspaper ad.

(3) A coloring contest can be conducted in a newspaper or through the use of heralds. The specially-prepared mat, showing Kirk Douglas fighting off an attack by a helicopter in the rugged mountains of the southwest, is available free by writing Exploitation Department, Universal Pictures, 445 Park Avenue, New York 22, N.Y.

(4) For a point-of-sale impact, a lobby stunt can be created by having an artist, dressed as a cowboy, do sketches of patrons a week ahead of the opening of "LONELY ARE THE BRAVE."

(5) With the out-door season in full-swing, there are innumerable possibilities for tieing up with department and clothing stores for western style and out-door apparel.

(6) Disc jockeys can be contacted to present special western music programs, with theatre passes being offered to listeners naming the correct titles.

(7) To attract the smallfry, a contest can be held in connection with one of the film's themes—the close relationship between Kirk Douglas and his horse. The contest can be conducted through a search for unusual pets and can be conducted at the theatre for Saturday's youngster matinee.

(8) And don't forget the modern touch. A helicopter provides a thrilling scene in the picture, so have a helicopter deliver the film to the theatre or an adjoining site. This should attract a good deal of attention as well as newspaper and television coverage. The helicopter also can be employed to fly around the city with a banner heralding the picture.

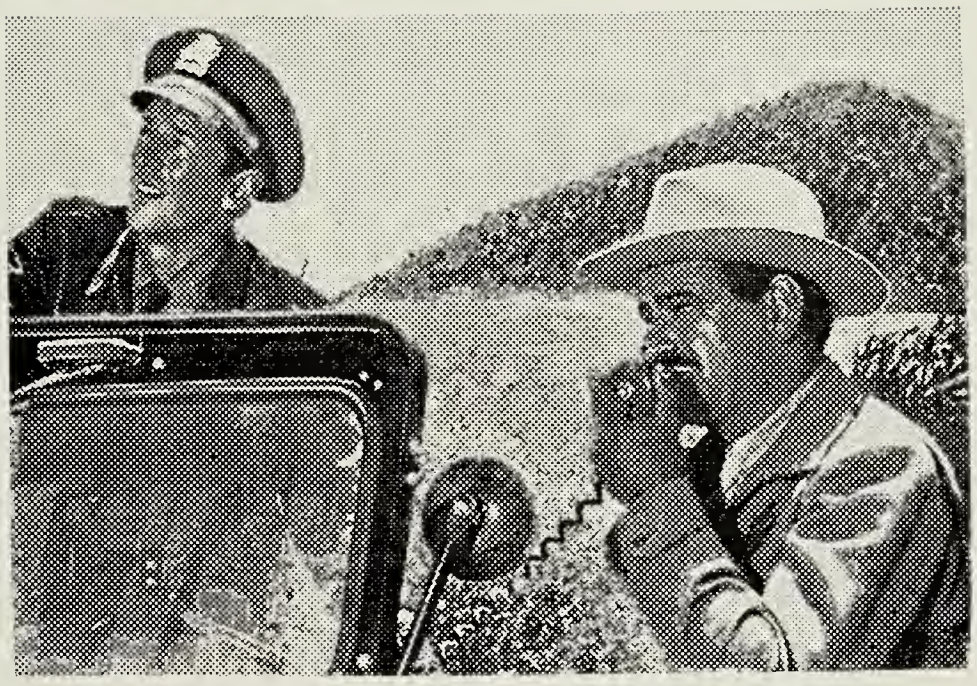
As for the newspaper advertising campaign, there are two types of ads—one featuring the head of Kirk Douglas and minimizing the action; the other emphasizing the action. One of the two will suit the type of theatre where the picture is being shown and the geographical location of the theatre. However, the romance—to attract women patrons—should be emphasized more strongly in the action type of ad by making the clinch illustration of Gena Rowlands and Kirk Douglas more prominent. This can be done without lessening the effect of the action sell.

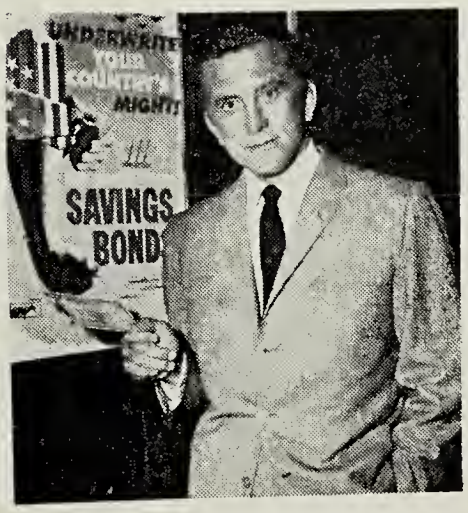
Both the radio and television spots are excellent. However, due to the time of year, the majority of the budget in these medias should be used for radio. A few well-placed to spots on western shows and news programs would be effective. As for radio, the spots should not only be beamed to teenagers, but also to adults by scheduling a.m. and p.m. "drive" times when people are driving to and from work.

Additionally, Universal-International has its usual fine array of national tie-ups. See the pressbook for information on the tie-up with True Magazine's selection of Kirk Douglas as "Father of the Year," and how to capitalize on the U. S. Treasury Department's selection of Kirk Douglas to spark the Freedom Savings Bond Drive.

Also, available from Universal-International is an open-end radio interview with Kirk Douglas, which can be promoted for gratis use on local stations. And for a give-away, there are paper lariats obtainable from the U-I exploitation department.

The foregoing campaign format is tried and proven in Texas by an expert group of showmen—George Bannan and Bernie Korban of Herman Kass' U-I exploitation staff and a group of Interstate-Texas Consolidated exploiteers from Houston, Dallas, San Antonio, Fort Worth, Austin, El Paso, Amarillo, and Abilene.





STILLS indicate the action-packed nature of the story, and effective lobby and window displays can be created with available material. Note bottom photos of lovely Gena Rowlands, for distaff appeal, plus Kirk Douglas heading up the current U.S. Bond Drive, a natural for extra newspaper space on the film.

Decision Reserved In 'Connection' Appeal

ALBANY—Presiding Justice Francis Bergman, Appellate Division of N.Y.'s Supreme Court, reserved decision in a case contesting a recent ruling of the motion picture "The Connection" as obscene.

After hearing lengthy arguments by Ephraim London, attorney for the Connection Company, against a Regents' ruling which upheld the State Education Department's Motion Picture Division refusal to license the picture on grounds of obscenity, Justice Bergman raised the possibility of the five member justices of the Court viewing the print.

London assured the judge of his willingness to arrange a private screening. The attorney was the first to breach the N.Y. State licensing law some 11 years ago, when he successfully argued a case challenging the denial of a seal to "The Miracle" on grounds that it was sacrilegious.

The attorney argued for an overruling of the Regents' action in "The Connection" case on the grounds that the licensing system was unconstitutional, as it imposed a tax on the right of communication; that the law is constitutionally "vague," and that it sets up a system of prior licensing prohibited by the Constitution.

Dr. Charles A. Brind, counsel for the Regents, filed a brief with the Court arguing that they had acted legally in refusing the picture a license, and that the Education Law does not impose a tax on communication.

One of the questions in the case arose out of the problem of language in law. London emphasized that his contesting the law on grounds that it was "constitutionally vague" brought the question of what is or is not obscene to New York's Courts for the first time. He said that the Supreme Courts of Pennsylvania and Virginia both ruled that the term "obscene" was constitutionally vague.

The objection to "The Connection" by the Regents was the use of language Brind said was definitely and specifically used for the purpose of giving the taint of obscenity to the picture. He said it was used by the film maker for the purpose of "selling" the picture and appealing to the "prurient interests" of viewers.

London argued that it produced "a naturalness and art which created a strong sense of participation."

The Appellate Division of the N.Y Supreme Court, which is expected to rule on "The Connection" in June, has viewed two other films on which appeals were made "Mom and Dad" and "Lady Chatterly's Lover."

This is thought to be the first time a N.Y. Court will rule on language as a reason for film censure.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

WANTED:

EXPERIENCED THEATRE MANAGER FOR FIRST RUN SITUATION

APPLY IMMEDIATELY,

WALTER READE THEATRES

MAYFAIR HOUSE, DEAL ROAD, OAKHURST, N. J.

David E. Milgram, Milgram Theatres, Inc., Philadelphia, recently visited the Cannes, France, Film Festival, and is seen at dinner with, left to right, Madame Renuee, the Cinema Review Group from Paris; Harold Lloyd; Mrs. Walter Reade; Mrs. Ben Rose; Walter Reade; and Ben Rose, who operates about 15 art theatres in London.

UA *(Continued from page 7)*

start the week of June 4 with full-page ads in the Metropolitan dailies, as well as those in other communities in the Greater New York area.

The add campaign will kick off with institutional copy explaining the "Premiere Showcase" concept, then lead into ads featuring "The Road to Hong Kong."

Sumner pointed out that tieups on a grand scale would be made with merchants in each of the "Premiere Showcase" communities. He showed, via slides, store cards, marquee pennantss, flags, usher badges, and boxoffice banners, all bearing the same "Premiere Showcase" symbol.

Picker termed the move not a gag or a gimmick to launch a single motion picture but rather a program on all of the company's pictures. Said he, we don't know everything and we intend to learn. We'll change and modify if necessary. Also, if it works here, we'll study other areas. UA has no definite plans to extend it elsewhere at the moment.

Executives refused to discuss admission prices, but they thought that participating theatres can charge higher prices if they are so inclined because of the first-run situations. The theatres participating in the openings of "Road" will not necessarily be the same for other UA features. Each picture will be treated as an individual releasing situation, and Picker reported that "Taras Bulba" will go out on the plan at Christmas and New Years.

They reported that exhibitors were informed of the plan, and there have been no complaints.

Russell Downing, president of Radio City Music Hall, was not enthused about the plan, and he was of the opinion that as it is, certain important pictures are being rushed out too fast before people get the message that a picture is available to them. Now, with the release pattern quickened, some pictures will play theatres and move out before people get a chance to see them. Important pictures are large investments, opined he, and each should be allowed to build properly via careful penetration. He was not of a mind to play day-and-date with other theatres in the area.

The "Premiere Showcase" engagements of "The Road to Hong Kong" will be at Brandt's Beacon and the Trans-Lux 85th Street, Manahttan; Century's Huntington, Huntington, L.I.; Century's Plainview, Plainview, L.I.; Century's Green Acres, Valley Stream, L.I.; Century's Meadows, Flushing, N.Y.; J. J. Theatres' Luxor, the Bronx; Century's Kingsway, Brooklyn; Brandt's Yonkers, Yonkers; Eastern Management's Elmsford Drive-In, Elmsford; the Paramount, Peekskill; and theatres in Bayshore and Patchogue, L.I.

A "Premiere Showcase" seminar was held at the United Artists home office for some 50 exhibition officials representing the 13 theatres participating in the first introduction of the new release plan in the Greater New York area.

Present at the session were Arnold Picker, Eugene Picker, and James R. Velde. Chairing the seminar was Sumner. Also representing United Artists were Samuel J. Friedman, national publicity director; Mort Hock, advertising manager; and Al Fisher, exploitation manager.

The seminar reviewed in the minutest details the promotional plans for theatres launching a motion picture under the "Premiere Showcase" system. A specially prepared manual designed as a guide to help exhibitors present "Premiere Showcase" as a "great civic event" in their communities served as a basis for the discussion.

Allied Sets Directors For Hospital Drive

DETROIT—When the national board of directors of Allied States Association of Motion Picture Exhibitors met in New Orleans last March, it reaffirmed its continuing support to the Will Rogers Hospital fund drive and the expanding program of the Bob O'Donnell Memorial Research Laboratories. It recommended that in 1962 member theatres cooperate wherever possible.

Now, to implement this, president Marshall H. Fine has appointed regional coordinators to help with the task of reaching the million-dollar goal set by Paramount's Jerome Pickman, who chairs the sales managers committee.

Fine has designated the following: Maryland, Elmer Nolte, Jr., F. H. Durkee Enterprises, Baltimore, Md.; Michigan (Detroit), Woodrow R. Praught, United Detroit Theatres; Michigan (state) H. E. Stuckey, W. S. Butterfield Theatres, Inc., Detroit; New Jersey, William Infald, Franklin Theatre, Nutley; Illinois, Jack Clark, Allied Theatres of Illinois Inc., Chicago; Louisiana, Abe Berenson, Allied Theatre Owners of Gulf States, Inc., New Orleans; Kentucky, E. L. Ornstein, Ornstein Booking Service, Louisville; New York State (Albany), Joe Miller, Menanus Drive-In, Menanus; New York State (Buffalo), William Brett, Skyway-Niagara Drive-In, Tonawanda; Minnesota, North Dakota, South Dakota, Martin Lebedoff, Capitol Theatre, St. Paul, Minn.; Ohio, Sam Schulz, Selected Theatres, Cleveland; West Virginia (Pittsburgh exchange area), Al Fusco, Warner Theatre, Morgantown; West Virginia (Cincinnati exchange area), William Wyatt, Virginia Theatre, Charlestown; western Pennsylvania, George Tice, Munhall; and Wisconsin, Ben Marcus, Marcus Theatres Management Company, Milwaukee.

Inflight Expands Schedule

NEW YORK—Inflight Motion Pictures has embarked on its expanded summer schedule, with over 100 showings weekly in the sky, it was announced by David Flexer, president.

TWA's expanded schedule of international flight swent into effect, utilizing the entire existing fleet of Inflight equipped Boeing 707's.

In addition, Inflight's recent expansion into Pakistan International Airlines has extended the range of movie showings in jet aircraft to the New York-Karachi route.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

JUNE 6, 1962 SECTION TWO
VOL. 67, NO. 25

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 **BIG WAVE, THE**—D-73m—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

June **BILLY BUDD**—Robert Ryan, Peter Ustinov
July **FRIGHTENED CITY, THE**—Herbert Lom, Yvonne Romain—England
Aug. **DAY OF THE TRIFFIDS, THE**—(CS: C)—Howard Keel, Nicole Maurey

COMING

BLOODY BROOD—Barbara Lord, Jack Bett
PAYROLL—Michael Craig, Francoise Prevost—England
RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made: English dialogue
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, YokoTani
ASSIGNMENT OUTER SPACE—Archie Savage
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
GOLIATH AND THE WARRIORS OF GENHGIS KHAN—(C; Scope)—Gordon Scott
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PANIC IN YEAR ZERO—Ray Milland, Jean Hagan
PHANTOM PLANET—Dean Fredericks, Coleen Gray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli
WILD CARGO—(C; Scope)—Edmund Purdom, Pier Angeli
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Ada	A3	MGM
•Adventures Of Marco Polo		A-I
Advise And Consent	SP.	Col.
After Mein Kampf		Misc.
•Air Patrol		Fox
Alkazam, The Great	A1	A-I
All Fall Down	A3	MGM
Anatomist, The		For.
Armored Command	A3	AA
Arms And The Man		For.
•Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Lourdes	A1	For.
Boll 'Antonio	C	For.
Belle Sommers	A2	Col.
•Best Of Enemies, The	A1	Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
Big Red	A1	BV
Big Wave, The	A1	AA
•Billy Budd	A1	AA
•Billy Rose's Jumbo		MGM
•Bird Man Of Alcatraz, The	A2	UA
•Black Gold		WB
Black Tights	A2	For.
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
Bon Voyage	A1	BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out	A3	MGM
•Brain That Wouldn't Die, The		AI
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge To The Sun	A2	MGM
•Broken Land	A2	Fox
Brushfire	A2	Par.
Buffalo Gun		Misc.
Burn Witch, Burn	A2	A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

Cabinet Of Caligari	B	Fox
•Cairo		MGM
Call Me Genius		For.
Cape Fear	A3	U-I
•Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
Concrete Jungle, The	B	For.
Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
•Critic's Choice		WB

D

•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
Devil's Wanton, The		For.
•Diamond Head		Col.
Doctor In Love	B	For.
•Dr. No		UA
Dondi	A1	AA
Don't Knock The Twist	A2	Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA
During One Night		For.

E

El Cid	A1	AA
Erotica		Miso.
Errand Boy, The	A1	Par.
Escape From Zahrain	A2	Par.
•Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
615 **CASH ON DEMAND**—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
622 **DON'T KNOCK THE TWIST**—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
623 **EXPERIMENT IN TERROR**—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
625 **FIVE FINGER EXERCISE**—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
620 **HELLIONS, THE**—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62) — Okay science fiction import—Made in Japan; dubbed in English
611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
640 **ONLY TWO CAN PLAY**—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
604 **QUEEN OF THE PIRATES**—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
624 **SAFE AT HOME**—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made
617 **THREE STOOGES MEET HERCULES**—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
626 **13 WEST STREET**—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles
618 **UNDERWATER CITY, THE**—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
619 **WALK ON THE WILD SIDE**—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English
609 **WEEKEND WITH LULU, A**—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
ZOTZ!—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
July **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire
July **WILD WESTERNERS, THE**—James Philbrook, Nancy Kovack
Aug. **INTERNS, THE**—Suzy Parker, Cliff Robertson
Aug. **THREE STOOGES IN ORBIT, THE**—Three Stooges

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
REVOLT AT SEA—Alec Guinness, Dirk Bogarde
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
116 **GREEN HELMET, THE**—MD-88m.—Bill Travers Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
RIDE THE HIGH COUNTRY—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
June **LOLITA**—James Mason, Shelley Winters, Sue Lyon
July **BOYS' NIGHT OUT**—(CS; MC)—Kim Novak, Tony Randall, James Garner
July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
Aug. **TARZAN GOES TO INDIA**—(MC; CS)—Jock Mahoney
Aug. **TWO WEEKS IN ANOTHER TOWN**—(CS; C)—Kirk Douglas, Edward G. Robinson

COMING

CAIRO—George Sanders, Richard Johnson
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
PERIOD OF ADJUSTMENT—Anthony Franciosa, Jane Fonda
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFIFI IN TOKYO—Karl Boehm
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
ESCAPE FROM ZAHRAIN—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

June **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PAPA'S DELICATE CONDITION—Jackie Gleason, Glynis Johns
PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
211 **CABINET OF CALIGARI, THE**—D-104m.—(CS)—Dan O'Herihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
DR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off beat people
I LIKE MONEY—D-97m—(CS; DC)—Peter Sellers, Nadia Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
210 **LISA**—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad

F

Fanny	A2	WB
Far Country, The—Reissue		U-I
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
Five Day Lover	C	For.
Five Finger Exercise	A2	Col.
•Five Weeks In A Balloon		Fox
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow That Dream	A1	UA
Follow That Horse		For.
•Follow That Man	A2	UA
Force Of Impulse	B	Misc.
Forever My Love	A1	Par.
•40 Pounds Of Trouble		U-I
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

•Gathering Of Eagles, A		U-I
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
Geronimo	A2	UA
Gina		For.
•Girl Named Tamiko, A		Par.
Girl With A Suitcase	A3	For.
•Girls, Girls, Girls		Par.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
•Goliath And The Warriors Of Genghis Kahn		A-I
Goodbye Again	B	UA
•Grand Duke And Mr. Pimm, The		UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
•Guns Of Darkness		WB
Gun Fight	A1	UA
Gun Street	A2	UA
•Gypsy		WB

H

Hand Of Death	A2	Fox
Hands Of A Stranger	A2	AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari	A1	Par.
Hell Is For Heroes	A2	Par.
Hellions	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
•Heroe's Island	A1	UA
Hey, Let's Twist	A1	Par.
Hitler	A3	AA
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Hook, The		MGM
Horizontal Lieutenant, The	A2	MGM
Horror Chamber Of Dr. Faustus, The	A3	For.
House Of Fright	B	A-I
House Of Women	B	WB
•How The West Was Won		MGM
•Hud Bannon		Par.
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Thank A Fool		MGM
•I Love, You Love		Col.
Incident In An Alley	A2	U-A
I Like Money	B	Fox
Information Received	A3	U-I
Innocents, The	A3	Fox
Intruder, The	SP.	Misc.
•Invasion Of The Star Creatures		A-I
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's A Mad, Mad, Mad, Mad World		UA
•It's Only Money		Par.
•It's Trad, Dad		Col.

J

•Jack The Giant Killer	A1	UA
•Jason And The Golden Fleece		Col.
Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA
Jules And Jim		For.

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
Kitchen, The		For.

L

•L-Shaped Room, The		Col.
La Belle Americaine	A1	For.
Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
LaNotte (The Night)	C	For.
La Notte Brava	A3	For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
Last Of The Vikings, The		For.
Last Year At Marienbad	A3	For.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
•Legionnaire, The		MGM
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
Lisa	A2	Fox
•Lolita	SP	MGM
Lonely Are The Brave	A2	U-I
•Lonley Stage, The		UA
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
Magic Sword	A2	UA
Magnificent Tramp, The		For.
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
Man Who Shot Liberty Valance, The	A2	Par.
Man Who Wagged His Tail, The	A1	For.
Manster, The	A2	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Matter Of Morals, A	B	UA
Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
•Mighty Ursus	A2	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
Miracle Worker, The	A2	UA
Miracle Of The White Stallions, The		BV
Mr. Hobbs Takes A Vacation	A1	Fox
•Mr. Limpet		WB
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
Mothra	A3	Col.
Music Man, The	A1	WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
My Geisha	A2	Par.
•My Six Loves		Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
Nearly A Nasty Accident	A1	U-I
Night Affair		For.
Night Creatures	A2	U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
•Not On Your Life		WB
Not Tonite, Henry		Misc.
•Notorious Landlady	A3	Col.
•Nun And The Sergeant, The	A3	UA

O

•Old Dark House, The		Col.
One Plus One	A3	Misc.
Only Two Can Play	A3	Col.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tryon. David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
142 **PURPLE HILLS, THE**—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
121 **RACERS, THE**—MD-112m.—(CS ;DC)—Kirk Douglas. Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
205 **SATAN NEVER SLEEPS**—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
208 **STATE FAIR**—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
143 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern
133 day science fiction should do okay
WILD IN THE COUNTRY—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Pres-
129 ley for draw
206 **WOMANHUNT**—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124 **20,000 EYES**—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

Apr. **BROKEN LAND**—CS; DC)—Kent Taylor, Jody McCrea
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
June **IT HAPPENED IN ATHENS**—(CS; C)—Jayne Mansfield, Nico Minardos
July **FIVE WEEKS IN A BALLOON**—(CS; DC)—Red Buttons, Fabian, Barbara Eden
July **AIR PATROL**—Willard Parker, Merry Anders
Aug. **HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—(DC)—Jackie Gleason
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
SOMETHING'S GOT TO GIVE—(CS; DC)—Dean Martin, Marilyn Monroe

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221 **GERONIMO**—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6218 **INCIDENT IN AN ALLEY**—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6219 **JESSICA**—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
VIKINGS, THE—114m.—(TE; TC)—Kiek Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
6217 **WAR HUNT**—MD—81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordon, Sylvia Simms
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Mar. **NUN AND THE SERGEANT, THE**—Robert Webber, Anna Sten—Springfield
May **THIRD OF A MAN**—Simon Oakland
June **MIGHTY URSUS**—Ed Fury, Christina Gajoni
July **JACK THE GIANT KILLER**—(C)—Kerwin Mathews
Aug. **BIRD MAN OF ALCATRAZ, THE**—Burt Lancaster, Karl Malden, Thelma Ritter
Aug. **HEROE'S ISLAND**—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TOWER OF LONDON, THE—Vincent Price—Admiral
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense melier features potent cast
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyabl comedy
6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson. Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis. Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6214 **SIX BLACK HORSES**—W-80m.—(EC)—AudieMurphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
SPIRAL ROAD, THE—D-145m.—(EC)—Rock Hudson, Gema Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING

CHALK GARDEN, THE—Hayley Mills. Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
LANCELOT AND GUINEVERE—(C)—Cornel Wilde. Jean Wallace
NO MAN IS AN ISLAND—Jeffrey Hunter, Barbara Prez
PHANTOM OF THE OPERA, —(C)—Herbert Lom, Heather Sears—English
TAMMY TAKES OVER—(C)—Sandra Dee
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 **WORLD BY NIGHT**—NOV-80m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

P

•Panic Button		WB
•Panic In Year Zero		A-I
•Papa's Delicate Condition		Par.
•Paris When It Sizzles		Par.
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Period Of Adjustment		MGM
•Phaedra		UA
•Phantom Of The Opera		U-I
•Phantom Planet		A-I
•Pigeon That Took Rome, The	A3	Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pocketful Of Miracles	A2	UA
•Postman's Knock		MGM
Premature Burial	A2	A-I
•Pressure Point		UA
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•PT 109		WB
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Hills, The	A1	Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
•Revolt At Sea		Col.
Reprieve	A2	AA
•Requiem For A Heavyweight		Col.
Revolt Of The Slaves	B	UA
Ride The High Country	A3	MGM
•Rider On A Dead Horse		AA
•Rififi In Tokyo		MGM
Risk, The	A2	For.
Road To Hong Kong, The	A1	UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Rome Adventure	A3	WB
Roses For The Prosecutor		For.

S

Safe At Home	A1	Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Salammbo		Fox
Samar	A2	WB
Sand Castle, The	A1	Misc.
Saskatchewan—Reissue		U-I
Satan Never Sleeps	A3	Fox
Satan In High Heels		Misc.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
Some Like It Cool		For.
•Something's Got To Give		Fox
Something Wild	A3	UA
•Son Of Flubber		BV
Spiral Road, The	A2	U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Star Creatures		A-I
State Fair	A2	Fox
Stop Me Before I Kill	A3	Col.
•Story Of The Count Of Monte Cristo, The		WB
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
Swingin' Along	A1	Fox
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Tammy Takes Over		U-I
•Taras Bulba		UA
•Tartars, The		MGM
•Tarzan Goes To India		MGM
Taste Of Honey, A	A3	For.
Teen-Age Millionaire, The	A1	UA
•Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
•Term Of Trial		WB
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
13 West Street	A2	Col.
•Third Dimension, The		UA
Three On A Spree	A3	UA
•300 Spartans, The		Fox
•3 Stooges In Orbit		Col.
3 Stooges Meet Hercules, The	A1	Col.
•Third Of A Man	A2	UA
Throne Of Blood	A2	For.
Through A Glass Darkly	A3	For.
Thunder Of Drums, A	A3	MGM
Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
•Tower Of London, The		UA
Town Without Pity	A3	UA
Trapeze—Reissue		UA
•Travels Of Marco Polo		AA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
20,000 Eyes	B	Fox
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.

V

•Vallant, The	A2	UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim	SP	For.
View From The Bridge	A3	Misc.
Vikings, The—Reissue		UA
•Village Of Daughters		MGM
Viridiana	C	For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
West Side Story	A3	UA
Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
•Who's Got The Action		Par.
•Wild Cargo		A-I
Wild Harvest	B	Misc.
•Wild Westerners, The		Col.
Wild For Kicks		For.
Wild In The Country	B	Fox
Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A2	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
•Young Racers, The		A-I

Z

Zazie		For.
Zotzl	A1	Col.

COMING FEATURES IN ORDER OF RELEASE

June STORY OF THE COUNT OF MONTE CRISTO, THE—(TC)—Louis Jourdan
Aug. CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimballst, Jr.

COMING

BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
GUNS OF DARKNESS—Leslie Caron, David Niven
MR. LIMPET—(TC)—Don Knotts, Carole Cook
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(TC)—Cliff Robertson
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films II
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duaers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy Import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous Import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable Import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890(12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ITALIAN

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—English titles—Embassy
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
DEVIL'S WANTON, THE—D-72m.—Doris Svedlund, Birger Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—English titles—Embassy
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
6201	The Bashful Elephant	Feb.
6202	The Big Wave	April
6203	Hitler	Mar.
6204	Hands Of A Stranger	Mar.
6205	Reprieve	April
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
	Day Of The Triffids	July
	Billy Budd	June

American-International

607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	Jan.
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
	Black Door	April
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	May
	Adventures Of Marco Polo	July

Buena Vista

Moon Pilot	April
Bon Voyage	June

Columbia

539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
603	The Guns Of Navarone	July
604	Queen Of The Pirates	Oct.
605	Scream Of Fear	Sept.
606	The Trunk	Sept.
607	Devil At Four O'clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardoinicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
615	Cash On Demand	
616	Twist Around The Clock	Jan.
	Advise And Consent	June
617	3 Stooges Meet Hercules	Feb.
618	Underwater City	Jan.
619	Walk On The Wild Side	Feb.
620	Hellions	April
	Mothra	May
	Best Of Enemies	May
	The Notorious Landlady	July
622	Don't Knock The Twist	April
623	Experiment in Terror	April
	Belle Sommers	April
624	Safe At Home	April
	Zotz	July
625	Five Finger Exercise	May
626	13 West Street	May
640	Only Two Can Play	Feb.

MGM

119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
	Damon and Pythias	April
249	Don Quixote	
60	Ben Hur	
	Ride The High Country	May
	Damon And Pythias	June
	Lolita	June
	Boys' Night Out	July
	Swordsman Of Siena	July

Paramount

6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
6113	Counterfeit Traitor	April
6114	Man Who Shot Liberty Valance	April
6116	Hell Is For Heroes	May
	Escape From Zahrain	May
	Hatari	June
	My Geisha	July

20th-Fox

125	Upstairs And Downstairs	Sept.
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June
211	Cabinet of Caligari	May
	I Like Money	May
	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June

United Artists

6116	When The Clock Strikes	June
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	Yoy Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	
6130	Secret Of Deep Harbor	Oct.
6131	Paris Blues	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	Nov.
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg (Road Show)	Dec.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
6214	Magic Sword	April
6217	War Hunt	Feb.
	Nun And The Sergeant	Feb.
	Follow That Dream	April
	Beauty And The Beast	April
	Birdman Of Alcatraz	April
6218	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
	Third Of A Man	May
	Trapeze—Reissue	May
	The Vikings—Reissue	May
	Road To Hong Kong	June

Universal

6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6211	Saskatchewan—Reissue	
6212	The Far Country—Reissue	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July

Warners

013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of Monte Cristo	June
168	The Music Man	Aug.
169	The Chapman Report	Aug.

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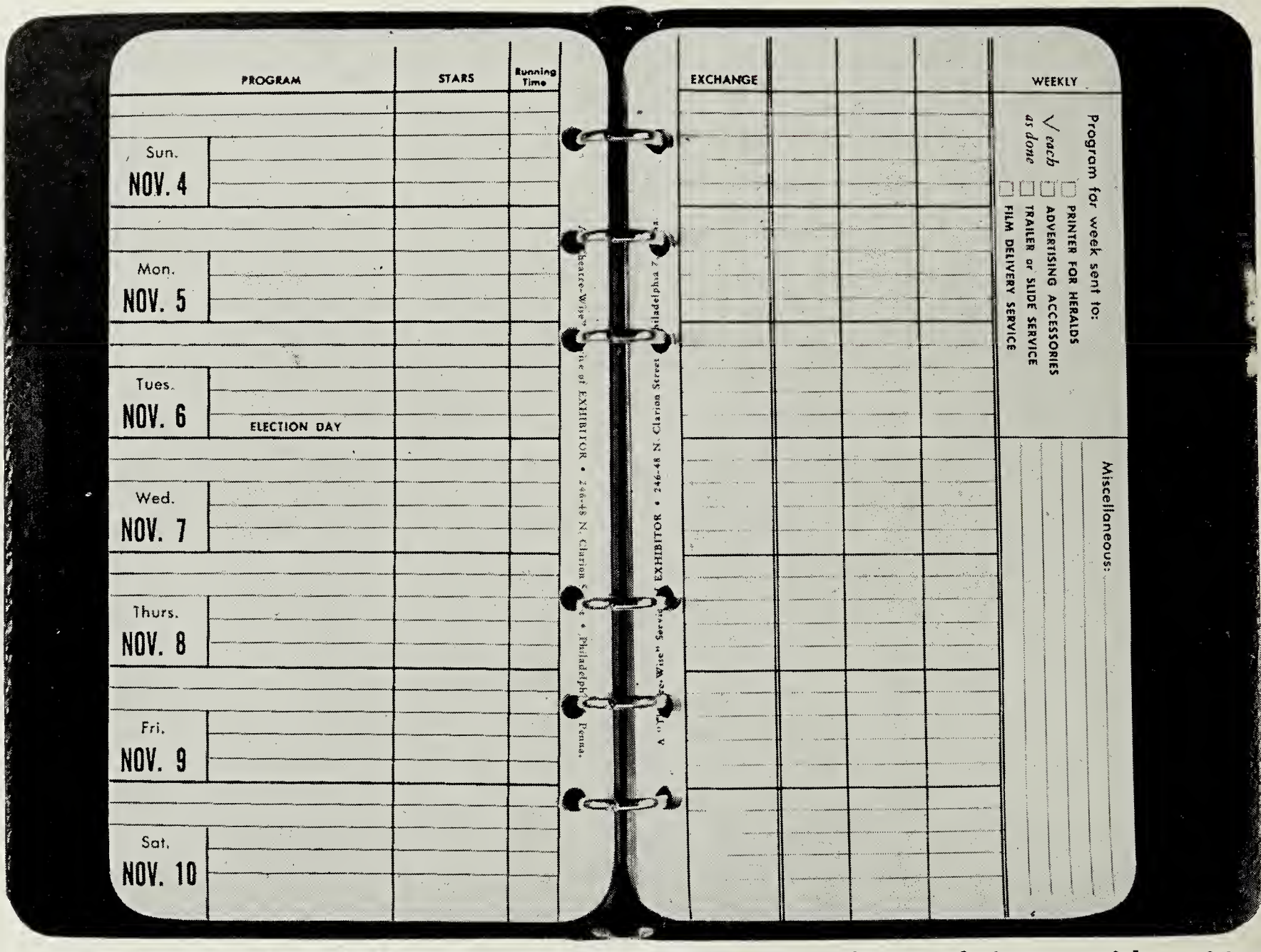

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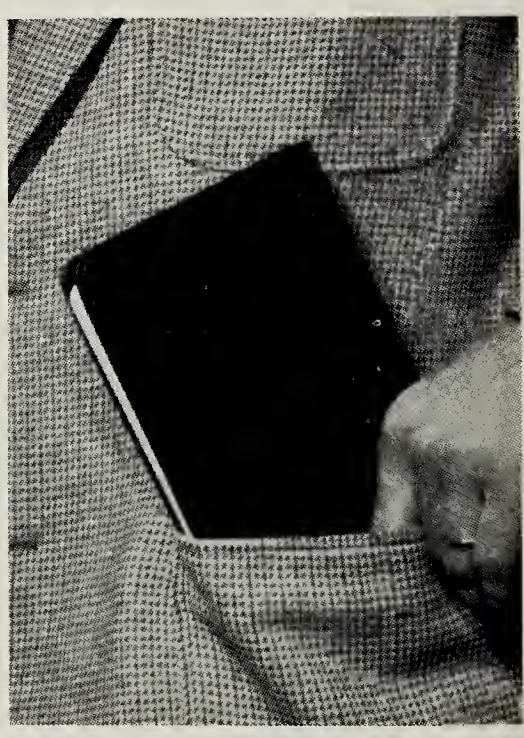

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MOTION PICTURE

EXHIBITOR

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

JUNE 13, 1962

Volume 67 Number 26

IN THREE SECTIONS · THIS IS SECTION ONE

New Para. Films Key Optimism

(See Page 5)

Premiere Showcase Campaign Launched

(See Page 11)

A double cause for celebration in the industry is the 50th Anniversary of Universal Pictures, headed by Milton R. Rackmil, above, and the 75th Anniversary of RKO Theatres, whose president, Harry Mandel, is seen below.

One Man Can Sink A Ship . . . see editorial—page 3

Have Laughter, Will Travel...

The Trade Paper Read by Choice—Not by Chance

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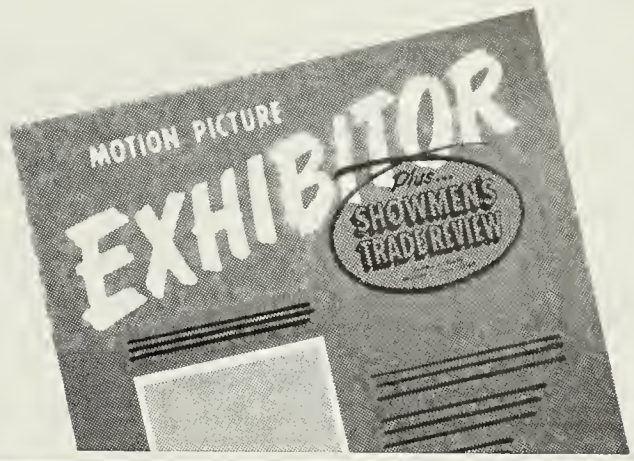
JUNE 13, 1962



UNIVERSAL'S GOLDEN JUBILEE

All over the world last week, theatres were saluting Universal on the company's 50th anniversary. Some 15,000 theatres in the United States and Canada and another 30,000 throughout the world were saying thanks for the fine films during an eventful half century in the best of all possible ways —with screen time.

This theatre salute highlights the Golden Jubilee celebration that will continue throughout this anniversary year. The first 26 weeks of 1962 has been devoted to a Presidential Sales Drive honoring Universal President Milton R. Rackmil, whose aggressive and inspired leadership has resulted in the company rising to and maintaining a lofty place in an industry beset by problems and change.

Already in 1962, Universal has released "LOVER COME BACK" and "FLOWER DRUM SONG," well up among the all-time record grosses, and "SPARTACUS," already the company's top money-maker, has gone into regular release. Scheduled to hit the world's theatres during the second half of the anniversary year are "THAT TOUCH OF MINK," "THE SPIRAL ROAD," "THE PHANTOM OF THE OPERA," and "IF A MAN ANSWERS." Currently before the cameras and in final stages of production are "THE UGLY AMERICAN," "TO KILL A MOCKINGBIRD," "IF A MAN ANSWERS," "FORTY POUNDS OF TROUBLE," and "FREUD." Scheduled to follow later and set for release in late 1962 or early 1963 are "A GATHERING OF EAGLES" and "THE THRILL OF IT ALL."

Here is real screen variety, sparkling with some of the biggest boxoffice names in the industry, including Cary Grant, Doris Day, Rock Hudson, Gregory Peck, Kirk Douglas, Tony Curtis, Sandra Dee, Robert Mitchum, Montgomery Clift, and Susan Hayward. The lineup promises much for both Universal and its customers. It also provides a necessary shot in the arm to the industry generally for each company's success serves the general good.

A nostalgic look at the glorious past of this oldest company of them all, founded in 1912 by Carl Laemmle, an enterprising German immigrant, gives us an exciting, action-packed glimpse at the development of the motion picture industry as a whole. When Laemmle first set up his shop in the quiet Los Angeles suburb known as Hollywood, nickelodeons were experimenting with 10 cent admissions and one and two-reel attractions were giving way to longer features.

It was a fast-growing young industry, and Universal quickly outgrew those first modest facilities, moving within three years to the San Fernando Valley studio it still occupies. Laemmle is credited with creating the first movie star, and many of the screen's past greats toiled in Universal films. The company's rolls are studded with such names as Wallace Reid, Lon Chaney, Mae Murray, Carmel Myers, and Rudolph Valentino. Later years brought such stellar performers to the U-I banner as James Stewart, Marlene Dietrich, Margaret Sullavan, Irene Dunne, Bing Crosby, Deanna Durbin, Abbott and Costello, and so many more.

In 1952, Milton R. Rackmil, president of Decca, was named to head the film company, with Edward Muhl as vice-president in charge of production. Under their aegis was to emerge some of the outstanding films of recent years—such hits as "SPARTACUS," "OPERATION PETTICOAT," "PILLOW TALK," "IMITATION OF LIFE," and "COME SEPTEMBER," to name a few.

In 1959, following a pattern of modern management techniques, Universal sold the studio to Music Corporation of America, at the same time entering into a lease-back continuance of its film-making program.

It's a fantastic history in a fabulous, magical business, and perhaps Universal typifies it best as the oldest film company still doing business in a big way. MOTION PICTURE EXHIBITOR joins in saluting Milton Rackmil, U-I's talented executive staff and film-makers on this, their Golden Anniversary.

Universal has come a long way, and so has the motion picture industry. They still have a long way to go. The company has been a vital part of an expanding, aggressive, and successful industry whose greatest tales are still to be written. It is certain that Universal will supply many of the most exciting chapters in that Golden Future.

ONE MAN CAN SINK A SHIP

We were shocked recently to read in a drive-in newspaper ad, "Intoxicating Beverages Prohibited In Theatre." The reason became clear, however, after reading the complete ad. The theatre boasted a program of "8½ hours of the best movies."

How silly can an exhibitor get? We'll bet a plugged nickel to a shoelace that the exhibitor himself never stayed around his drive-in for 8½-hours. No wonder the audience felt the need of liquid refreshment. The whole program must have been a lot easier to sit through with an alcoholic assist.

Does this theatreman realize that his actions hurt the entire industry? Programs such as this five feature monstrosity can hardly be considered good showmanship. We hope at least the theatre was adequately policed.

It reminds us of a Bible teaching, "Shall one man sin and wilt thou be angry with the whole community?" Biblical teachers tell of a ship full of men. Suddenly one began to bore a hole in the bottom of the ship. Panic-stricken neighbors told him to stop, and he answered, "What does this matter to you? Am I not boring under my own place?"

Let's hope we don't all drown in the flood created by short-sighted exhibitors looking for that fast buck.

It could happen.

Serving the Reader First—Which Serves the Advertiser Best

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Patricia Bowers, daughter of **Bob Bowers**, Allied Artists Jacksonville, Fla., manager, and **Mrs. Bowers**, was married to **George Weatherly III.**

Carol Covey, daughter of **A. B. Covey**, Empire manager in Montgomery, Ala., married **Warren Hudson Goodwyn**, son of Supreme Court Justice **John L. Goodwyn.**

Obituaries

Richard C. Hoffman, 72, a theatrical agent in Chicago, died in Evanson Hospital, Evanston, Ill. At one time he was manager of B&K's Pantheon and Roosevelt theatres. He is survived by his wife, a daughter, a son, two sisters, and a brother.

Jacob Litz, 67, veteran projectionist, died of a heart attack suffered on his job in his projection booth at the Genessee, Waukegan, Ill. He was a charter member of the Motion Picture Operators Union of Lake County. Surviving are his widow, a son, and three sisters.

Mrs. Nellie MacArthur, 78, Oklahoma pioneer and owner, Beaver Theatre, for 15 years, died at a Beaver hospital following a brief illness. Surviving are four daughters, a sister, four brothers, and several grandchildren and a great grandchildren.

Robert L. Wickersham, 51, formerly a producer in Hollywood and a worker in film animation, and executive art director in the tv commercial department of Leo Burnett Company, Inc., Chicago, died. Survivors include his wife, a son, and three daughters.

Guinn 'Big Boy' Williams, 63, cowboy actor and stuntman, died in a Van Nuys, Calif., hospital. He is survived by his widow and a son.

Para. Promotes Segal

NEW YORK—Morton Segal has been promoted to assistant publicity manager of Paramount Pictures, it was announced by Hy Hollinger, publicity manager.

Segal, who has had wide experience in theatrical publicity, promotion and production, is a former Broadway publicist. He joined Paramount one year ago as national newspaper and syndicate contact.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JUNE 11

NG 1962 Earnings To Double Last Year

NEW YORK—Fiscal 1962 net operating income of National General Corp., formerly National Theatres & Television, Inc., should "at least double" the $837,000, or 30 cents a share earned from operations in fiscal 1961, Eugene V. Klein, president, told a meeting of the New York Society of Security Analysts.

Operating income excludes gains or losses from the sale of real estate and, this year, a non-recurring gain from the sale of the company's "Cinemiracle" process and production during the first quarter, which will contribute $411,000, or 14 cents a share to total 1962 earnings.

Reflected in the anticipated sharp gain in operating results for this year are such factors as greatly increased efficiency, elimination of heavy cost items and growing vending activities, Klein noted. The company now operates 220 theatres located in 16 Western states. This number is being increased.

With rising income from its theatre operations as a base, Klein said the company is projecting substantial future growth from a far-reaching program of diversification into real estate development, coupled with scheduled redevelopment of many of its prime location theatre properties. While many of these redeveloped properties will probably continue as modernized motion picture theatres, they may also contain complexes of other commercial installations, such as offices, retail stores and other rental property.

The company has already taken the first major step in its diversification, with the purchase in joint venture with Sunset International Petroleum Corporation of a 2,000-acre real estate development project just north of San Francisco.

Also a speaker at the luncheon meeting was Robert W. Selig, National General's vice-president in charge of theatre operations. In highlighting the company's present circuit activities and plans, Selig said that his staffs are researching a possible "theatre of tomorrow," in which patrons would sit in contoured seats, and personally manipulate heating and air conditioning controls.

BROADWAY GROSSES

"Advise" In Big Opening

NEW YORK—Columbia's "Advise & Consent," Criterion, had a very good opening, while business in the other Broadway first-runs held up fairly well with the Warner switching "El Cid" to three non-reserved performances daily and the Victoria and Forum playing reissues.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"LISA" (20th-Fox). Paramount reported the third and last week at $19,000.

"BON VOYAGE" (Buena Vista). Radio City Music Hall, with stage show, claimed the Disney film hit $83,000 for Thursday through Sunday, with the fourth and last week sure of $125,000.

"THE HORIZONTAL LIEUTENANT" (MGM). Loew's State anticipated the last four days of the fifth week at $6,000.

"THE MAN WHO SHOT LIBERTY VALANCE" (Paramount). Capitol stated the third week was $16,000.

"EL CID" (Allied Artists). Warner hit $23,000 on the 26th week, which saw a switch to non-reserved three performances daily policy.

"COUNTERFEIT TRAITOR" (Paramount). DeMille reported $11,000 for the eighth and last week.

"THE MIRACLE WORKER" (UA). Astor stated the third week was $16,000.

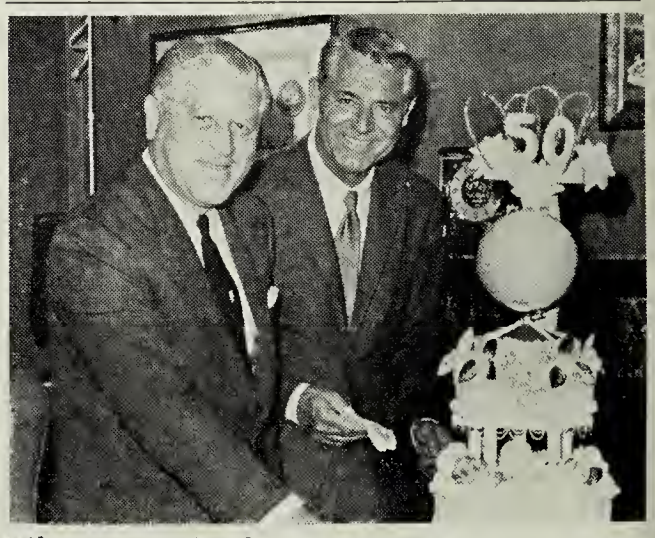
"ADVISE & CONSENT" (Columbia). Criterion opened big with a $41,000 first session.

"WEST SIDE STORY" (UA). Rivoli announced $37,000 for the 34th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace hit $26,000 for the 26th road show week.

'63 Oscar Show Set

HOLLYWOOD—The 35th Annual Academy Awards will be held Monday night, April 8, 1963, at the Santa Monica Civic Auditorium, Wendell Corey, president of the Academy of Motion Picture Arts and Sciences, announced.



Milton R. Rackmil, president, Universal-International, cuts a slice of the company's 50th anniversary birthday cake in New York, for Cary Grant, one of U's big money-making stars.

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Para. Reaffirms Faith In Industry

Balaban Outlines New Productions; Net Down In First Quarter; Test Of Telemeter Studied

NEW YORK — With undiminished confidence in the future of the motion picture business, Paramount Pictures Corporation looks forward to its current and coming productions "exceeding any program that Paramount has had in a long time," President Barney Balaban told the company's annual meeting of stockholders.

Marking his 26th year as president of Paramount Pictures, Balaban reported that "to strike true to the target of box-office success, we must not only aim better and stronger, but we must be sure that in our motion pictures are the basic factors that are absolutely necessary to achieve a profitable situation, namely a story of first magnitude, producers, directors of first magnitude and stars likewise of first magnitude."

Towards this end, Paramount is engaged continuously in attaining the most efficient operation of studio and production facilities, Balaban said. At present, management consultants are reviewing overall studio operations "to bring our production costs more nearly in line with the present cost requirements of the market possibilities for our pictures," he noted.

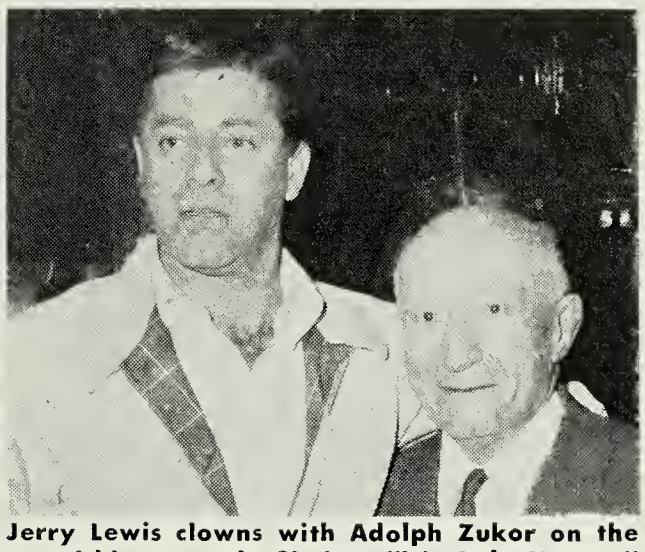
Balaban told stockholders that "your company enjoys a unique position in the industry in that we have not had any reduction in cash dividend rate since the incorporation of Paramount Pictures Corporation in 1950. This was not done without considerable planning and cash control." In the area of cash management, Paramount also continues to take "a most conservative position on liabilities," reserving "for our obligations completely and promptly," he added.

For the first quarter of 1962, Paramount reported estimated consolidated net income at $1,129,000 or 67 cents per share based upon 1,690,231 shares outstanding on March 31. Comparative consolidated net income for the same period of 1961 amounted to $2,450,000 or $1.46 per share. In addition, an investment profit was realized in the amount of approximately $400,000 or 24 cents per share based upon 1,673,231 shares then outstanding.

Balaban pointed out that one of the effects of a new amortization method adopted by the company is to make quarter-by-quarter comparisons of less significance than previously. "A proper evaluation of our true operations results now requires a view of at least six months—and preferably a calendar year—at a time," he said.

Balaban's address to stockholders touched on a number of subjects.

Paramount is giving close attention to what it calls "style trends" in stories. Tests of public reaction have added considerable information to other factors of judging a picture's appeal, and have also provided a basis for designing promotional devices and other merchandising techniques, tailored around the individual characteristics of the picture involved. Among the films listed as confirmation of Paramount's determination to furnish box-office attractions of outstanding quality were "Hatari!," "The Counterfeit Traitor," "My Geisha," "The Pigeon That Took Rome," "Girls! Girls! Girls!," "Who's Got The Action," "It's Only Money," "My Six Loves," "A Girl Named Tamiko," "Hud Bannon," "Donovan's Reef," "Paris When It Sizzles," "The Girl Who Got Away," and "Come Blow Your Horn." Appearing in these films will be such top personalities as William Holden, John Wayne, Audrey Hepburn, Frank Sinatra, Elvis Presley, Jerry Lewis, Debbie Reynolds, Charlton Heston, Lana Turner, Shirley MacLaine, Dean Martin, Laurence Harvey, and Paul Newman.



Jerry Lewis clowns with Adolph Zukor on the set of his currently filming, "It's Only Money," during the recent studio visit of the chairman of the board and founder of Paramount Pictures.

Concerning Telemeter, the 12-month period ending March 31, which reflects all seasonal fluctuations and includes in the last six months a greater variety of programming, has provided a varied basis sufficient for testing acceptance of programs and projecting the results beyond a pilot operation, Balaban said. In order to interpret the results as reliably as possible, the services of a leading consulting firm have been retained to review projections of operating costs for larger Telemeter systems.

Over-all costs, he said, have been reduced substantially below the initial costs in Etobicoke. As the 'state of the art' advances and volume production becomes practical, there should be continued reduction in costs, Balaban commented.

Although the outside consultants' review is still incomplete, there is good reason to believe that the Telemeter operation in the Toronto suburbs of Etobicoke and Mimico can be operated on a profitable basis when expanded to 25,000 homes, or about 30 per cent of the potential subscribers in the wired area. At 50,000 homes, the break-even point would be even lower, and the profit margin significantly greater, Balaban noted.

"Based on what we know now," he said, "I believe that a new industry has been born in Etobicoke, Canada. There is no longer any doubt that people will pay for a pay television service and for programs of their choice. . . . It is also quite clear that even such a pilot operation in pay television is making a substantial contribution to the total film grosses in that community. If we had such added revenue on a national basis, pay tv could revolutionize the economics of motion picture production."

Balaban also reviewed the company's progress in color television since last year's meeting.

Conditions surrounding the post-1948 film backlog are at great variance with those involved in the pre-1948 product, Balaban said. "A licensing arrangement appears unques-

(*Continued on page 16*)

Col. Studio Facilities To Operate Separately

NEW YORK—A. Schneider, president of Columbia, and Sol A. Schwartz, vice-president in charge of west coast operations, announced that the company has completed its program of converting to an independent studio physical operation setup.

Physical studio facilities have now been separated from the rest of the studio operation and will henceforth be a separate and distinct division to handle all feature and television production, not only for Columbia and Screen Gems, but for the independent producers who are financed on the outside and distribute through other channels. The creative functions presently handled by Columbia and Screen Gems will still be continued in relation to its own independent producers and the company will continue developing a stock company, acquiring properties, etc.

The company further announced that a reduction in its feature overhead rate will be instituted as of July 1. The new rate will be announced shortly. This new move is a logical development which permits the company to bring the cost of all pictures to their most economic level.

Both Schneider and Schwartz declared their faith in this new aggressive policy which will enable all producers now operating on the lot to bring in pictures at lesser cost and will also serve as an inducement to other independent producers making films for other distributors to use the facilities available at Columbia. These facilities embrace not only the main Columbia lot, but also its ranch.

Schneider and Schwartz announced that the new division will function under the direction and supervision of Bernard Barron, who has just been retained by the company as plant manager to handle the back lot.

AMPA Prepares Slate

NEW YORK—Vincent Trotta has been named chairman of the nominating committee to prepare a slate of officers for the 1962-63 season of the Associated Motion Picture Advertisers, Inc.

Serving on the committee with Trotta will be David Bader, Ray Gallo, Martin Starr, Robert Montgomery, Blanche Livingston, and Sam Horwitz, it was announced by Al Floersheimer, retiring AMPA president.

Floersheimer said that a special closed membership meeting will be held in late June to elect the new officers.

The concluding event on AMPA's 1961-62 season schedule of luncheon meetings was to be a salute to Embassy Pictures and its president, Joseph E. Levine, held yesterday (June 12), at the Piccadilly Hotel here.

Allied Units Combine Meet

NEW YORK—Allied Theatre Owners of New Jersey and Allied Theatres of New York State will hold a combined convention at the Concord, Kiamisha Lake, N.Y., on Aug. 6 through Aug. 9.

There will be two business meetings, one headed by Bill Infald, president, Allied of New Jersey; and the other chaired by Sidney J. Cohen, president, New York State Allied; a golf tournament; etc. A "package deal" has been arranged.

RKO Circuit Celebrates Diamond Anniversary From Coast To Coast

NEW YORK—An important event in theatrical history took place on June 6 when the RKO Circuit marked its 75th year of entertaining Americans from coast-to-coast. In announcing the event, Harry Mandel, RKO president, said, "A Gala Diamond Anniversary Celebration will highlight this memorable occasion, and while the celebration will be nationwide in scope, RKO Theatres throughout the United States will localize the event with special activities scheduled for their individual communities."

From the beginning 75 years ago up to the present, only the best has been good enough for RKO patrons. When vaudeville was the popular form of entertainment, B. F. Keith Vaudeville was the "Big time," the best in the country. It brought the greatest headliners from all over the world to the stages of RKO Theatres. Among these were such all-time greats as George M. Cohan, Burns and Allen, George Jessel, The Marx Brothers, Milton Berle, Fanny Brice, Will Rogers, Pat Rooney, Sarah Bernhardt, Ethel Barrymore, Douglas Fairbanks, Houdini, Ethel Merman, Sophie Tucker, Jack Benny, Bob Hope, Rudy Vallee, and thousands of others.

Today, motion pictures are being presented in RKO Theatres across the land in all their splendor, color, scope, and dimensions.

In keeping with the presentation of the biggest and best of the world's great film productions, RKO Theatres are physically equipped to provide the utmost for patron's comfort.

In Boston in 1883, Benjamin Franklin Keith planted the seed that was to grow into one of the most important chain of theatres in the United States. His first theatre comprised a small room in which an audience of 85 people could be seated. Keith was soon joined by Edward F. Albee. Several years later the pair opened a theatre in Philadelphia, then one in Providence and one in New York. The circuit had begun to grow.

By 1928 there were 46 theatres in the B. F. Keith chain east of Chicago, exhibiting vaudeville as the chief attraction together with some motion pictures.

The first Orpheum Theatre was opened in San Francisco in 1887 by Gustav Walter. Seven years later the second was established in Los Angeles. This organization expanded eastward to and including Chicago, and in 1928 operated 50 theatres.

In early 1928 the Keith-Albee-Orpheum Corporation was formed, combining the Keith and Orpheum Circuits into a chain of 96 theatres, affiliated with many important theatre circuits in every area in the country.

In 1928, RCA acquired the interests of Joseph P. Kennedy and his associates and was instrumental in the formation of Radio-Keith-Orpheum Corporation (RKO).

The RKO Circuit today is a vital and important division of the Glen Alden Corporation. Under the guidance and leadership of Mandel, RKO is heading for new horizons.

One of the progressive highlights of 1962 is the building of an important addition to the circuit—the RKO 23rd Street Theatre in New York City. It is scheduled to have its gala opening in the late summer. This theatre in addition to embodying every convenience for the patrons will be equipped to project all types of motion pictures from CinemaScope to 70mm.

Actor Corey Reelected As Academy President

HOLLYWOOD—Wendell Corey has been reelected president of the Academy of Motion Picture Arts and Sciences for the 1962-63 year.

Also reelected were Arthur Freed, first vice-president; Jacob H. Karp, second vice-president; Hal Elias, secretary; Hal Mohr, assistant secretary; and Fred L. Metzler, treasurer. Richard Murphy was elected assistant treasurer.

The board of governers consists of Macdonald Carey and Corey (Actors), Stanley E. Kramer and E. J. Mannix (Administrators), Edgar Preston Ames and Emile Kuri (Art Directors), William H. Daniels and Hal Mohr (Cinematographers), Frank Capra and King Vidor (Directors), Jacob H. Karp and Fred L. Metzler (Executives), Rudi A. Fehr and Roland Gross (Film Editors), Elmer Bernstein and George W. Duning (Music), Arthur Freed and Hal B. Wallis (Producers), Bill L. Hendricks and Perry Lieber (Public Relations), Hal Elias and Ken Peterson (Short Subjects), Gordon E. Sawyer and Waldon O. Watson (Sound), and Ivan Goff and Richard Murphy (Writers).

Rachmil Exits Ziv-UA

HOLLYWOOD — Lewis J. Rachmil, Ziv-United Artists' vice-president in charge of production operations, announced his resignation from his post. This follows the recent announcement by Ziv-UA that it has now adopted completely a policy of independent production operations, parallel to that of United Artists, its parent company.

Prior to entering television with Ziv-UA, Rachmil was with Columbia Pictures.

PR Name Switch Set

NEW YORK—A change of name to Blowitz, Thomas, and Canton was announced by the public relations firm of Blowitz-Maskel, Inc., of Los Angeles and New York.

Magdalene Maskel, a founding partner, has been reelected secretary-treasurer of the company, whose other officers are William F. Blowitz, president; George Thomas, Jr., and Arthur Canton, vice-presidents. Canton is in charge of New York offices.

Film Companies Seen In Fine Fiscal Shape

NEW YORK—A survey made by Theatre Owners of America on the basis of the 1961 annual reports of nine major film companies, MGM, Columbia, 20th-Fox, Paramount, United Artists, Warner Brothers, Universal, and Allied Artists, showed they "grossed $850,370,848, which is 57 per cent of the $1,500,000,000 total motion picture theatre gross in 1961, from which theatres paid film rental." That represented three per cent over the total 1960 gross of $821.653,013.

The TOA survey showed that "the companies netted $46,744,793, which means they had an average five and one-half per cent profit on their $850-million gross." This was said to be "materially better than 1960, when the total net of $35,447,276 represented 4.3 per cent of the 1960 gross."

Payments of federal, state and foreign taxes were found to have totalled $3,000,000 more than profits, 5.6 per cent of their 1961 gross in taxes.

The survey disclosed that the companies "in aggregate have $88,459,507 in cash on hand on $29,441,066 in negotiable securities—enough cash conservatively to make at least 50 quality pictures."

The survey further divulged that the companies' current assets exceed their current liabilities by $408,437,379—equal, according to the TOA, to 48 per cent of their gross income.

The companies' long-term debt totals but $169,274,152, an amount just over one-third of their current assets.

The study additionally disclosed that the nine firms "have inventories—films in release, films completed but not yet released, and films in their vaults which they value at $491,774,263."

It was learned from the study that the companies "own real estate, studios, land and lease-holes which they value at $109,134,668 after depreciation. This was figured to be "just 5 per cent of the $2,200,000,000 valuation placed on motion picture theatre property."

Universal Dividends Set

NEW YORK—The board of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on June 28 to stockholders of record at the close of business on June 16.

The board also declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock of the company, payable Sept. 1 to stockholders of record at the close of business Aug. 15.

SALUTE TO RKO THEATRES

RKO THEATRES, leading coast-to-coast circuit, is currently celebrating its 75th anniversary. In an industry where change is the rule, such permanence is indeed something to point to with pride.

From vaudeville to today's crop of film spectacles, RKO Theatres has been in the forefront of the enterainment scene, bringing the best in talent and the finest in physical surroundings to millions of Americans.

Despite the inroads of other media of entertainment, RKO has consistently maintained its showplaces as bright centers for Hollywood's and the world's finest films and as valuable centers for community activity.

On this Diamond Anniversary, we join the industry and the nation in a salute for RKO's splendid tradition of "Bringing the best available entertainment to the public, in comfortable surroundings."

This credo was set down by its founders 75 years ago. It is even more applicable now as RKO Theatres, under the fine administration of President Harry Mandel, marches into a future even brighter than its glorious past.

JAY EMANUEL

決定五月廿八日開拍

TRANSLATION:

THE SHOOTING STARTS JUNE 1

This is the
story of
a handful
of men
and women
of eleven
nations
who held out
for
55 days
against
frenzied hordes
of bloodthirsty
fanatics.
It is known
to history
as the
Boxer
Uprising.

SAM

p

CHARLT

● ● ● TRANSLATION:

這是一個動人的故

同國籍的勇敢青年

BRONSTON

y presents

N HESTON

DIRECTED BY

NICHOLAS RAY

WRITTEN BY

PHILIP YORDAN

是敘述在滿清時代一群十一不
洪惡勢力掙鬥五十五天的英烈事蹟

極賣座之影片

WORLD WIDE DISTRIBUTION

ALLIED ARTISTS
- United States
- Canada
- Japan
- Near East

RANK FILM DISTRIBUTORS, LTD.
- United Kingdom
- South America
- Italy
- Germany
- Scandinavia
- Far East

MELIOR FILMS
- Belgium
- Luxembourg
- Congo

SOCIEDADE IMPORTADORA DE FILMES LDA.
- Portugal

VALORIA FILMS H. MUCCHIELLI
- France

BRITISH EMPIRE FILMS PTY., LTD.
- Australia

HAFBO FILMS, N. Y.
- Holland

FILMAYER, S. A.
- Spain

A. S. FILM LTD.
- Israel

TRANSLATION:

BIG MONEY AT BOX OFFICE

U-I, Greater Union Toast Anniversaries

NEW YORK—The frontiers of the motion picture industry are still expanding and Universal-International, which was one of the pioneers 50 years ago, is leading the way again under the direction of its president, Milton R. Rackmil, said Norman B. Rydge, chairman of directors, Greater Union Theatres of Australia at a U-I luncheon in his honor.

Rydge, whose Greater Union Theatres along with Universal is celebrating its 50th year in show business, hailed the long and mutually profitable exhibitor-distributor relationship which has existed between the two companies since their founding date in 1912 and reviewed the many triumphs and trials which they shared in common.

Saluting the leadership which Rackmil has given the entire motion picture industry, he predicted that the next 50 years would show still greater strides forward in both the production and distribution fields with U-I continuing to show the way.

In presenting Rydge to the assembled Universal and Decca executives, Rackmil welcomed the Australian visitor not only as a customer but as a friend of long-standing and extended congratulations to him and all the members of Greater Union Theatres upon their 50th anniversary which Universal was proud to share with them

Brooks Joins Seven Arts

NEW YORK—Dick Brooks has been appointed national publicity manager for the motion picture and theatrical division of Seven Arts Productions, it was announced by Edward S. Feldman, Seven Arts' vice-president in charge of advertising and publicity.

Brooks is resigning as national press representative at 20th-Fox to accept the new assignment.

In his new post, Brooks will assist Feldman in the coordination of advertising and publicity with the various distribution companies releasing Seven Arts product. He will also serve as liaison with the producers, directors, and actors making films under the Seven Arts banner.

Fifth D-I For Iselin

ALBANY—Alan V. Iselin, head of Iselin Theatres, whose home office is here, announced that he has leased the 9-G Drive-In, Hyde Park, N.Y., from G. & G. Amusements, Inc. This marks the fifth drive-in operated under the Iselin banner. Iselin had recently announced the acquisition of the Trail Drive-In, Sarasota, Fla.

It was also announced that Charles Kirkconnell was appointed the general manager. Kirkconnell had previously served with the Westbury Drive-In, Long Island, and in various managerial capacities with the drive-ins of Paramount Gulf Theatres.

Obscenity Suit Continued

COLUMBUS, OHIO—In the first court test of the Columbus film review board, Gene Kent Nitz, manager, World and Bexley, was given an indefinite continuance in Municipal Court in a hearing on charges of "giving an immoral exhibition" in connection with the showing of "Les Liaisons Dangereuses" at the World.

Vice squadmen seized the feature and arrested Nitz when board members filed an affidavit against the manager after viewing the film.

Military Theatre Group Joins TOA; Represents 1,700 35-16mm Houses

NEW YORK—The affiliation of the Army and Air Force Motion Picture Service with the Theatre Owners of America was announced jointly by John H. Stembler, president of TOA, and Robert E. Quick, chief of the AAFMPS.

The AAFMPS operates approximately 1,700 35-mm and 16-mm motion picture theatres for United States Army and Air Force personnel and their dependents throughout the world. The organization is an agency of the Departments of the Army and the Air Force, and is operated under the supervision of the board of directors, Army and Air Force Exchange and Motion Picture Services in Washington.

The affiliation is a direct result of the liaison established several years ago between TOA and the AAFMPS when exhibitors campaigns to have military theatres, located near commercial theatres, play films on a later availability. Since then, mutual agreements have been reached which have eased the condition in many areas.

The membership will furnish the AAFMPS with current details on TOA and exhibitor undertakings, and enable the AAFMPS to take part in those exhibitor efforts which it judges are in its best interests and consistent with government regulations.

Stembler expressed his pleasure with the affiliation, declaring it not only marked another step in TOA's continued growth, but assured sustained close relationship with the military theatres.

In commenting on his organization's entry into TOA, Quick stated:

"For several years we have met with TOA leaders and members on an invitational basis to discuss matters of common interest. I believe that our active membership will contribute to an even closer coordination, a better understanding, and fuller appreciation of each other's problems."

USIA's Stevens Meets With MPEA Toppers

NEW YORK—George Stevens, Jr. chief of the International Motion Picture Service of the United States Information Agency, met with the foreign managers committee of the Motion Picture Export Association of America.

Some 20 representatives of the foreign departments of the major dstributing companies exchanged views with Stevens on several problems of mutual interest. Among the subjects discussed were the industry's participation in foreign film festivals and the new system for selecting films to represent the U.S. at these festivals; the International Media Guaranty program which over the years has provided a source of dollars in a limited number of countries where regular remittance of local currency is restricted; and a full review of the program, whereby the industry in the past has provided films to many embassies throughout the world and particularly behind the Iron Curtain.

AA Operates At Loss; "El Cid" To Key Rise

HOLLYWOOD—Announcement was made by S. Broidy, president, that the operations of Allied Artists Pictures Corporation and its wholly owned subsidiaries for the 39 weeks ended March 31, as shown by the books without audit, resulted in a net loss before federal income taxes of $1,241,000, and after a federal income tax credit of $45,000 resulted in a final net loss of $1,196,000.

This compared with a net profit before federal income taxes for the corresponding period in the previous year of $579,000, and, after a provision for federal income taxes of $165,000, a final net profit of $414,000.

The gross income for the 39-week period amounted to $9,585,000, as compared with $10,498,000 for the same period in the previous year. It was pointed out that "El Cid," which the company believes will be its highest grossing picture, has played a very limited number of engagements to date and that it is only now entering its first phase of release.

"Blacklist" Trial Continues

WASHINGTON, D.C.—Former U.S. Attorney General William P. Rogers, filing for the Motion Picture Association of America, told the Supreme Court that the lower courts rightly refused a preliminary injunction to the so-called "Hollywood Twelve," and that it should refuse to consider the case. Five of the 12, claiming concerted refusal by the major film companies to deal in their services following their appearances before the House Un-American Activities Committee, have asked the Supreme Court to review the case.

Rogers said their move must fail because those suing had failed to establish that there was in fact a concerted refusal to deal. He added that a search of the record made in the District court found that there had been no clear error or abuse of discretion and that the District Court's action was based adequately on the record of the case.

Schlaifer Honored

NEW YORK—Charles Schlaifer, head of the advertising agency bearing his name, was the guest of honor at the annual dinner of the New Jersey Association for Mental Health tonight in Princeton, N.J.

Schlaifer, one of the few Honorary Fellows of the American Psychiatric Association, and long a prominent lay leader in the field of mental health, addressed the 800 guests, representing all states of the Union, on "The End Of The Beginning"—A Blueprint for Mental Health.

"Boccaccio" In Benefit Bow

NEW YORK—The Riverdale Mental Health Association and the William Alanson White Institute, a psychoanalytic training center, will be the beneficiaries of the American premiere of Joseph E. Levine's "Boccaccio '70" on Monday, June 25, at the new twin theatres, Cinema I-Cinema II, on Third Avenue at 60th street. The debut of the Embassy Pictures release will mark also the opening of the theatres.

New Paris Showcase Boss

PARIS—Marcel Hamel has been appointed general manager of the Paramount Theatre here, one of the leading motion picture showcases of Europe.

Hamel succeeds Rene Lebreton, who has retired after 33 years as general manager of the Paramount and other associated theatres.

UA All-Media Advertising Campaign Launches "Road" Premiere Showcase

NEW YORK—Some 21,500 moviegoers in the greater New York metropolitan area will be able to see a single showing of "The Road To Hong Kong" simultaneously as a result of United Artists' revolutionary "Premiere Showcases" release plan.

Twelve indoor theatres with a total seating capacity of 19,360 and a drive-in with ramps for 1,100 cars are participating, with the film having 13 Broadway-style gala openings on June 27.

The newspaper phase of UA's giant advertising campaign to introduce the new policy kicked off with the appearance in the New York Times of a full-page ad headlined "Read How Your Movie-Going Habits Are Going To Change."

Different versions of the ad appeared in six other major New York City dailies, the Long Island Star-Journal, the Long Island Daily Press, Newsday, and the Westchester-Macy Group Newspapers.

The newspaper segment of the overall all-media "Premiere Showcase" campaign is one of the costliest mounted by a major film company in recent years. Readers are advised that they will be able to see "big, important motion pictures in relaxed close-to-home comfort at your local 'Premiere Showcase' theatre at the same time they play on Broadway." The copy advises that there will be fewer parking problems; and points out that department stores opened branches long ago recognizing the need for easier, more convenient shopping. "We think now is the time to make it easier and more convenient for you to see motion pictures during their premiere engagements."

The ad featured prominently a large map of the area, pinpointing the Premiere Showcase communities and theatres. These are Brandt's Beacon on Broadway; and the Trans-Lux 85th Street Theatres, Manhattan; Century's Huntington, Huntington, L.I.; Meadows, Flushing, N.Y.; Plainview, Plainview, L.I.; Green Acres, Valley Stream, L.I.; J. J. Theatres' Luxor, The Bronx; Century's Kingsway, Brooklyn; Brandt's Yonkers, Yonkers; Eastern Management's Elmsford Drive-In, Elmsford; the Paramount, Peekskill; the Regent, Bayshore; and the Rialto, Patchogue, L.I.

Gabe Sumner, executive assistant to Fred Goldberg, UA's executive director of advertising, publicity and exploitaton, said, "One of the greatest examples of modern day showmanship is being demonstrated by the management and staffs of the 13 theatres participating in the revolutionary Premiere Showcase plan.

"We are most excited at the tremendous amount of hard work being done by everyone connected with the 13 theatres to assure the success of the initial Premiere Showcase. Our special task force which has been in the field working with the theatre managers and their staffs during the last several weeks has received cooperation that must be termed extraordinary."

Sumner said that the theatres are capturing the complete support of their local communities with merchants being made fully aware of the great benefits.

"Music Man," "Hatari" Set For Conn. Pay-TV Test

HARTFORD, CONN.—RKO General Phonevision pay tv announced in display ads in the local newspapers that it will offer Warner Brothers, Paramount and other major companies' new films to subscribers this summer.

Films will be available on a day-and-date basis with first subsequent runs in the area and include Warners' "The Music Man" and Paramount's "Hatari."

RKO General Phonevision will begin operations on June 29 with between 300 and 500 subscribers expected before the starting date, and the company expects to add more than 100 per week starting in September.

Negotiations are continuing for the pictures of other film companies, with United Artists the only company that has declined to discuss a deal.

Schorr, Rosenthal Upped By Columbia

NEW YORK—Hortense Schorr, Columbia publicity manager, has been elevated to the newly-created post of coordinator of publicity for the company, it was announced by Robert S. Ferguson, national director of advertising, publicity, and exploitation. Miss Schorr will assume her new duties immediately.

In announcing the appointment, Ferguson pointed out that the company's ever-increasing vast international operations necessitated a broadening of the scope of its publicity activities involving increased coordination between far-flung productions throughout the world and the home office in New York. In her new post, Ferguson said, Miss Schorr will direct the effective channeling of publicity material from its sources throughout the world for its use by the home office as a merchandising tool of the company's product.

Bud Rosenthal has been promoted to the post of publicity manager of Columbia. A member of the home office publicity department since 1959, Rosenthal succeeds Miss Schorr.

The new publicity manager joined the company as trade press contact and news writer in March, 1959, and was named New York newspaper and syndicate contact in September, 1960. Previously, he had served as associate editor of The Independent Film Journal, motion picture trade paper.

Seattle Fair Honors Fox

SEATTLE—During a showing of 20th-Fox's "Hemingway's Adventures Of A Young Man" at the World's Fair, Lieutenant Governor John Cherberg presented actor Richard Beymer with a citation for producer Jerry Wald praising his contribution to the cinema, and Ewen C. Dingwall, general manager of the Fair, presented actress Diane Baker with a similar scroll addressed to company head Spyros P. Skouras praising the picture.

Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30-cents per share on the company's capital stock, payable June 29 to stockholders of record June 18.

Seen at United Artists' "Premiere Showcase" meeting recently at which UA explained to New York exhibitors how the company will release films in up to 16 theatres simultaneously in the Greater Metropolitan area with each "showcase" having its own gala premiere the same night, were, left to right, Richard Brandt, president, Trans-Lux Corporation Theatres; Arthur B. Krim, UA president; Harry Brandt, Brandt Theatres; Max Fried, J. J. Theatres; Charles Smakwitz, Stanley Warner Corporation; D. J. Edele, UA New York Metropolitan manager; Bernard Myerson, Fabian Theatres; Joe Ingber, Brandt Theatres; Samuel Goodman, vice president, Century Theatres; James R. Velde, UA vice president in charge of domestic sales; and Leslie R. Schwartz, president, Century Circuit.

12 Major Features From Fox This Year

NEW YORK—A minimum of 12 major attractions will be released by 20th-Fox between now and the end of the year, it was announced by the film company. All but one of the attractions has completed filming and the combined production cost of the dozen pictures will total $43,000,000.

Scheduled for release this month are Mark Robson's "Lisa," CinemaScope-DeLuxe Color, and "It Happened In Athens," CinemaScope-DeLuxe Color.

Also on the summer agenda are Jerry Wald's "Mr. Hobbs Takes A Vacation," Irwin Allen's "Five Weeks In A Balloon," Jerry Wald's "Hemingway's Adventures Of A Young Man," Peter Sellers in "I Like Money," and "The 300 Spartans." All are in CinemaScope and DeLuxe Color.

Among the fall releases will be Jackie Gleason in "Gigot" in color, William Holden in "The Lion," CinemaScope-DeLuxe Color, and the initial roadshow engagements of Darryl F. Zanuck's all-star production of "The Longest Day," CinemaScope.

The first two winter releases to open before the end of the year will be Marilyn Monroe in "Something's Got To Give," currently in production, and Mark Robson's "Nine Hours To Rama." Both are in CinemaScope and DeLuxe Color.

High Court Mulls Toll-TV

WASHINGTON, D.C.—Marcus Cohn, representing the Connecticut Committee Against Pay-TV, Stanley Warner Management Company, Loew's Connecticut Drive-In Theatre Corporation, and Outdoor Theatres Corporation, told the Supreme Court that the Hartford public will be asked to pay $15,500,000 to receive pay-tv; that there is a tremendous public stake in the projected experiment; and, in addition, there will be trials of other systems if the authorization for Hartford is not reversed.

Weinberg Joins "Barabbas"

NEW YORK—Myron Weinberg has joined the "Barabbas" unit as assistant campaign director for Columbia's release of the Dino De Laurentiis production. He will handle group sales and assist Arthur Manson, international campaign director, it was announced by Jonas Rosenfield, Jr. vice-president in charge of advertising and publicity.

Warner publicists recently reported on the 40,000 mile nation-wide tour for "The Music Man"; and seen, left to right, are Richard Lederer, ad-publicity director; Ernie Grossman, exploitation-promotion manager; and Joe Hyams, national publicity manager.

The NEW YORK Scene

By Mel Konecoff

IT WAS REAL HOT outside the other day when Columbia invited us to come over and see the wind-up of location shooting on "Two Tickets To Paris," which Harry Romm is producing and Greg Garrison is directing.

It was even hotter inside The Roundtable restaurant where the scenes were being made because they had to turn off the air conditioning on account of the noise factor. As one wit put it, star Joey Dee went in six foot three inches tall and came out considerably shorter, the heat having cut him down to size. The film also contains Gary Crosby and Kay Medford and is a "lighthearted tale of romance set to music." Lots of music, we understand.

Romm, who has made a number of films for Columbia including "Ladies of the Chorus" (MM's first), "Hey Boy, Hey Girl," and "Have Rocket Will Travel," is glad to be back after an outside deal with Paramount on "Hey, Let's Twist." He hopes to bring the film in under a million dollars and in time for a few Labor Day dates and general release in October. If it is successful, he may do a sequel in Paris.

Bob Ferguson, Columbia's advertising, publicity, and exploitation director, welcomed Romm back with the news that an extensive campaign is in the making—including contests, with prizes being trips to Paris for Americans and trips to New York for Europeans—tie-ups utilizing the new ocean liner, the S.S. France, where some footage was shot, for the world premiere, etc.

Director Garrison has mostly a tv background, but he enjoys feature filming, and he's quite a personable young fella. Wish we could repeat some of the stories he told us across the luncheon table.

Romm likes working in N.Y., not only because of the numerous wonderful backgrounds and sets which are readily available, but also because of the fine talent from the Broadway shows as well as the quality technical poeple. Costs may be the same on both coasts, he thought.

His next will probably be "Guillotine," a horror thriller, and no details are set on this one yet.

THE METROPOLITAN SCENE: Stan Freberg has produced a number of cute tv, radio, and theatrical teaser trailers for "The Road to Hong Kong," and they are quite funny as well as attention-holding. . . . That NBC show, "D-Day," a step by step account of the invasion of France on tv, takes the edge off of D. F. Zanuck's "The Longest Day," some seem to think, especially as it's for free. Of course, his epic with the zillion stars, etc., won't be released until the fall. One reviewer called the tv entry "about as exciting as war drama can get." . . . Decca entered into a long term recording contract with Vince Edwards. Maybe the latter can do something for our laryngitis. . . . UA proud of the recent mammoth "Taras Bulba" break received in LIFE. Those fotos did show up real colorful and it created a lot of curiosity. . . . Embassy looking for people named Kim Novak, James Garner, Tony Randall, Howard Duff, and Howard Morris to invite them to a "name-dropping preview" of "Boys' Night Out." Same company also looking for explorers for a special screening expedition on "The Sky Above—The Mud Below." . . . The Comedy Writers' Association previewed "Boys' Night Out" and even they laughed.

Penna. Exhibs Fight Tax

HARRISBURG, PA.—Theatremen here organized to get Act 481, the so-called "tax anything" law, amended so that amusement taxes can no longer be levied.

A meeting presided over by Lester Krieger and William Goldman asked that theatres contribute in the amount of one-sixth of what was paid in each municipality for amusement tax during the previous year to continue the campaign, which they stand a good chance of winning after the next state election, it was said.

Hacker Expands Abroad

NEW YORK—Samuel Hacker and Company, industry certified public accountants representing leading independent motion picture and tv producers, has expanded their activities into the foreign field. Samuel Hacker, senior partner of the firm, is now at the Mayfair Hotel, London, for conferences with independent producer clients in England. He will proceed to Paris, Rome, Frankfort, and Barcelona for meetings with independent producers in those countries.

"Mikado" Telefilm Planned

HOLLYWOOD—A planned series of spectacular telefilms was announced yesterday with the disclosure that Larry Harmon and Jess Oppenheimer have joined forces to produce "The Mikado" in full-length color animation.

Night Racing For R.I.

PROVIDENCE, R.I.—The appeals of Rhode Island theatremen who sought to upset the State Racing and Athletics Commission's authorization of night racing at the state's two pari-mutuel tracks, Narragansett Park and Lincoln Downs, was rejected by the Rhode Island Supreme Court.

The high tribunal upheld a hearing board's opinion despite the attempt by area exhibitors to reverse it.

Comic Jack Carter, now a movie star in MGM's "The Horizontal Lieutenant", finds time to romp with the underprivileged kids of New York's Police Athletic League (PAL) at the Duncan Center playground.

LONDON Observations

by Jock MacGregor

HAPPIEST EVENT of the week was the opening of the Odeon, Haymarket, on the site of the old Gaumont which has been completely gutted for conversion into offices and shops. The 600 seater is in the below ground area. John Davis, supported by trumpeters of the Life Guards, personally conducted the ceremony before a star studded celebrity audience, and drew a big laugh when he referred to the Haymarket having offered entertainment for many centuries, but once of a very different sort. Nobody missed the allusion.

The opening attaction was "Barabbas" and Dino De Laurentiis, Luigi Luraschi, Anthony Quinn, and Lon Jones headed a large contingent who came specially from Rome for the premiere. They must have been delighted with the reception. At the ensuing dinner dance which went on till daylight, the distinguished guests were as happy about the film with its spectacle, fine writing, and magnificent performances, as they were with the theatre, which has very comfortable seats, really ample leg room, and sight lines which combine for the most luxurious moviegoing.

Earlier in the day, I had lunch with Dino and Luigi, who formerly was with Paramount in Hollywood and is now happy to be back in Rome. It is wonderful to meet such enthusiasm for movies and thinking on the really grand scale. Dino's plans to film the Bible are now in an advanced stage. The film will probably be in three self contained parts which are extremely unlikely to be shown on successive weeks. They will be released as they are completed. With slight tongue in check, I suggested that maybe there really were no longer enough stars to play the many characters involved and learned that not only might unknowns be used for some roles, but that he was considering casting some artists in several parts, particularly where a similarity in characters existed.

SHOWMANSHIP was conspicuous by its absence at the Cinema Exhibitors' Associations' 50th Anniversary Dinner which was staged during the Bournemouth convention, instead of in London as many wanted. MPAA's Eric Johnston and TOA's Herman Levy attended, and I cannot imagine what they thought about so uninspired an evening. Not a star was present. There was no national newspaper or tv coverage. Even the industry's newsreels were missing. And there was little chance to celebrate—the bars closed at midnight only a few minutes after the last of the many speeches were concluded!

THE VARIETY CLUB of Great Britain has just concluded its greatest fortnight ever and collected a nifty $154,000 for underprivileged children with the Festival Gardens Star Gala, which attracted 22,000 people; the White City Greyhound Meeting, which despite murderous weather drew 19,000; the Derby Sweepstake Dinner, which totalled nearly $80,000; and two Frank Sinatra midnight matinees for which even the press paid for their tickets. Chief Barker Leslie MacDonnell went on the Odeon stage on Saturday night and presented Sinatra with a beautiful golden heart. On Sunday, a number of us went to the opening of the $18,000 annex to the Horse Shoe Lodge Home for Children near Southampton. The kids put a show on for us. Seeing results such as this makes the efforts that everyone put in all the more rewarding. Incidentally, one manufacturer was so impressed at the Sinatra show that he promptly offered the Variety Club 30 washing machines for children's homes. The first went to Horse Shoe Lodge.

NATURE PROBLEMS for producers: Cornel Wilde and Bernard Luber, producing "Lancelot and Guinevere" in Yugoslavia, had to create their own lake when the one they chose by the Danube was flooded by snow melting on the mountains. A 70mph gale blew away the oil pipeline station set built for "Station Six—Sahara," starring Carroll Baker, 30 miles outside Tripoli, half a mile across the Libyan desert. . . . Walter Reade, Jr., has formed London-Continental Distributing (Films) Ltd. with $2,800,000 to be invested in 10 films to be made here over the next three years, because of his success with participation in such British pictures as "Room at the Top," "Saturday Night—Sunday Morning," and "Taste of Honey." First will be a Wolf Mankowitz original to be followed, probably, by "Gideon," based on the Broadway hit. Reginald P. Baker, formerly with Ealing, will be managing director. British release will be through Associated British Pathe channels.

Fox Tests New Plan For Exhib Screenings

DETROIT—Sol Gordon, regional impresario of advertising and publicity for 20th-Fox, here from Chicago, is putting into operation a new technique which may become company policy.

20th-Fox feels, says Gordon, that the use of screenings as a means of selling, has been far too desultory. "Most pictures today," he said, "represent investments of at least three or four million dollars."

In contrast to other businesses where a buyer would take a long hard look in handling so costly an item, buyers, bookers, exhibitors take screenings in a comparatively ho-hum fashion. They leave the room to accept telephone calls; they talk through the showing.

As far as critics go, particularly in Detroit where films are screened in advance to an audience of two or three, the same informal behaviour exists. Further, while it would be thought a reporter should have audience reaction so he or she would be able to tell readers of this aspect, here the few viewers have no idea whether an attraction will appeal to the public or not.

To insure serious attention and concentration on the screen, films will be shown in theatres to which buyers, bookers, exhibitors, critics, and wives will be invited.

Gordon has set up as a first here, "Hemingway's Adventures of a Young Man" at the Trans-Lux Krim.

He says this has been tried out in Chicago. The results have been fruitful; buyers and bookers have deliberated thoughtfully.

New Canadian Firm Enters Film Production

TORONTO, CANADA — Fermac Graphic Industries will hold a 50 per cent interest in a new production-distribution company which is entering the British film field with a total capitalization of $2,500,000. England's National Provincial Bank will advance the company four times the amount of its capital fund of $500,000.

Warner-Pathe, Parroch Films, and Humphries Laboratories will be associated with Fermac in the new company.

Arrangements call for the producton of five feature-length films to be released in the United Kingdom through Warner-Pathe, British subsidiary of Warner Brothers Pictures. Distributors for the rest of the world have yet to be designated.

Fermac's entry into the British motion picture industry was influenced by the Eady Plan, under which the English government subsidizes domestic-controlled film production to the extent of 70 per cent of costs.

Fermac's English film productions will be important to Canadian television stations, since according to BBG regulations, they will qualify under the Canadian content quota.

Canadian actor-producer Neil McCallum is associated with Jack C. Parsons, British theatre circuit executive and motion picture producer, in Parroch Films.

Mrs. Furst To Sell "Grimm"

NEW YORK—Ruth Furst has been named to head the group sales unit for the Loew's Capitol Cinerama engagement of 'The Wonderful World of the Brothers Grimm."

The MGM Cinerama production will have its world premiere Aug. 7. Regular reserved seat performances will begin the next day.

Mrs. Furst will be arranging special group sales for business firms, schools, religious groups, clubs, and other organizations. She previously headed the group sales for the New York engagements of "Ben-Hur" and "King of Kings."

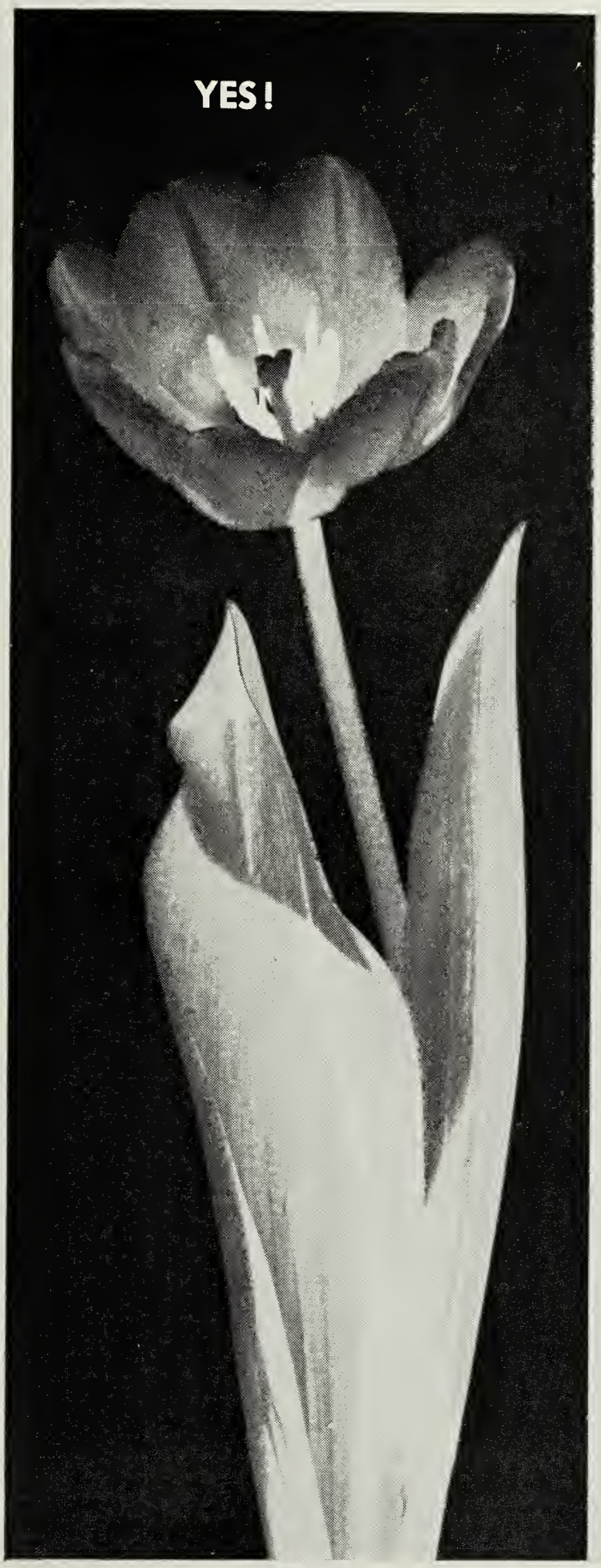
A 21 year veteran of the Reade organization, Gage is a member of the executive board of Theatre Owners of America.

Col. Billings Set Mark To Climax Sales Drive

NEW YORK—Columbia Pictures International rolled up an unprecendented $2,103,263 billings in the week ended May 26, it was announced by Mo Rothman, executive vice-president. The record week came at the culmination of Columbia International's $25,000 Treasure Chest sales drive and also coincided with the end of the company's fiscal period.

In commenting on the record performance, Rothman pointed out that the tremendous figure has been obtained without the help of any new major releases. "Guns of Navarone," the company's big money winner of the year, was released in most territories earlier in the year, and only two countries in the Far East had key "Guns" dates in the big week. "Barabbas," looked upon as the next big Columbia blockbuster, only opened its first engagement in London.

"Our organization demonstrated that there is more than an ample market for the type of product we handle throughout the year, and this is a tribute both to our men in the field and to our producers," concluded Rothman.



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CANADIAN Highlights

By Harry Allen, Jr.

THE ROMANCE between Columbia Pictures of Canada, Ltd., and Paramount Film Service, Ltd., has ended. The two distribution companies who had formed Affiliated Pictures Corp., Ltd., to handle the sales and distribution of Columbia and Paramount product, have not set an actual termination date. This will be set in the next several weeks when each of the companies will disclose its plans for the individual distribution of its pictures, according to a statment by Rube Jackter, vice-president and general sales manager of Columbia, and Jerome Pickman, domestic general sales manager and vice-president of Paramount. The ending of the romance which began Oct. 1, 1960, was accompanied by statements that it was entirely amicable. Head of the joint operation at the time of dissolution was Harvey Harnick, Columbia's general manager, who was vice-president and general manager of Affiliated. Chief Paramount officer in Canada now is Michael Stevenson, who had been the company's Toronto branch manager and was assistant sales manager of Affiliated. Stevenson will be in charge of reconstituting Paramount. The long-time Paramount building on Bond st., Toronto, in which the head office for Canada and the Ontario branch were located, has been empty since the merger. Paramount will move back in. Paramount also owns the Saint John, N. B., building in which Affiliated is housed, and was the occupant of the Montreal office. Some of the problems of Paramount may be taken care of under the new central shipping project, which will begin in Winnipeg and be extended to three regions. Affiliated's Montreal, Winnipeg, and Calgary branch managers were Paramount men, while those in Saint John, Toronto, and Vancouver were with Columbia.

CLASSIFICATION IN the Province of Quebec may be introduced by an enlightened censor, Maurice Leroux, recently appointed to his post. Motion picture distributors are hoping Leroux may be able to bring in the new move and thus remove outright rejection. Leroux succeeds L. G. Prevost, who is now Clerk of the Magistrate's Court. Distributors' representatives were called together by Leroux where he made known his ideas, which grew out of the 124-page survey of Quebec film censorship made by a five-man commission of citizens appointed by the government. The commission advocated much more liberal censorship. Leroux' plans follow closely upon that of Ontario. It was proposed by the commission that the ban on drive-ins be lifted, and theatre owners have begun to further that view. There is the possibility of opposition from the church to Leroux' plans.

WITH SMALL-GAUGE competition growing in the Province of British Columbia, exhibitors there are planning a determined drive to clear up this matter. This was the decision at a recent meeting of the board of directors of the British Columbia Exhibitors Association. The competition is found in parks, schools, and army camps, as well as in halls and theatres. The Vancouver Parks Board has provided 16 free small-gauge shows, a recent one of which featured UA's "The Kentuckians." The Parks' program is considered direct competition. Gerry Sutherland, past president of the Association, asked for an all-out campaign on a wider scale to battle the unfair competition. Sutherland also called for the elimination of shows in army camps. He suggested that exhibitors offer passes for Army personnel in the situations affected, thus forcing closing of Army theatres. Major objections to 16 mm. competition for 35 mm. theatres in the past were directed against those, largely grouped in Alberta, which did not charge amusement taxes because sponsorship by local bodies gave them a non-profit classification in the government's eyes. This was at the time when the amusement tax was federal.

REEL CLIPS: Theatre Network Television has acquired Eidophor rights in Canada and will soon open an office in Toronto for rental of closed-circuit services for business, entertainment, and other uses. The equipment is manufactured in Canada by the Phillips Electronic Equipment, Toronto. TNT, which is headed by Nate Halpern, will deal with Telemeter and the Maple Leaf-Gardens for their joint large-screen project, the showing of the Leafs away-from-home games on a season-subscriber basis. . . . Hye Bossin, editor, Canadian Film Weekly, will write the book for Canada's largest show at the Canadian National Exhibition this year. The show, "Canadiana '62," will have 20th-Fox film star Teresa Stratas as its leading light. The show, produced by Jack Arthur, will be based around the early days of theatre in Toronto. Bossin has made a specialty of providing history of the Canadian theatrical scene in his columns. . . . Construction is under way on the 350-car Capreol Township Drive-In, on the Fourth Concession of Capreol Township, near Sudbury, Ont., which is being built by Larry Lauzon, Guilletville, at an estimated cost of $80,000. Though there have been weather delays, opening is skedded for June. . . . August has been proclaimed Astral Month by Martin Bockner, general sales manager of Astral Films. An all-out sales effort is promised by Astral's six coast-to-coast branches. . . . Two Toronto production companies, A.S.P. Productions, Ltd., and Page One, Ltd., have been incorporated in Ontario, to work in all fields of show business. Page One is headed by Ken Page, formerly with S.W. Caldwell Ltd. . . . Standley Adleman, State Film Service, Philadelphia, has arranged for space in Richard Miles' building in Winnipeg and will commence central shipping for Canada in that territory. Clients include IFD, Warners, and likely others as soon as ready. He'll follow in Calgary and then Toronto. Adelman is the son of Meyer Adleman, industry veteran.

Rosen To Europe

NEW YORK — Samuel Rosen, executive vice-president of Stanley Warner Corporation, sailed on the Queen Elizabeth for a month in Europe. He will be in Rome, Paris, and London looking at film and evaluating production underway and features to be launched. Mrs. Rosen accompanies him.

Axelrod Goes Indie

NEW YORK—George Axelrod announced the formation of Charleston Enterprises, Independent corporation of which he is president, and stated that he would produce Charleston's first project, "How To Murder Your Wife," based on an original comedy by Axelrod.

PARAMOUNT (*Continued from page 5*)

tionably preferable to sale of our rights. The matter of experienced merchandising becomes a most essential factor in assuring the maximum revenue from this source of important income. . . . We hope that this matter will be fully resolved by the time of the next annual meeting."

Dot Records, the Famous Music Companies, Talent Associates-Paramount, Ltd., Los Angeles television station KTLA, and Famous Players in Canada continue to give a good account of themselves in their profit performances, Balaban reported.

Stockholder protest took various forms during the meeting. One woman asked whether casts couldn't be run at the conclusion of all films so that audiences could identify the characters. Another woman was almost speechless with rage at "Too Late Blues," which, she said, degraded American youth and was really a "disgusting" film. If she didn't have to lose money, she would have sold her stock immediately after seeing same. Balaban agreed that the film should never have been made nor the producer-director given the wide latitude he had in the making. From here on in, the company was going to turn out only decent pictures even if it meant going against the trend.

Louis A. Novins, president, Telemeter subsidiary, stated that he couldn't tell exactly when the pay tv process would commence operation in the U.S., but he expected to know this in the near future. Queried about the possibility of allowing Telemeter customers to charge their entertainment, he stated that he preferred operating on a cash basis since it was very difficult to collect afterwards for entertainment.

Weltner, Raibourn Upped To New Para. Positions

The election by the board of directors of Paramount Pictures Corporation of George Weltner as executive vice-president and Paul Raibourn as senior vice-president was announced by Barney Balaban, president.

At the same time the board, following the company's annual stockholders' meeting, named John P. Brown assistant treasurer and reelected all other officers of the company.

Weltner, who joined Paramount 40 years ago upon his graduation from Columbia University, was formerly Paramount's vice-president in charge of world sales. He is also a director of the company. Prior to his appointment in 1957 as vice-president in charge of world sales, Weltner was president of Paramount International Films, Inc.

Raibourn, also a director of the company, has been associated with Paramount since 1921 in various executive capacities. In recent years as vice-president of the corporation, his duties have included supervision of budgets and planning and all of the company's interests in television, electronics, and related fields. Raibourn is also secretary of the corporation, a post to which he was reelected yesterday.

Brown joined Paramount last January as assistant to James Richardson, treasurer of the company. He was previously associated with General Dynamics Corporation and Arthur Young & Company.

The officers reelected included Balaban, president; Adolph Zukor, chairman of the board; Edwin L. Weisl, chairman of the executive committee; Y. Frank Freeman, Jacob H. Karp, Randolph C. Wood, Louis A. Novins, vice-presidents; Mr. Richardson, treasurer; Arthur Israel, Jr., Russell Holman, and Bernard Donnenfeld, assistant secretaries; and Joseph P. Fryer, comptroller.

ALBANY

First reports on the advance sale for the annual Camp Thatcher Drive showed that between $1500 and $1600 had been collected. Street sales of the Knickerbocker News and The Times-Union by Variety Club "old newsboys" on June 14-15 will climax the fund push. . . . Joseph Sherman, who operates the Haven, Fair Haven, Vt., has leased the Capitol, Whitehall, from Benton Theatres and reopened it. Charles Rossi, former lessee, still conducts the Paramount, Schroon Lake. . . . The 20th Century-Fox exchange building has been sold by the late P. W. Mulderry interests; and the late W. W. Farley interests have sold the Metro branch quarters.

ATLANTA

After viewing the film, "The Fast Set," Municipal Court Judge James E. Webb dismissed a charge of showing an obscene movie against the manager of the Kirkwood Adult Theatre. He said he found nothing indecent in the film. . . . Motion picture theatres in Knoxville, Tenn., are exempt from a new Blue Law which has passed the first-reading in City Council. . . . W. W. Hammonds, Jr., of the Marshall-Drive-In Theatres, Alberville, Ala., has been named interim president of the Alabama Theatres Association. He will fill the unexpired term of Dan Davis, who resigned because of pressure of business duties as head of the Greater Alabama Corporation. Hammonds was elected by the board to serve until the unit's annual convention, to be held jointly with the Georgia TOA on Sept. 16-18 at the new Americana Motor Hotel here. . . . Georgia Hadlow replaced Hariett Arnold at Columbia in the contract department . . . Prichard Hobson, formerly with Warners, jointed 20th-Fox as a booker. . . . Dorothy Eller, of Loew's, is extended sympathy upon the death of her brother. . . . Pat Smith, Martin Theatres booking office, was seriously injured when she lost control of her motor cycle. . . . Eddie Howard and Larry Fuss have resigned from U-I as bookers. Fuss is now with Paramount; and Howard has returned to his home in Jacksonville. . . . George Rosser, Martin Theatres, is back at his desk after surgery at a local hospital. . . . The mother of Sara Bowers, Allied Artists, passed away; as did the mother of Elizabeth Neeley, Neely Theatres.

BOSTON

James E. Tibbetts, associated with Loew's for 24 years in Boston, is joining Cinedome Theatres, Inc. of Massachusetts as manager of the Boston Cinerama Theatre. As manager of the Loew's State and Orpheum (now Donnelly Memorial) theatres, Tibbetts has had experience in all branches of the motion picture business from booking to publicity and advertising. "Holiday In Spain" is now roadshowing at the Boston. . . . The theatrical post of the American Legion is to honor many former members of the theatrical industry. Lt. A. Vernon Macaulay, Post 270 of the American Legion, Boston's Theatrical Post, will unveil and dedicate a plaque as a memorial to the departed members of the Post at the Post home on June 3. . . . Second National Pictures are distributing "Last of the Vikings," and "The Devil Made a Woman," Medallion Pictures, and brand new releases, Harry Segal, head of the corp. announces. They are also distributing Magna's "Black Tights" and "Watch Your Stern." . . . The engagement of Ruth Ann Kickham to George A. Lucy, Jr., son of Mr. and Mrs. George A. Lucy of West Roxbury, Mass., is announced by her father Richard A. Kickham. Ruth Kickham attended St. Joseph Academy and Boston University and is currently secretary to the internationally famous motion picture producer, distributor and exhibitor, Joseph E. Levine, president of Embassy Pictures Corp. in his Boston office. . . . Five films have already been selected for showing at the second Boston International Film Festival, to be held at M.I.T.'s Kresge auditorium, June 12-24, by a committee of Boston film critics: Elinor Hughes, Herald; Marjory Adams, Globe; Alta Maloney, Traveler; Nora Taylor, Monitor; Peggy Doyle, Record American; Guy Livingston, man of letters, the films are: "The Unsent Letter," Russian; "Simintrio," Mexican; "Arms and The Man," and "Objective: Stalingrad," Germany; "The Playboy of the Western World," Ireland; "Cairo Station," Egypt. These films have been cited for specific excellence. Other films are to be announced shortly.

An invited film will be: "Banditti D'Orgosolo," Italian. The jurors, who will select for general excellence at the festival, have been appointed as follows: Elliot Norton, drama critic, Boston Record American; Gyorgy Kepes, Norman Holland, M.I.T. faculty; Lawrence Wiley, Harvard University; Sam Hirsch, Boston University; Joseph Figurito, Boston College; Al Cap, cartoonist.

BUFFALO

Variety Club Day at Fantasy Island, the big amusement park on Grand Island, was a huge success. Through an arrangement made by club member, Col. Bill Shirley, Tent Seven received a percentage of the take on Memorial Day, which was opening day. All tickets sold before May 15 meant 25 percent for the club. Barkers of Tent Seven, including members of the delegation that went to the Dublin pow-wow and also visited London and Paris, are now back in town and all the talk is on the club's success in getting the 1964 Variety International convention for Buffalo. Chief Barker James J. Hayes is now busy lining up committees for the big pow-wow. . . . Stanley Kozanowski, manager, Rivoli, is presenting a first-run engagement of "The Song of Sister Maria." The film is being shown evenings, with holiday, Saturday and Sunday matinees. The Rivoli is in the heart of Buffalo's big Polish district and has been operated by Kozanowski for many years with much success. . . . Joe Garvey, manager, is announcing the final days of his current long-run attraction, "El Cid," with the opening of Walt Disney's production "'Bon Voyage," scheduled for June 28. Garvey is working a big advance promotion campaign for the Disney opus. The house will be closed for three weeks prior to the "Bon Voyage" opening. . . . V. C. "Sivaji" Ganesan, 34-year-old character actor from Madras, India, film colony, in Niagara Falls recently for a one-day visit, said the average person in India just "would not agree to watch the very passionate type film." The preference is themes on modern day life with a "sentimental or psychological" twist. Ganesan has appeared in 80 Indian films in his 10-year movie career and won the "best actor" award at a recent Afro-Asian international film festival in Cario.

CHARLOTTE

H. B. Meiselman, Charlotte, who operates a chain of houses in North and South Carolina, announced plans to build a 1,000-seater on South Boulevard at Charlotte, and that he will take over the Center, Charlotte, and completely remodel it when the present lease expires July 1. He said either the Center or new theater will be equipped to handle 70 mm. At present, one theatre, the Carolina, shows Cinerama pictures exclusively. Meiselman, who owns the Center theater building, said he will assume operation July 1 and will close down the house completely ending completion of extensive remodeling. Ground will be broken on the new 1,000-seat theater on South Boulevard within 90 days, Meiselman said. . . . Dan Austell, manager, Carolina, Winston-Salem, has been appointed chairman of the fire prevention committee of the Winston-Salem Chamber of Commerce.

CHICAGO

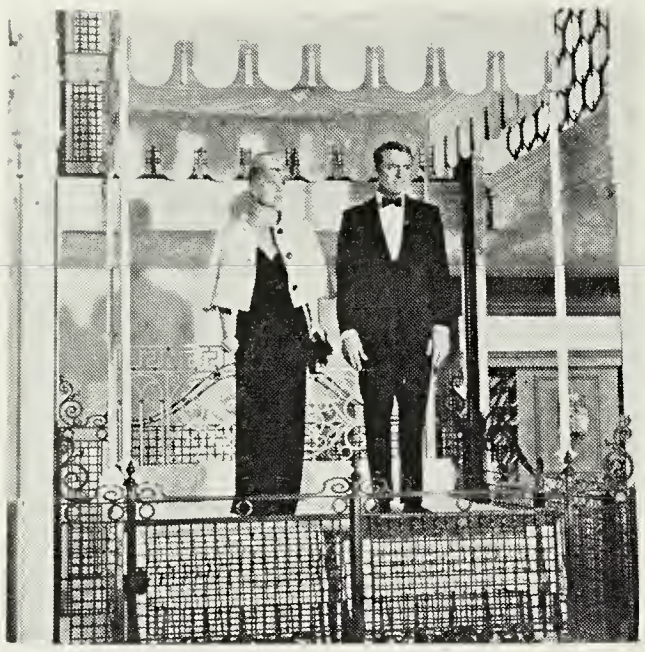
Golf Mill is exhibiting art displays in a space reserved for a series of such exhibits. The first of the exhibits displayed oil paintings of Joyce Pollakoff. Golf Mill also serves free coffee nightly in its color TV lounge .. . . The Cascade opened its spring season with a three day celebration. All patrons receive free gifts and jellybeans and Casper, circus clowns, were on hand to delight the children. . . . A new county curfew law makes it illegal for children under 17 to be in public places or amusement places late at night unless accompanied by a responsible adult. County police officers have been given orders to enforce the new law. . . . Harris Dudleson, district manager, Buena Vista Chicago exchange, enjoyed a recent Florida vacation. . . . Patrick Segege, member of Chicago Moving Picture Operators' Union, Local 110, died. Mass was held at St. Turivus Church and internment was at St. Mary's Cemetery Evergreen Park, Ill. . . . Consolidated Amusements Inc., 2601 Peterson Road, has been organized by P. Schwartz and associates. The company will operate both indoor and outdoor amusements and theaters. . . . J. H. Eckjans and associates have formed the National Studios Inc., with offices at 124 W. Jefferson St., Chicago. The company will deal in films. . . . Pepsi Cola management has a fund raising plan for various organizations who strive to raise funds for their charities. The Pepsi campaign has been named "Plus Caps." Heavy newspaper advertising campaign is backing the plan. . . . Steve Fox, B and K publicity department, will marry Roxane Slaski at St. Geneveue Church. Miss Slaski has taught mentally retarded children in Maywood, Ill. schools. . . . L. G. Bohaty, well known to the Chicago film trade, has been named manager of the Sheridan Outdoor theater at 79th and Harlem.

CINCINNATI

Film company execs in for sales meetings included, Robert Conn, 20th-Fox sales; Hugh Owens, Paramount vice president; Brutus Bishop, Jr., MGM asst. general sales manager and Lou Marks, central division sales manager, and Gene Tunick, UA eastern div. sales manager. . . Harold Hoffert, Allied Artists, has been appointed office manger and booker, succeeding Ben Hathaway, who resigned to enter the life insurance business . . . Joan Ruth Schrieber, daughter of Frank Schrieber, U-I manager, and Michael F. Pompilio, were married in Bellevue, Ky., May 26 . . . Variety Tent Three has scheduled its annual golf party for Aug. 20 at Summit Hills Country Club . . . Chakeres Theatres, Springfield, O., has named its new drive-in at New Carlisle, O., "The Park Layne-69," which is expected to be completed by the end of June. . . . Frank Weitzel has completed renovating the Alpine, East Rainelle, W. Va.

COLUMBUS, O. NEWS—Kent Nitz, manager, World and Bexley, was given an indefinite continuance of his case in Municipal

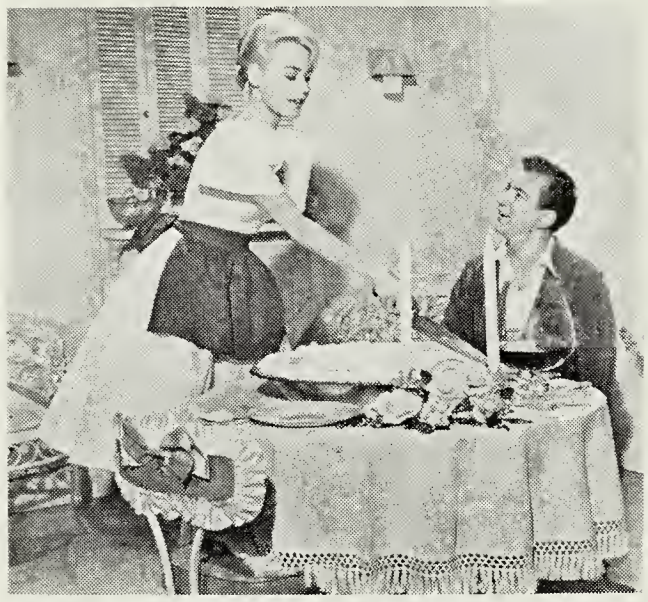
(Continued on page 19)



THAT TOUCH OF MINK

THE SPIRAL ROAD

PHANTOM OF THE OPERA



IF A MAN ANSWERS

TO KILL A MOCKINGBIRD

U-I's Golden Jubilee

A RECORD NUMBER of theatres throughout the world including thousands in competitive situations which do not normally play Universal's pictures, were showing Universal-International releases last week as one of the highlights of the company's observance of its 50th Anniversary.

The Universal Golden Anniversary is being marked by a year-long series of events which started on Jan. 1 and will continue through Dec. 31, with the first 26 weeks being designated as a worldwide Presidential Sales Drive period honoring Universal president Milton R. Rackmil.

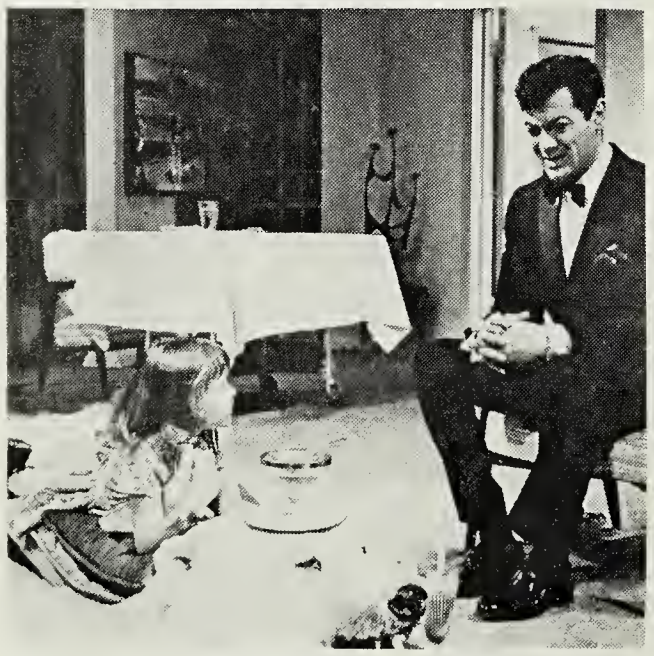
According to reports being compiled by Henry H. "Hi" Martin, vice-president and general sales manager, Universal pictures will be on the screens of 14,950 theatres in the United States and 1,242 theatres in Canada, out of a total of 12,291 regular theatres in the U.S. and 4,700 drive-ins and out of Canada's 1,459 theatres playing films both in English and French. According to Universal's compilations, there are normally only 10,599 "possibilities" for normal exhibition in the United States and 745 in Canada.

Americo Aboaf, vice-president of Universal International Films, Inc., the Company's foreign sales subsidiary, says Universal's pictures will be on the screens of 30,000 theatres throughout the rest of the world with the exception of those behind the Iron Curtain.

To mark its Golden Anniversary, Universal has assembled one of the strongest line-ups of important box office attractions in its 50 year history for release both in the domestic and in the foreign markets in honor of Rackmil, under whose leadership Universal has reached its greatest financial and artistic success.

Scheduled for release during the second half of the anniversary year are "That Touch of Mink," "The Spiral Road," "The Phantom of the Opera," and "If A Man Answers."

The impetus of the Golden Anniversary Year continues in the current production activities with five pictures before the cameras and in final stages of production including "The Ugly American" starring Marlon Brando; "To Kill A Mockingbird" based on the Harper Lee Pulitzer Prize novel and starring Gregory Peck; "If A Man Answers" starring Sandra Dee and Bobby Darin; "Forty Pounds of Trouble" starring Tony Curtis and Phil Silvers; and John Huston's production of "Freud." Scheduled to follow later in the year are "A Gathering of Eagles," starring Rock Hudson; and "The Thrill of It All," starring Doris Day and James Garner, all for release in late 1962 and early 1963.



40 POUNDS OF TROUBLE

FREUD

THE UGLY AMERICAN

COLUMBUS (Continued from page 17)

court in connection with the confiscation of "Les Liaisons Dangereuses" at the World by vice squadmen. . . . Ed McGlone, RKO city manager, is planning a number of special events in celebration of RKO's Diamond Anniversary this summer. . . . Herman Hunt announced the booking of "West Side Story" for Hunt's Cinestage starting June 21. The theatre will be closed after June 10 for redecoration and improvements . . . Riverside auto theatre, oldest Central Ohio D-I opened for its 24th consecutive season . . . William Helaney, former assistant manager, Loew's Broad, has been appointed manager, Loew's Starlite drive-in, Elkhart, Ind. In recent months Helaney has been manager of Loew's Coney Island. . . . Lyle Talbot, who was leading man in local stock companies three decades ago, will appear with Ozzie and Harriet Nelson in the Kenley Players' production of "Marriage-Go-Round" at Veterans Memorial here the week of July. . . . Joe Alexander, RKO division manager, attended the premiere of "Windjammer" at RKO Grand. . . . In Jackson, O., year-round movies are no more. After the showings May 26, the Markay, operated by the Chakeres circuit, was closed indefinitely. The Kaymar here, also operated by Chakeres, was shuttered several years ago. Jackson will be without motion pictures until the wind-flattened screen is replaced at the Grove. The Grove was forced to close when a storm caused $2500 damage recently.

DALLAS

Bill Raisch, who lost his arm in a shipboard fire during World War II, was in the city on a promotional tour in behalf of "Lonely Are the Brave," Majestic. . . . Karl Hoblitzell, president of Interstate and Texas Consolidated Theatres, was awarded an honorary degree of doctor of laws in Southern Methodist University Commencement services. . . . Edwin S. Oldsmith, former manager for Universal Pictures, died here. He had been with Universal until his heart attack in 1948. . . . Arthur Sauls, former salesman for various film exchanges and onetime manager of the Variety Club, died here recently. . . . Allie May and Le Sherron, both members of the Allied Artists film exchange, were honored at a farewell party. Each has worked in the industry for 18 years. May is retiring while Sherron is entering wholesale sales work. He was named Booker of the Year last year at the Texas Drive In Theatre Owners Association convention. . . . Jack Durell, booker for Rowley United Theatres office here for the past two years, was promoted to Rowley United Manager in Memphis, Tenn., to succeed Johnnie Howell, who resigned. Bill Wood resigned as booker at the Paramount exchange to move over to Rowley United to replace Durell. . . . The Motion Pictures Operators Local 249, will stage a 50th anniversary celebration June 14 with a breakfast at the Sheraton-Dallas Hotel. . . . The members of the local chapter of Women of the Motion Picture Industry will be honored at a coffee to be given by the American Cancer Society in appreciation of their contributions of time and services in the cancer fund raising campaign. . . . The owners of three Waco, Tex., theatres have filed an anti-trust suit in federal court here, seeking trebled damages amounting to $225,000 and 11 types of injunctive relief. Defendants named in the suit are the Lone Star Theatres, Inc., Interstate Circuit, Inc., Texas Consolidated Theatres, Inc., Columbia Pictures Corp., Paramount Film Distributing Corps., United Film Exchanges, Inc., 20th Century-Fox Film Corps., Metro-Goldwyn-Mayer, Inc., Empire Pictures Distributing Co., Inc., and American International Corp., of Texas. The suit was filed in behalf of Ed Newman, who operates the Orpheum and Imperial and the Sunset Theatres, Inc., which operates the Oaklawn Drive In. The petition alleges the latter seven defendants suddenly began unjustifiably delaying and holding back distribution of motion pictures to the three theatres owned by the plaintiffs in May of 1961. The first three defendents are charged with making bids for first and second run films since that time at "tremendously high prices and on terms which would result in a loss to their theatres in Waco. . ." in an attempt to eliminate the plaintiffs from competition.

DENVER

Big news on the street is the recent safari of five local branch managers to Laramie, Wyo., on a selling campaign, not to sell the theatre but to help the theatres sell motion pictures in general to the public. The trip generated page one publicity and radio coverage. The affair was set up as a press luncheon, covered by the local newspapers and radio. Each man gave a brief talk on the value of films as an entertainment and recreational medium and put in a plug for his own upcoming shows. The five branch managers, Mark Sheridan, 20th Fox; John Dobson, UA; Jules Needleman, Col.; Murray Gershon, Universal and Don Urquhart, Warners, plan similar trips accompanied by other local branch managers who have agreed to participate in future trips. . . . Chick Evans, 20th Century Fox exploiteer, was in Denver lining up the campaign for "Lisa", opening soon at the RKO Orpheum. . . . Lake Shore drive in filed suit for $45,000 damages against Arlan's department store, which occupies the site adjoining the ozoner, claiming that the store's bright lights interfere with the enjoyment of the screen fare. Wm Holshue, Lake Shore manager, said the drive in built a $20,000 fence to shield the screen from the glare, but to no avail.

HOUSTON

Twenty-six youthful demonstrators who were convicted last year of picketing a downtown theatre surrendered in a body at the sheriff's office and started serving out their fines in the Harris County jail. Most of the demonstrators are students at Texas Southern University. The stand-in demonstrators were convicted at various times in various courts for unlawful assembly at Loew's State. All told, 36 demonstrators were convicted in 42 cases of unlawful assembly. The trials were held in three county courts. The demonstrations were against segregation. The total of the fines and costs is nearly $8,000. The fines ranged from $100 to $250. Most of the demonstrators surrendered because they did not have the money to pay their fines. . . . A group of Houstonians and other Gulf Coast residents went to Dublin, Ireland, to attend the 35th annual convention of the Variety Clubs International. The delegation, members of Houston Tent 34, was headed by Harry Martin, chief barker. . . . One armed actor Bill Raisch was in on behalf of the forthcoming opening of "Lonely Are the Brave" at the Majestic. Kirk Douglas, is scheduled to be here to judge the finals in the "Miss Westerner" contest to pick the winner in a statewide contest to journey to New York.

JACKSONVILLE

Art Labby, former exhib in several South Fla. communities, is now Carlton J. Carter's city supervisor over the Ribault and Airbase D-I's. . . . Iva Lowe, manager Empress, returned to her duties after a May vacation. . . . Harold Kistler's first assignment with Floyd Theatres carried him to Avon Park. . . . John Gardner has scheduled a June 1 opening date for his new Arrow, Hollywood, Fla. . . . June 1 has also been set as the re-opening date for the Jones Theatre at Graceville, formerly operated by Harold Freeman. The new owner and booker is Henry Phillips. . . . . The local Universal branch was leading all other American branches of the company at the end of May in the January 1-June 30 anniversary sales drive being conducted in honor of Milton R. Rackmil, Universal president. . . . Barbara "Sunny" Greenwood, Universal booker, reported that she had successfully defeated a wild armadillo which had invaded her backyard and dug a home under her garage. She drove it out with a sulphur gas bomb donated to her by Duval County agricultural agent. . . . Marty Shearn, Center, staged an advance weekend sneak preview of "Lisa," and Walter Meier also sneaked an advance showing of "The Interns." . . . . The Florida Theatre opened the summer season with screenings of "The Horizontal Lieutenant" and "El Cid" was scheduled for early showings at the suburban Five Points.

NEW HAVEN

In Hartford, Sperie P. Perakos, general manager of Perakos Theatre Associates, has contracted for the Connecticut premiere of "El Cid" for mid-summer, with opening date dependent upon length of "Judgment at Nuremberg" run bowing June 27. Both major attractions will bow at P-T-A's deluxe, 70 mm.-equipped Elm. West Hartford.

Magna Pictures' "Black Tights" opened May 30 at the Elm. . . Alfred Alperin, Smith Management Company's Meadows, conducted a "Miss Dream Girl" bathing beauty competition in conjunction with Connecticut premiere of UA's "Follow That Dream." The judges included Allen M. Widem, Hartford Times; Cavell Jobert, WHNB-TV; and Alperin. A skin diving team in full regalia participated in May 30 opening night promotion centered around the concession building. . . . Updated plans for a Loew-backed theatre-arts-center in downtown Hartford now include provisions for a third theatre, this one to feature legitimate stage attractions only. Some $4 million would be spent by film industry pioneer Loew, given the Go-ahead sign by the City's Redevelopment Agency. All three theatre lobbys would be located at Allyn and Church Streets, the main entrance on Trumbull St. leading to a major restaurant on the lower floor with banquet facilities for 600, plus smaller function rooms, an art gallery and coffee shop on the upper level. During warm weather, the landscaped plaza would be transformed into a sidewalk cafe. . . . "As an independent motion picture theatre owner, I am no longer worried about the forthcoming 'era' of Pay-Television," Bernard Menschell, president, Outdoor Theatres Corporation of Connecticut, told the Manchester, Conn., Lions Club in a luncheon meeting. "The only ones who will really lose with advent of Pay-TV," he continued, "are members of the mass public, forced to pay for entertainment they're currently getting free." . . . Construction on Connecticut's first new hard-top motion picture theatre in a decade is expected to start by mid-June. . . . Lester Barnett, promoted from assistant manager, Garde, New London, to manager Palace Norwich. Barnett came into the S-W zone some months ago after serving with Trans-Texas Theatres Inc. at Dallas. . . . John

Perakos, assistant general manager, Perakos Theatre Associates, flew home following a several weeks holiday in Athens. . . . Connecticut drive-in theatres, for the first time in their approximate quarter century history, are embarking on an institutional advertising and promotion campaign designed to improve the drive-in theatre "corporate and community image." . . . . In Middletown, a rather unique tieup with the Caizza travel agency, Mike Adorno of the Adorno Theatres, ran a two-for-one admission offer the first two days of the Palace, Middletown, engagement of Warners' Rome Adventure."

NEW ORLEANS

Mrs. R. L. Hames, wife of Paramount's branch manager, R. L. Hames, is back home from the hospital mending from surgery. . . . Fourteen neighborhood theatres held the first run showing of Paramount's "The Man Who Shot Liberty Valance"—making New Orleans movie history. The multiple premiere showing was at the Aereon, Beacon, Bell, Clabon, Nola, Pitt, Tiger, and Tower, indoor neighborhood houses; the Tudor, combined first and sub-run on Canal Street; and the Do, Jeff, Skyvue and St. Bernard Drive-Ins. . . . J. Roger Lamantia, former branch manager of RKO Radio, is now head of his own company, and was bedded at Oschner Foundation Hospital for a check up. . . . Lyall Shiell, one of the four who opened the Skyview Drive-In several years ago, sold his interest to his associates, S. E. Mortimore, Frank Olah and Dr. Peterson. . . . Joe Sugar, vice president in charge of sales for Magna Pictures, was in from New York conferring with George Pabst and Alex Maillho, Blue Ribbon Pictures, on "Black Tights," set to open at the Civic in June. . . . Paul Stone, former assistant to John Roberts, manager, Civic, resigned to take a post with the Government in Texas. . . . Louisiana State Senator Carpenter visited F. F. Goodrow, independent exchange operator, in the interests of "Savage," lensed by Carpenter and associates in one of his big game safaris. . . . WOMPI held a theatre party for children of orphanages in the area. . . . Mrs. George Deschempe is now a part time inspector at the Goodrow exchange. . . . George French reopened the Star, Mendenhall, Miss., after it was closed several months. . . . John P. Serio opened the Century, Morgana, La. . . . Other openings were Percy Duplissey's El Rancho Drive-In, De Ridder, La.; Tringas Theatres' Bay Drive-In, Niceville, Fla. . . . Martin Theatres closed the Ritz, Greenville, for three months. . . . Asa Booksh, RKO Orpheum manager, is back on the job after being confined to a hospital. . . . Ladies of Variety Club of New Orleans Tent 45 recently presented the Scout Troup of Magnolia School for retarded children with some scouting equipment.

PHILADELPHIA

Sam Sperazo is no longer connected with Stanley Warner Management Corporation. He has been succeeded by Dave Law, formerly with Warners' exchange. . . . Mike O'Neill, president, Highway Express Lines, was inducted as a member in the Harhvard Club at a luncheon. He was proposed by Whitey Molitch, and seconded by Harry I. Waxman. O'Neill, later, complained of heart burn. . . . David Milgram, Milgram Theatres and Theatre Owners of Pennsylvania head, flew from the Cannes Festival to Rome to see some of the shooting on 20th-Fox's "Cleopatra," and says it looks 'stupendous'. He met Spyros Skouras, Darryl Zanuck, and other 20th-Fox executives in Paris and they entertained him. . . . Nathan Milgram Services is now handling the buying and booking for the Academy, Lebanon, Pa. . . . Joe Sapsis could not take the easy life in Palm Beach, Florida; and is back with Morville clothing store, 15th and Walnut Streets. . . . Charles Harris Klieman, son of Paul Klieman, graduated from Ursinus College with a Bachelor of Science Degree; and will enter Jefferson Medical College in September for his M.D. degree. . . . Dave Rosen, Mutual Films, has second floor space available for renting. . . . Rube Robinowitz now is handling a bicycle deal and has placed it in many independent theatres. . . . Joe Leon, remembered as Universal-International branch manager, now in the real estate business, says he would like to hear from any industry friends who want to sell property for cash. . . . Condolences to Mildred Green, Tri State Buying and Booking Service, upon the death of her cousin, Florence Hoenick at Deborah Sanitarium. . . . The Art Overbrook closed for the summer. . . . The storm damage of last winter completely rebuilt, George A. Hamid, Jr.'s Steel Pier, Atlantic City, N. J., reopened for the season June 23. . . . Edward G. Chumley, Paramount branch manager, held a merchandising-advertising meeting on "Hatari" at the Vine Street Screening Room.

Bert I. Gordon, producer-director of United Artists' "The Magic Sword," inspects some of the equipment in his booth at the First Annual Teenage Fair in Santa Monica, Calif.

PITTSBURGH

Steve Rodnock and his wife celebrated their golden wedding anniversary with open house and dinner at the Alcoma Club. Rodnock, owner of the Oaks, Oakmont, has been in motion picture business 35 years. . . . Mike Cardone, Memorial, McKeesport, staged an "Anniversary Month" in honor of the theatre's 33rd birthday. Redecoration of the lounges was duly noted in a special tabloid section of the McKeesport Daily News commemorating the event, along with several special activities for the month. . . . Kap Monahan, Press drama editor, joined 141 other Barkers from Pittsburgh's Tent One of the Variety Club in flying to the international convention at Dublin. Kap filed a human interest story from Dublin, appearing in a Sunday edition, with other stories possibly following. . . . Barry, son of Nat Rosen, 20th-Fox branch manager, is entering Pitt University this year, and over at Duquesne U, Irv (National Screen) Marcus' daughter is finishing up her sophomore year as a psychology major. . . . Frank Silverman and his Columbia exchange staff are now handling the accounting for Cleveland and Buffalo. . . . Also adding accounting chores is United Artists, where manager John Zomnir and his crew are handling the bookkeeping for four offices. . . . Dolores Hart, star of 20th-Fox's "Lisa," was due in town to make the publicity rounds on behalf of the film, booked at the Gateway. . . . Irving Blumberg, Warner Bros. field exploiteer with headquarters in Philadelphia, and Bob Quinn, Hollywood studio publicity department, teamed up to make a 3000 mile trip across Pennsylvania, West Virginia, and Virginia, making calls on editors of newspapers in cities big and small, servicing them with photo art on W.B.'s "Music Man." They hit some towns that had never seen a press agent. . . . Ralph Buring, 20th-Fox exploiteer, looked into his crystal ball and predicted that "Cleopatra" will premiere in New York in February. . . . "Lad, A Dog," Warners release, will be the next picture to get the "COMPO Plan" promotional treatment here. Area campaign work is headed up by Harry Hendel and his Allied committee. . . . A big day due soon for Henry Burger, Stanley Warner, when his son Bob graduates from Yale. Bob will enter the graduate school of the University of Nebraska in the fall, following a summer as an instructor in Montana on a Nebraska University geology field trip.

PORTLAND

Film row here paid tribute to not one, but three top distribution men dropped from major company payrolls due to personnel cut-backs. Charles Powers Sr., 20th-Fox distribution chief here arranged the farewell dinner in the Executive Room at the Benson Hotel to honor guests Mel Keller (37 years), Jack O'Bryan (32) and Charles Brechard, a top Columbia man here. With Powers attending a company meeting in Denver, Jim Clark, film row exec, stood in as committee chairman and spokesman. It was a session loaded with nostalgic memories as Keller and O'Bryan, who have spent most of their lives in the industry, told of their love for the work and their reluctance to leave an industry that from their standpoint had a still bright future. Keller, the audience was told, started out in films after leaving a successful job as a ham salesman. O'Bryan told how he had to fight to get his job because his prospective boss thought him too young and now he was considered too old—despite his sales record. Berchard, a comparatively young man in the industry, plans to enter a phase of the film business. He will make an announcement shortly. The audience also learned that Dick Lange, former RKO branch manager here, was seriously ill in a hospital and was in need of blood bank aid. . . . Liberace appeared at the Paramount under Northwest Releasing sponsorship. In an interview prior to his appearance, the pianist said he would do another television series. The hour-long show would be filmed live on tape similar to "The Steve Allen Show." If run on the network, it would be presented in color, if syndicated, in black and white. Liberace said he would start filming in July. The series will not stop his concert appearances, he said.

ST. LOUIS

Universal, hoping to celebrate its 50th anniversary June 8 with complete saturation in the St. Louis area, reports 426 bookings, or 98 per cent of saturation . . . Irving Shiffrin, Columbia publicist, is back in town to work on "Advise and Consent," scheduled to open at the Ambassador on June 29. A special showing is scheduled for June 28 to benefit the Cerebral Palsy Association. . . . Bernie Evans, UA publicist, was in Kansas City last week. . . . Fred Mound, UA salesman, shifted gears suddenly last week. Scheduled for a transfer to Chicago, he suddenly found himself with a promotion to branch manager at Indianapolis. . . . Bill Gehring, 20th branch manager, and publicist Jerry Berger attended meetings in Washington, D. C. last week.

(Continued on page 24)

"How I Would Sell . . .

ZOTZ!

Col. Magic Comedy From Bill Castle With New Gimmick

William Castle, master of horror, has embarked on a journey into the realm of comedy in his latest for Columbia Pictures release, "ZOTZ!". This magic comedy has unlimited possibilities for all types of exploitation. "ZOTZ!" is a picture that will appeal to the entire family. It's a story about an absent minded professor, Tom Poston, who obtains an old coin with magical powers. It can cause sudden pain to people, make them move in slow motion, and it can even bring death when its owner points a finger and simultaneously says the magic word: "ZOTZ!". Poston tries to interest the government in his coin and is given the brush-off. He gets tangled with spies and the story is full of comedy. Besides Tom Poston, there is Julia Meade, Jim Backus, and Fred Clark as the army general.

An Exclusive SHOWMANALYSIS Prepared by—

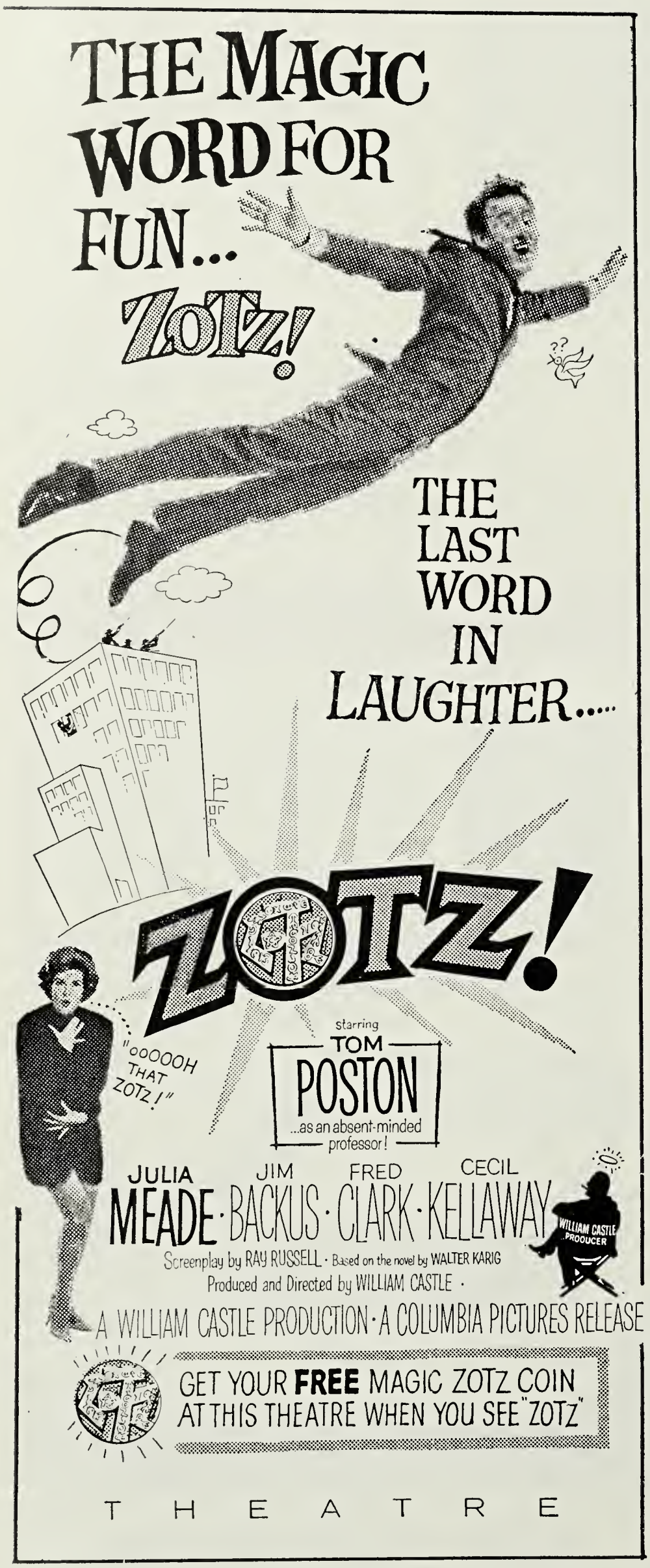
W. WATSON DAVIS, Circuit Advertising Director Malco Theatres, Inc., Memphis, Tenn.

ABOUT THE AUTHOR • W. Watson Davis is circuit advertising director for Malco Theatres, Inc., Memphis, Tenn. He has worked in theatres for 36 years, is a former Malco manager, and was assistant advertising director until 1958 when he assumed his present post. He is 49 years old and also served in the Navy in World War II as special service movie operator in San Diego, Calif.

LEFT, new Castle gimmick revolves around "ZOTZ!" coin giveaway to be used many ways.

NORTH AMERICAN

The 1500 vehicles of North American Van Lines, nation's leading transcontinental mover, will carry a giant size poster (see "rough") highlighting the fact that North American "stars" in "Zotz!" Work with your local North American Van Lines on direct mailings, get up a display of "Zotz!" stills and credits for their local office and cooperate in any other promotions they may undertake.



ADS for the first comedy from master of the macabre William Castle illustrate the magical plot; the star values with the emphasis on Tom Poston and Julia Meade, both quite familiar to television audiences and destined for big screen stardom as well; and the sheer fun to be found in the entry. The figure of Poston flying like a bird dominates the illustrations, along with the coin.

With this kind of story, a magic coin promotion is a must. With the assistance of Richard Kahn, exploitation manager for Columbia Pictures, I have laid out a campaign that I think would sell "ZOTZ!". Here it is:

1. **NEWSPAPER TEASERS:** Ten days in advance (as illustrated), above all carrying catch lines all the way through the entire campaign—*THE MAGIC WORD FOR FUN . . . "ZOTZ!"—The last word in LAUGHTER . . . ZOTZ!"*

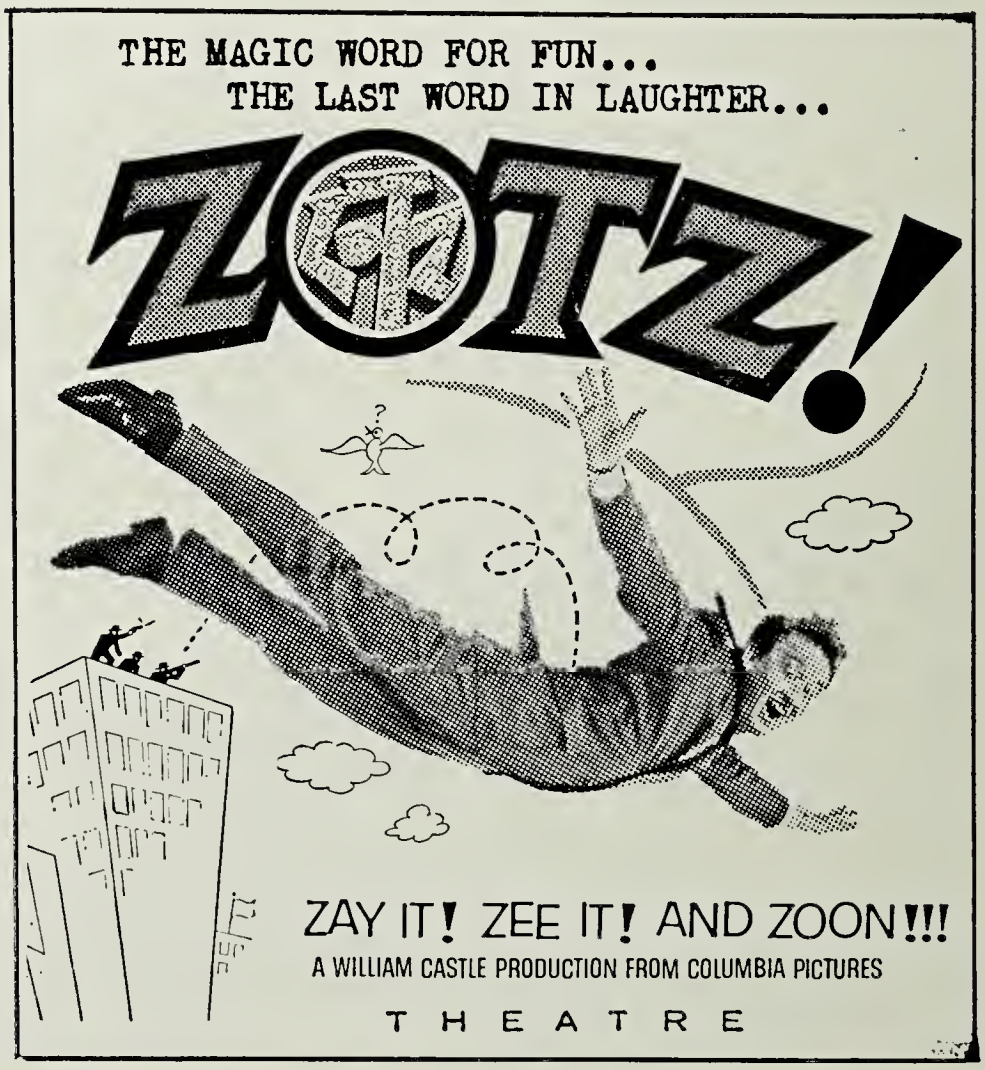
2. **REGULAR ADS:** Building up to opening, following the same theme and catch lines. Three days before opening, carry a box in ads: *Get your free "ZOTZ!" magic coin when you see "ZOTZ!"* (This could be opening day promotion or over the week-end days.)

3. **RADIO:** There are terrific spots available from Columbia on "ZOTZ!". Along with regular spot promotion, I would run a contest with a local Disc Jockey whereby he would tell listeners *"the first 25 people whose names start with the letter "Z", as in "ZOTZ!", sending in cards with their names and addresses, would be presented with guest tickets to see the picture at ——— theatre starting ———."*

4. **ADVANCE LOBBY AND FRONT:** Columbia has available a special 40 x 60 in color explaining the COIN GIVE-AWAY in detail, along with the illustrations of other world famous coins. This poster is FREE when you order your magic coins, which are $10.00 per thousand. These coins are 1½ inch in diameter, and look very real. A giant cut-out can be made of TOM POSTON flying through the air. This cut-out can be blown up from still NO. ART. I. The cut-out should be larger than life-size and spotted with a light. Under this cut-out I would have a board full of stills showing exciting scenes from the picture.

5. **PEEP-BOX:** In advance I would build a box that patrons could peep into as they push a button which lights up still NO. R-40 which shows Tom Poston testing his strange power on a lizard. This still should be blown-up to about 22 x 28 size to get the proper effect. A sign above the box should read as follows: *WHAT IS THE MAGIC POWER OF "ZOTZ!"? SEE FOR YOURSELF!*

I would have a record player playing a continuous record—same as radio spots mixed with music along with the peep-box



to attract attention.

6. **TELEVISION:** Since Tom Poston is so well known to tv audiences, as well as lovely red-haired Julia Meade and Jim Backus, this should be a natural for television promotion. I would place spots around any program featuring any one of the above wherever possible. I would sure have spots on local children's programs, plugging the magic "ZOTZ!" COIN GIVE-AWAY.

7. **TRAILERS:** I would sure use a teaser trailer in advance of the regular Columbia trailer, bringing out all about the ZOTZ MAGIC COIN and *"GET YOURS AT THE THEATRE OPENING DAY, ETC."*

8. **STREET BALLY:** In one of the scenes in the picture, lovely Julia Meade has her clothes blown away in an explosion, so she partially covers her pretty figure with a man's coat showing very attractive legs. This would be the type of street bally. On her back she would carry a sign with the following: *"I'VE BEEN ZOTZED! IF YOU WANT TO SEE MORE, SEE ZOTZ! AT THE ——— THEATRE."*

9. **TIE-INS:** The magic coin again can be used in cooperating stores where the patron takes the coin to the store to see if he wins a prize. Some coins have been marked with ink or dye that shows up under black light only. The store checks with the light as patrons enter the store. Signs of details in windows of the store, as well as lobby of theatres.

There are some good tie-in stills available from the pressbook—Julia Meade for hairdos and earrings, dinner party shots, glass and silverware, and telephone scenes, which are all possibilities.

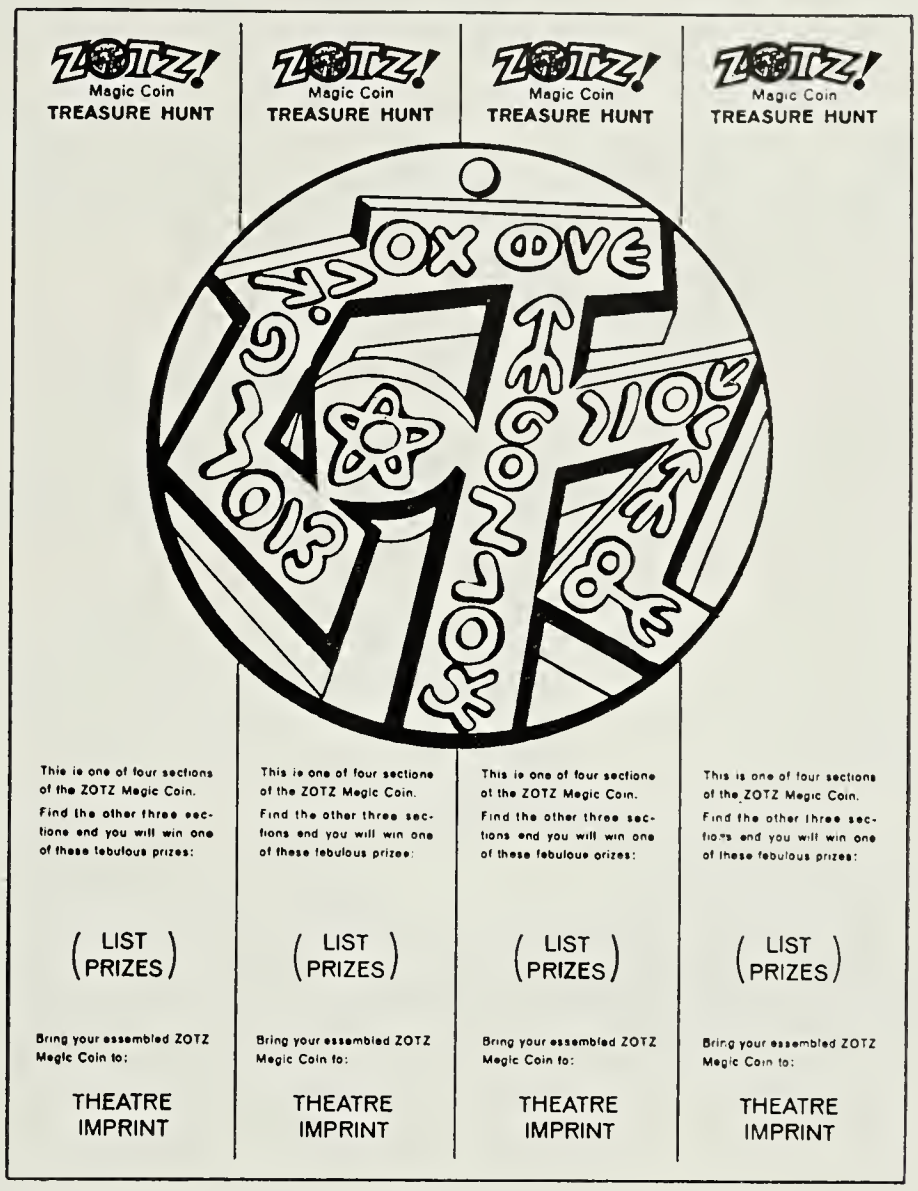
10. **WINDOW CARDS:** I would use the window cards in as many good locations as possible.

11. **RECORD:** COLPIX has a record inspired by the movie. I would get D.J.'s to play it everywhere possible.

12. **ADVANCE STORIES:** The coin give-away and store promotion will help get advance newspaper coverage for both the theatre and the stores that cooperate in the promotion.

The showmen who sincerely work on this picture will truly see some magic at the box-office.

MAGIC COIN TREASURE HUNT



ABOVE, another coin gimmick creating a contest via giveaway of four strip display sheet with prizes for those who find all four strips. BELOW, two stills from the comedy.

(Mat 2A; Still No. R34) Tom Poston, left, tangles with spies, led by Albert Glazer, in the course of "Zotz!" new William Castle production also starring Julia Meade, Jim Backus, Fred Clark and Cecil Kellaway. The Columbia comedy is the story of a college professor who discovers an ancient coin with magic powers.

ST. LOUIS (*Continued from page 20*)

. . . The Rogers Theatre at Popular Bluff, Mo., will be dark on Wednesdays beginning June 1, and the Ritz, at Montgomery City, Mo., will close for the summer June 16.

Columbia plans multiple bookings starting June 13 on "Don't Knock the Twist" and "Safe at Home." . . . Your St. Louis correspondents, Joan and Joe Pollack, proudly announce the birth of a third daughter, Sharon Merrill, on May 23. Their other girls are Wendy, 6, and Dara, 4. . . . Seen on the row during the week were Frank Plumlee of Farmington, Mo., and Chuck Unland of Wentzville, Mo., along with Illinois exhibitors Paul Stehman of Winchester, Fred Benzel of Staunton, Herman Tanner of Vandalia and Mrs. Harry Pitner of Fairfield, who reported that her husband was convalescing at home after recent surgery.

SALT LAKE CITY

Joel McCrea was in in connection with MGM's "Ride The High Country." He was accompanied by producer Richard E. Lyons. . . . Through the cooperation of the theatre and the Sugar House Chamber of Commerce free movies will be presented every Friday afternoon for children for the next 13 weeks at the Fox Intermountain Southeast. Manager Dick Frisbee said such films as "Wizard Of Baghdad," "Watusi" and the Disney subjects would be shown. . . . The Villa was packed for the opening performance of Cinerama Holiday, a benefit for the Utah Association of the United Nations.

SAN ANTONIO

Thanks to volunteered efforts of local film producer Tommy Reynolds and screen actor Big John Hamilton, The Gonzales, Tex., Warm Springs Foundation may not have to close, after all. The center has no operating capital and $100,000 is needed for the charitable enterprise to operate until the first of the year. After that time the state may take it over. Reynolds and Hamilton, when appraised of the problem, flew to Hollywood to seek entertainment aid that would give the foundation the financial shot in the pocketbook it must have to survive. Bob Hope agreed to film television promotional shorts to be used by Texas television stations and Hollywood film stars Chill Wills, Jim "Marshal Dillon" Arness and Lucille Ball, together with Hamilton, have agreed to donate their services to come to Dallas to do a four hour show on television to promote money for the Warm Springs Foundation. The show is scheduled for June 9. Greer Garson has tentatively also agreed to participate in the benefit show. . . . Services were held here for Mrs. Tomi C. Allison, one-time star Broadway dancer and wife of retired Brig. Gen. N. Dwight Allison, managing editor, of the San Antonio Light. Mrs. Allison, 63, suffered a stroke a week ago. She had been confined to her home for several years as a result of a series of accidents. . . . Eddie Reyna, booking manager, Rubin Frels Circuit, Victoria, Tex., has announced the arrival of another son, Gerald Matthew, who weighed in a bit over seven pounds. This makes four sons and two daughters for Reyna and his wife. . . . Amos Page has taken over the operation of the Capada Drive In, Floydada, Tex. He operates the Avalon and Derby Drive In at McLean, Tex. In addition Page buys and books for the Rogue and Mustange Drive In, Wheeler, and the Rogue and Matador Drive In at Matador, Tex. and the Bearcat Drive In at Erock, Okla. . . .Brad Rushing, manager, Esquire, at Amarillo, Tex., is the proud father of his first child, a son, named Scott Bryan born to his wife there at the Northwest Texas Hospital.

There are several precautions you can take to prevent missouts:

Send in your program **EARLY**,

Check your show in **EARLY**,

Notify us of shortages **EARLY**.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATOR
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

In This Issue:

What Do Your Patrons See? *Page PE-3*

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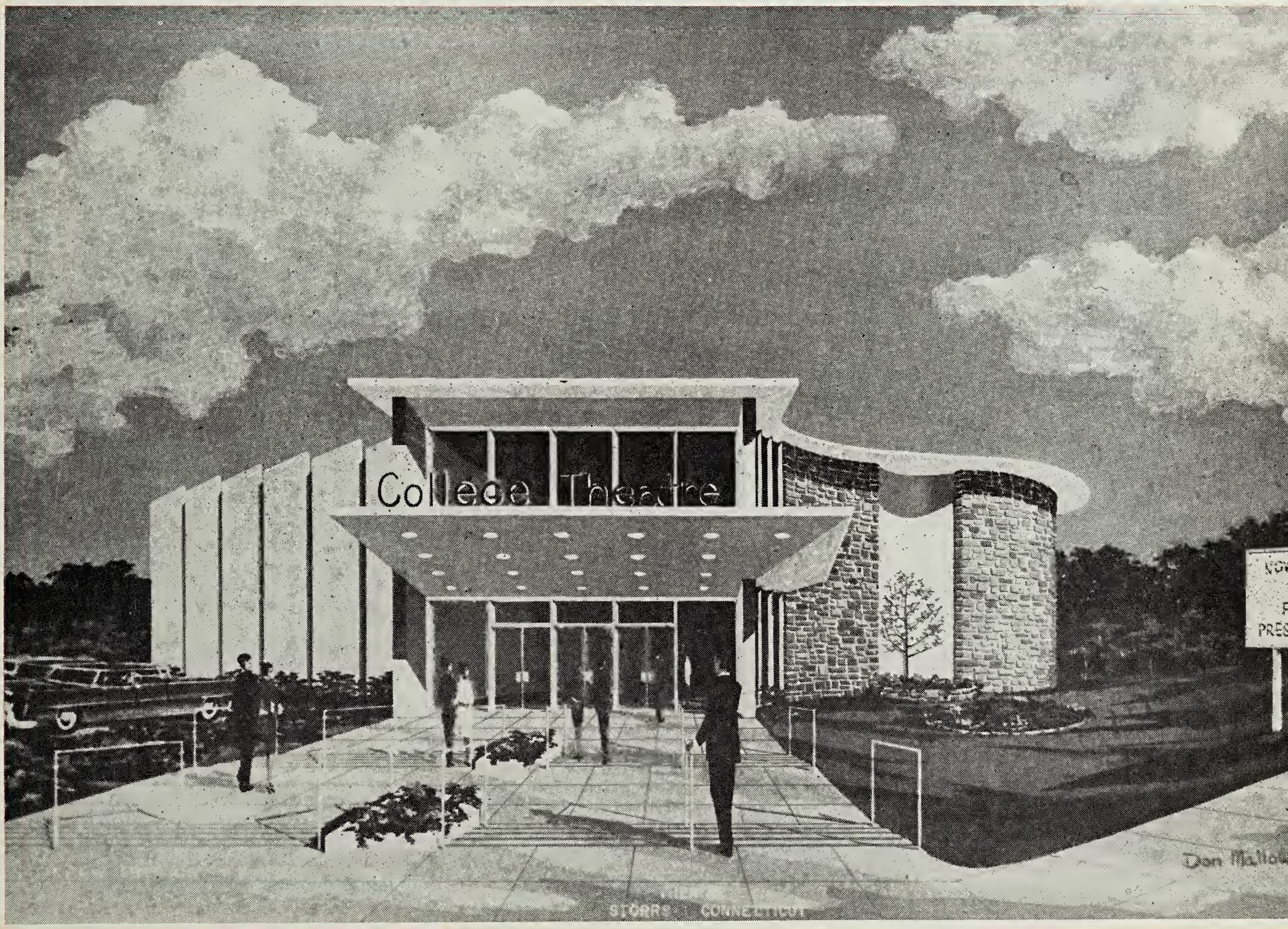
Pepsi Contest *Page PE-8*

London Luxury House *Page PE-10*

Transistor Sound For Simplex *Page PE-11*

PHYSICAL THEATRE • EXTRA PROFITS

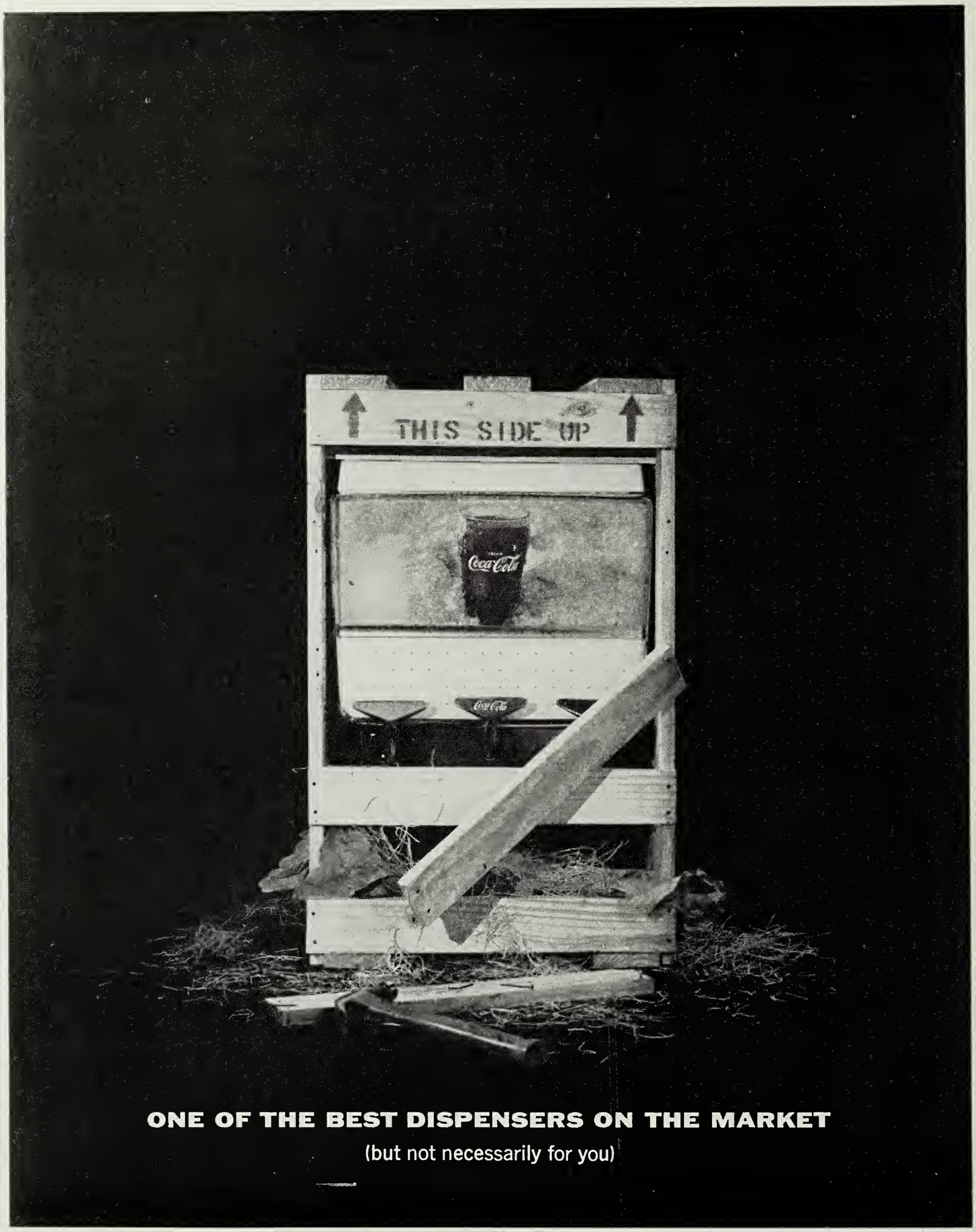


Ground breaking for Stanley-Warner Theatres' newest project, an 850 seat motion picture theatre on the University of Connecticut campus at Storrs, 25 miles east of Hartford, was slated for June 15. Drew Eberson, New York Theatre architect, designed the building, which is scheduled for an early fall opening. The University has no motion picture theatre at the present time.

Volume 17 **Number 6**

June 13, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS

This is the perfect dispenser for many locations. It serves a good drink economically, profitably. But it's just one of many pieces of equipment that are recommended by The Coca-Cola Company. In your particular location a completely different **type** of equipment might be even better. With dozens of pieces of fine equipment to choose from, don't you think it would be a good idea to get some impartial advice before you pick one? Then do it. Call your representative for Coca-Cola.

EDITORIAL

Do Your Patrons See What Hollywood Filmed?

The American Society of Cinematography recently issued a most comprehensive activity report on techniques for filming motion pictures in the standard and wide-film gauges.

We are certain that Hollywood's cameramen will find the report as enlightening and informative as this department did, and helpful to them in capturing on film the visual nuances that make a script come to life.

We applaud the efforts of the ASC and their continuing endeavor to provide for the motion picture public the most dramatic, effective camera work. On this rests the position of the motion picture in the world of entertainment.

However, all of ASC's efforts, and those of other organizations on the production end of the business, are of no avail if projection in the theatres is slipshod, or if product is run on equipment that cannot utilize to the fullest, the dramatic effects so carefully created by the artists and technicians of Hollywood.

The Theatre Liaison Program of the defunct Research Council of the Academy of Motion Picture Arts and Sciences, in a summary treating only the important first run houses in large cities, showed that:

(a) in 74% optimum focus could not be obtained
(b) in 63% mechanical misalignment was responsible
(c) in 37% worn parts or substandard optical equipment was to blame

The report was impressive, pointing out that in 69% of the theatres screen brightness levels were off, and in 43% lenses of improper focal length were being used.

It would be apparent from these statistics, if taken at face value, that a program similar to that of the Research Council's is desireable. Remember that these figures apply to first run situations, where one would expect to find careful attention paid to every aspect of operation.

A revived Council would doubtless benefit the whole industry. Based on the principles of the old Research Couneil, this organization could be devoted to helping theatremen put the finest picture on their screen.

The question of who's going to foot the bill may have prevented divergent interests from accomplishing these goals independently in the past, but why not cooperate on this vital matter? Everyone will benefit ultimately.

Progressive theatremen know that quality projection will never hurt business. But it is the theatremen whose projection is substandard that we want to reach. For this reason, a simplified and accessible channel of communication between such a council and the individual theatremen is mandatory. Liaison between the Council and the theatre owner via field representatives would yield much fruit in the form of greatly increased technical efficiency on the exhibition end of films.

Hollywood can only do so much. From there on it's up to the theatre to put on the screen everything that Hollywood has captured on film. This can be accomplished only with efficient booth equipment and a knowledgeable, competent staff and constant attention to detail.

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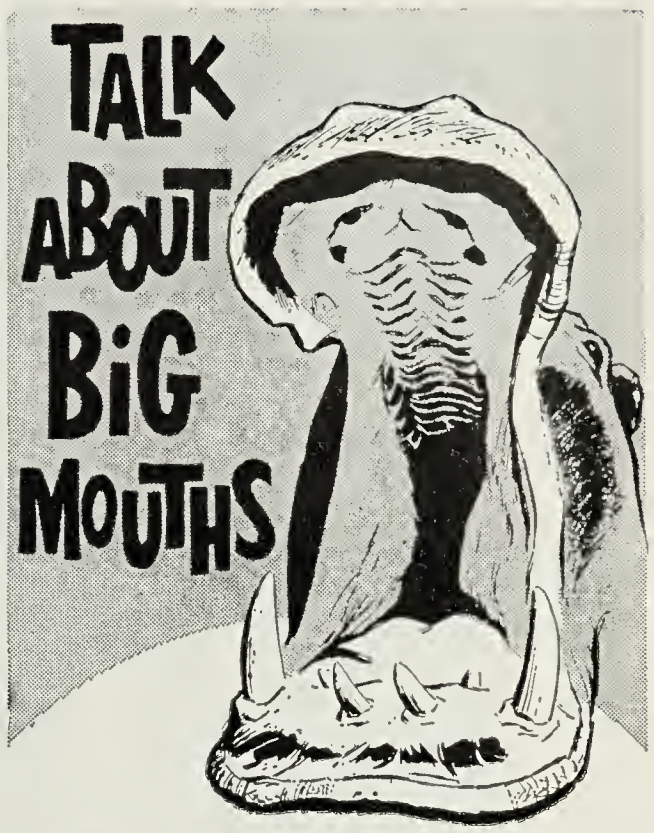
Al deProspero, editor



When all's well in your house, most folks take it for granted. But, let a little item of your operation run down, like your seating, and you'll hear the hollerin' . . . or feel the pinch in BO fall-off. Don't wait for Big Mouths! Let us check your seating today. We're efficient, fast and most reasonable. Won't you phone us?

NOW AVAILABLE
The NEW "Urafoam" SEAT CUSHION
More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

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HE *Laughed* ALL THE WAY TO THE BANK

How come he hadn't realized sooner that the trouble with his business had been poor screen lighting? No wonder the folks didn't attend regularly. Now, if the competition doesn't get the same idea he's got it made.

If you haven't given thought to the absolute necessity of modern projection lamps don't put it off, put them in and you, too, can laugh all the way to the bank.

Strong has a full line of lamps for 35 mm and 70 mm projection—six models for drive-ins and eight for indoor theatres, including the Jetarc, most powerful lamp produced. Write for free literature.

THE *Strong* ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

"The World's Largest Manufacturer of Projection Arc Lamps"

Los Angeles Hosts the

91st Convention of the SMPTE

"Research is older than the industry itself . . ."

John Servies, President, SMPTE

ON the note that "1962 is the year of color," the Society of Motion Picture and Television Engineers brought to a close its five day convention at the Ambassador Hotel, Los Angeles.

Delegates heard more than 70 research reports as a new Los Angeles convention attendance record of 1,150 was set with 2,000 more viewing an exhibit of new movie and TV equipment from 50 companies.

The theme of the convention was "Advances in Color Motion Pictures and Color Television," while space age photographic techniques, inter-continental television satellites, interstellar signalling devices, and films as an essential tool in accelerating education, were also spotlighted.

SMPTE President John W. Servies, vice-president of National Theatre Supply Co., a subsidiary of General Precision Equipment Co., at the get-together lunch which opened the convention set the pace in heralding the importance of research with his opening remarks.

JOHN SERVIES

Not Using Tools

He pointed out the subject matter of papers given at SMPTE conventions had changed with the advent of television and high-speed photography as the Society members entered these new fields, but said the number of papers on motion pictures in a year's issue of the Journal has remained about constant."

Servies said "the real reason for fewer papers on motion picture subjects in relation to other topics lies in curtailed research and development and unconcern of management in technological progress." This was later echoed by Cinerama exec Max Youngstein.

Saying production is doing little to originate new methods and also not using tools already developed, Servies called on Hollywood to produce more color pictures, to give the public the stereophonic sound it has demonstrated it wants, and re-emphasize research by supporting and augmenting its engineering staff in a quest for new and better tools.

In his keynote speech at the get-together luncheon, Max Youngstein, executive vice-president of Cinerama, Inc., followed up with a call to the motion picture industry to utilize its manpower and brain-power and to recognize research as essential for motion picture and television as it is for the petroleum and steel industries.

Deploring the two industries' reluctance to move forward through research except when faced with a crisis, Youngstein urged the combining of "story content," the most important element of entertainment, with research to achieve superior quality. "We need the support of SMPTE so the two industries can realize their great potential."

SMPTE's contributions to research and development were heralded with Ernest Debs, Chairman of the Los Angeles County Board of Supervisors, presenting a citation to President John W. Servies commending its members for "their high ideals and technical skills."

An honor guest on the luncheon dais was Nat I. Brown, 75, one of the founders of the Society with C. Francis Jenkins in 1916.

Harry Teitelbaum, Convention vice-president summed up the 91st Convention: "Attendance, exhibits, and new memberships broke all recent records. The theme of the convention, "Advances in Color Motion Pictures and Color Television," proved of much interest to the delegates, and the strong papers program kept the technical sessions well attended throughout the daytime and evening meetings.

Year For Color

Commenting on the tone of the papers, Program Chairman Ed Ancona observed, "A good 60% of the papers delivered at the sessions this year touched upon color. With no spectacular advances in color recorded, suddenly 1962 is a year of color, accepted and expected by the public both in entertainment, as well as in industrial and educational

(*Continued on next page*)

PHYSICAL THEATRE

Vol. 17, No. 6 June 13, 1962

SMPTE CONVENTION

(*Continued from previous page*)

pictures. Color is a general thing now rather than something special."

While each of the papers and sessions featured significant contributions to motion picture and television techniques, particular interest was focused on the many papers centering on color, including description of Eastman's new color negative to improve picture quality and a higher speed color print film, both given by W. I. Kisner of Eastman Kodak. Methods of eliminating dye fading in negatives and resultant increased cost in print reorders, and a tutorial session on principles of color by Ralph M. Evans and P. W. Vittum of Eastman were given.

Laser's Deadly Light

Applications of The Laser Light by I. J. D'Haenens and D. A. Buddenhagen of Hughes Aircraft Research Laboratories, a space age device for interstellar communications, long distance lighting, and more efficient communication was discussed.

The laser principle is currently being tested by the military in a project known as BEM. Experiments are aimed at creating a guided death ray which could destroy any given target 10,000 times faster and more accurately than most effective intercontinental ballistic missiles.

Discussions at the SMPTE convention, however, were mostly concerned with fields in which the laser theory might soon be put to useful work. D'Haenens and Buddenhagen illustrated how far their experimentation had advanced by focusing a laser-produced optical beam at short distances to drill holes in wood and metals.

At the convention's first session, Laser was described as a possible tool for night photography, undersea photography, or any filming of hitherto inadequately lighted areas.

Tour of Studios

Other papers were delivered by Walter L. Wallin of Wallin Optical Systems who described a method of increasing the amount and uniformity of illumination to achieve greater screen brightness; and Harold H. Schroeder, Bausch & Lomb who spoke on "Multifilms in the Theatre and Television."

Interest in color was manifest in the next two sessions Monday afternoon and evening. W. I. Kisner of the motion picture film department, Eastman Kodak Company, in two papers told of the new color negative film for better picture quality, and a higher speed color print film described in the last issue.

An afternoon session on "Set Construction and Special Effects" consisted of a tour of the back-of-the-camera departments of major Hollywood studios with the department heads revealing their secrets of how the beauty of the world has reproduced on a sound stage. The old days of white corn flakes, breakaway glass of cooking sugar, and old fashioned cobwebs have given way to technicians who mould polystyrene, vinyls, synthetics and other chemicals into the needed props. "These technicians," said Chairman Herbert Meyer, "must combine the mind of a scientist with the imagination of a fine artist."

The Closed Circuit Television session featured Doren Mitchell of Bell Telephone Laboratories describing how the Telstar satellite to be orbited soon is expected to lead to intercontinental television; Captain Colin J. Ricketts, USN, explaining a system of televising aircraft landing on carriers that has led to accident reduction; and John H. Burton of Atomics International, telling how closed circuit TV is a tool for maintaining nuclear reactor systems.

Supervisor Board Chairman, Ernest Debs, presented a citation to John W. Servies, President of the Society of Motion Picture and Television Engineers, and Vice-President of National Theatre Supply Company, commending the Society's members for "their high ideals and technical skills." Award was made at opening luncheon of Society's 91st convention at the Ambassador Hotel.

At the Projection Practices session at the Academy Award Theatre, Don V. Kloepfel of General Film Laboratories told how plastic film shoes had been developed in place of steel shoes to eliminate sticking and tension in laboratory projection; Walter Beyer of Universal Pictures outlined recent developments in cinematography; and Henry Goldfarb of De Luxe labs reported by method by which 20th Century-Fox transfers a cinemascope negative to standard television presentation.

Liquid Gate Shown

Climax of the session was the demonstrating of the liquid gate projection of motion picture film by J. R. Turner, P. A. Ripson, F. J. Kolb, Jr., and E. A. Yavitz of Eastman Kodak.

The first complete XENON light system for motion picture theatres was unveiled by Cine Electronic Systems, Inc.

Highlight of the introduction was the first U.S. press demonstration of the 2,500 watt "Super Xenosol III" at the Hawaii Theatre. This new system permits projection with the light source on screens up to 45 feet. For smaller theatres' needs, the Xenosol is manufactured in two other sizes. The 1600 watt "Xenosol I" has an amperage of 40-65 amps and is designed for screens up to 28 feet. The 1600 watt "Xenosol II" has an amperage of 60-75 amps for use on theatre screens up to 35 feet.

Xenosol Light Source

The Zeiss-Ikon Xenosol System is currently utilized throughout the world in over 4,000 motion picture theatres. In this country, however, it is in use only at New York's Victoria and Plaza Theatres where the first two pilot installations were made.

Zeiss-Ikon Xenosol is said to offer several distinct advantages over traditional-type light systems. The light itself is as pure as daylight and produces superior results with both black and white and colored film. It provides cool and even distribution of light over the entire screen area. This superior light quality is independent of variations in the supply voltage and remains unchanged even when the light output is being regulated.

Reduced Cost in Future?

Another feature of particular interest to theatre owners and managers is the fact that operating costs are lower because of low current consumption. The specially developed Osram Xenon bulbs are guaranteed for 1,500 hours but experience abroad has shown that the average life of the bulb is more nearly 2,500 hours.

The new Xenosol optic equipment on display at the SMPTE Convention is another technical breakthrough by the world-famous Zeiss-Ikon Company of West Germany. The optics for the entire system were developed and pioneered by Zeiss-Ikon. The American rights were acquired by Cine Electronic Systems, Inc., an affiliate of City Investing Company.

Equipment display at the SMPTE convention in Los Angeles attracted more than 2,000 engineers and scientists who came to view the newest devices for presentation of better color movies and color TV. A million dollars of equipment with 72 booths set a record for SMPTE conventions.

The Simplex XL Transistor Sound System is not just a tube system converted to transistors...it is a *new sound system* in design and in performance.

Engineered by Altec Service Company and General Precision Laboratory...the system combines all the latest developments in transistor circuitry. For example, the pre-amplifier is a completely contained unit that just plugs into the lower compartment of one XL soundhead. An apparatus unit plugs into the same compartment on the other soundhead to provide changeover and volume control facilities. In emergencies, either unit can be replaced as quickly and easily as inserting an electric plug into a wall outlet.

With the Simplex XL Transistor Sound System, much of the equipment clutter of a typical projection room can be eliminated. The front wall is completely cleared and two ¾″ conduits running from one pedestal to the other are all that's necessary to accommodate inter-soundhead wiring.

Additional specifications and data may be found on the back page.

The price? Surprisingly low! For complete details call your nearby National man.

Branches Coast-to-Coast ALBANY • ATLANTA • BALTIMORE • BOSTON • BUFFALO CHARLOTTE • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DENVER • DES MOINES DETROIT • HAMDEN • HOT SPRINGS • INDIANAPOLIS • KANSAS CITY • LOS ANGELES MEMPHIS • MILWAUKEE • MINNEAPOLIS • NEW ORLEANS • NEW YORK • OKLAHOMA CITY PHILADELPHIA • PITTSBURGH • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO

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National
THEATRE SUPPLY COMPANY
HOME OFFICE, 50 PROSPECT AVE., TARRYTOWN, N.Y.
Subsidiary of General Precision Equipment Corporation

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al DeProspero, Editor

June 13, 1962

Pepsi Sponsored Concession Contest Offers Winner Trip for Two to Paris

SOME lucky U.S. theatreman or concession operator will win himself and his missus a free holiday trip to Paris, first prize of the annual Pepsi 'N Popcorn promotional contest.

The Pepsi Cola Company is offering a total of twenty impressive prizes (last year the list included a new station wagon and 10 $100 U.S. Saving Bonds) to the theatre concession manager who conducts the best Pepsi 'N Popcorn Promotion during the month of July.

In making the announcement, Norman Wasser, Pepsi's national sales manager, pointed out that Pepsi has created the contest as an incentive to stimulate sales managers to develop imaginative promotions to sell these two high profit items.

Winners will be judged on the effectiveness of the promotional campaign they conduct at their theatre during the entire month. Theatremen must keep a scrapbook or folder illustrating everything they did to stimulate sales of the two go-togethers, Pepsi 'N Popcorn.

The deadline for entries, which must be mailed to the Popcorn Institute, 333 Michigan Ave., Chicago 1, Ill., is September 1st, which gives theatremen a month after the promotion ends to put the finishing touches on their book. The scrapbooks will be judged by a panel made up of James McHugh, the editor of Amusement Business Weekly; Phyllis Haeger, Public Relations Director of the Popcorn Institute; and Irwin Rose, Public Relations Consultant.

To show you what a novel, hard-hitting campaign can be put on to promote these two items, we have gotten together the highlights of the winning campaign conducted last year by Ivan Ackery, manager of the Orpheum, Vancouver, B.C., Canada.

Avery employed a variety of promotional tie-ins, drawing on many media, to fill out the month long effort to build sales of the two items.

Vancouver first started to feel the force of Ackery's promotional vigor when he arranged to have the Pepsi 'N Popcorn Month at the Orpheum inaugurated by an in-person appearance of "Nikki, Wild Dog of the North." Result: an estimated 500,000 persons saw the 'Wonder Dog.'

Closely following this promotion was a contest run by the Orpheum with the cooperation of the Royal Savary Hotel, Savary Island, B.C., offering the lucky winner an all-expense paid trip for the whole family to the beautiful island hotel.

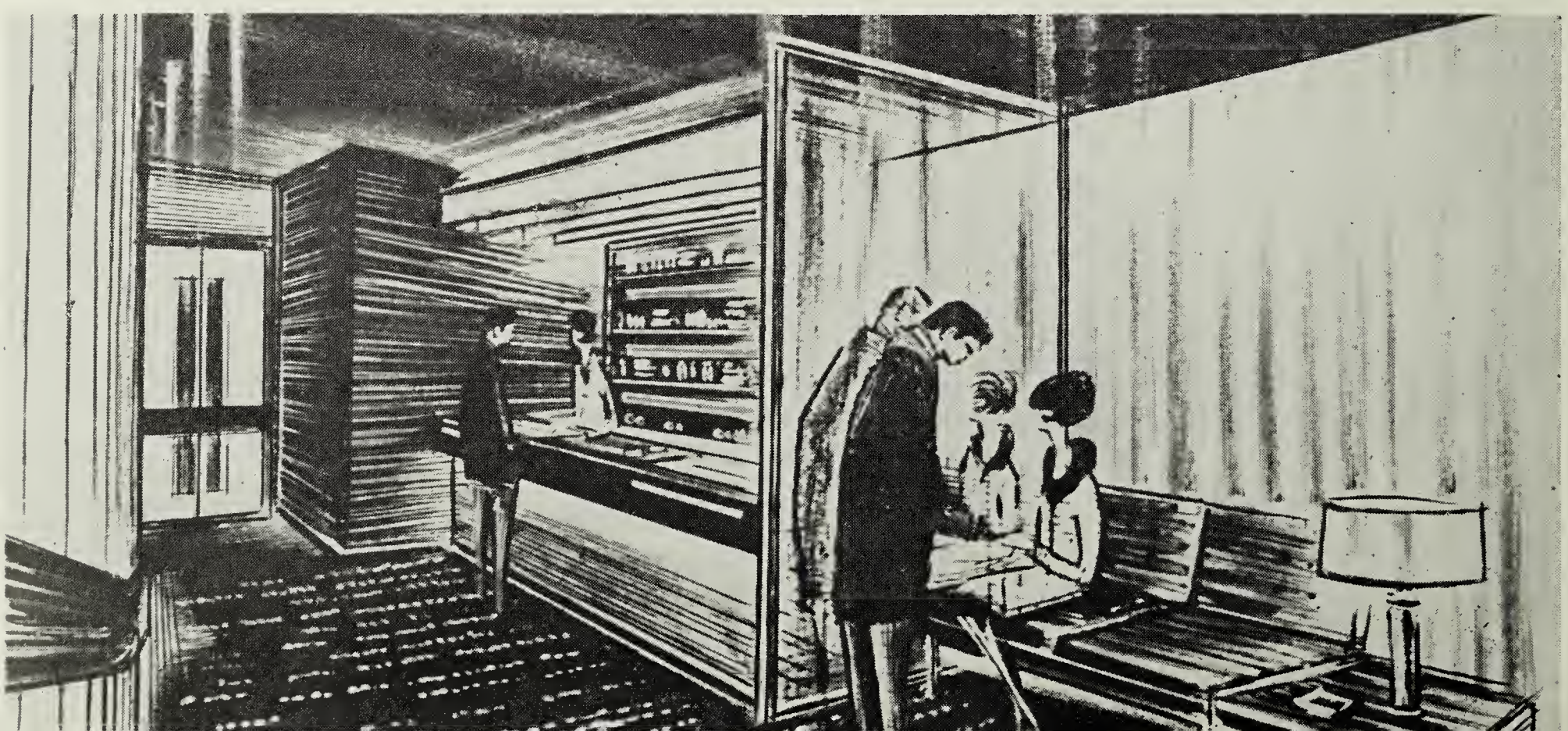
Patrons of the Orpheum were reminded of the campaign by "Pepsi Holiday" posters placed on the stairs in the theatre. The hotel trip winners were covered well by local media.

Still another part of the promotion was the daily "Pepsi 'N Popcorn Campaign" conducted at each matinee showing of Nikki. Numbers were called out after a ticket stub drawing, and the winners given prizes. Over 10,000 children played this game during the first week alone. The entire theatre was later decorated in a circus motif during the showing of "The Big Show" on the Orpheum screen.

At this point, Pepsi-conscious Vancouver might have thought Avery had run the promotional course, but he unleashed some of the most imaginative stunts of the campaign later in the month. Following were a "Color The Pepsi Bottle Contest," a "Man-in-the-Street" effort, restaurant tie-ins for free meals and bonus theatre tickets to the Orpheum, and an ingenious piece of showmanship which caused quite a stir. "Pennies From Pepsi" was a virtual show stopper. Red and white penny-sized stickers, colorfully displaying the "Enjoy Pepsi 'N Popcorn" theme, and Orpheum imprints, were stuck on pennies and used for change at the candy bar. The banks, however, weren't at all pleased when restaurants picked up the idea and started using them too. He even arranged for 100 taxi display cards and a radio contest offering $1,000 in prizes.

When it was all over, Avery said "The results were staggering."

Entries sent to the Popcorn Institute will be judged on an individual basis, so that if you think you couldn't even come close to last year's winner, you're mistaken. Over four hundred concession managers competed in last year's contest, and it is expected that more than twice this number will enter in this year's efforts. Allowances will be made for the size of the theatre and its location so that a successful campaign for a small house stands just as good a chance of winning as one conducted by a downtown theatre of much larger size. The important thing is that you will be surprised at how your efforts will help sales, and then again . . . . there's always that free trip to Paris for two.



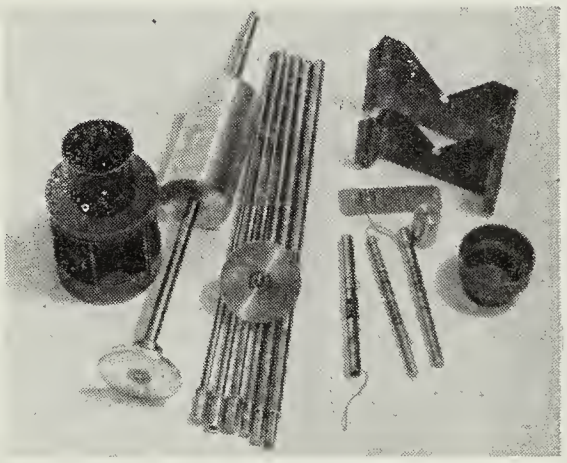
YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

C. E. Heppberger

The illustration shows a NATIONAL CARBON Sales Engineer using alignment rod equipment to check alignment of the complete optical train—to assure delivery of maximum light to the screen. When the two flanges fit perfectly together the operator knows his system is in perfect alignment. This modern equipment is only one of the many ways NATIONAL CARBON helps exhibitors to keep their screen lighting at the highest level of efficiency.

For quality projection, use "National" projector carbons—for dependable, free technical service, call NATIONAL CARBON. Get details from your NATIONAL CARBON supply dealer or write: National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. *In Canada:* Union Carbide Canada Ltd., Toronto.



OPTICAL ALIGNMENT DEVICES: The use of this equipment results in restoring to a screen the light lost through imperfect alignment of the optical system.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY

UNION CARBIDE

London Luxury House Gives Patrons Lavish Comfort

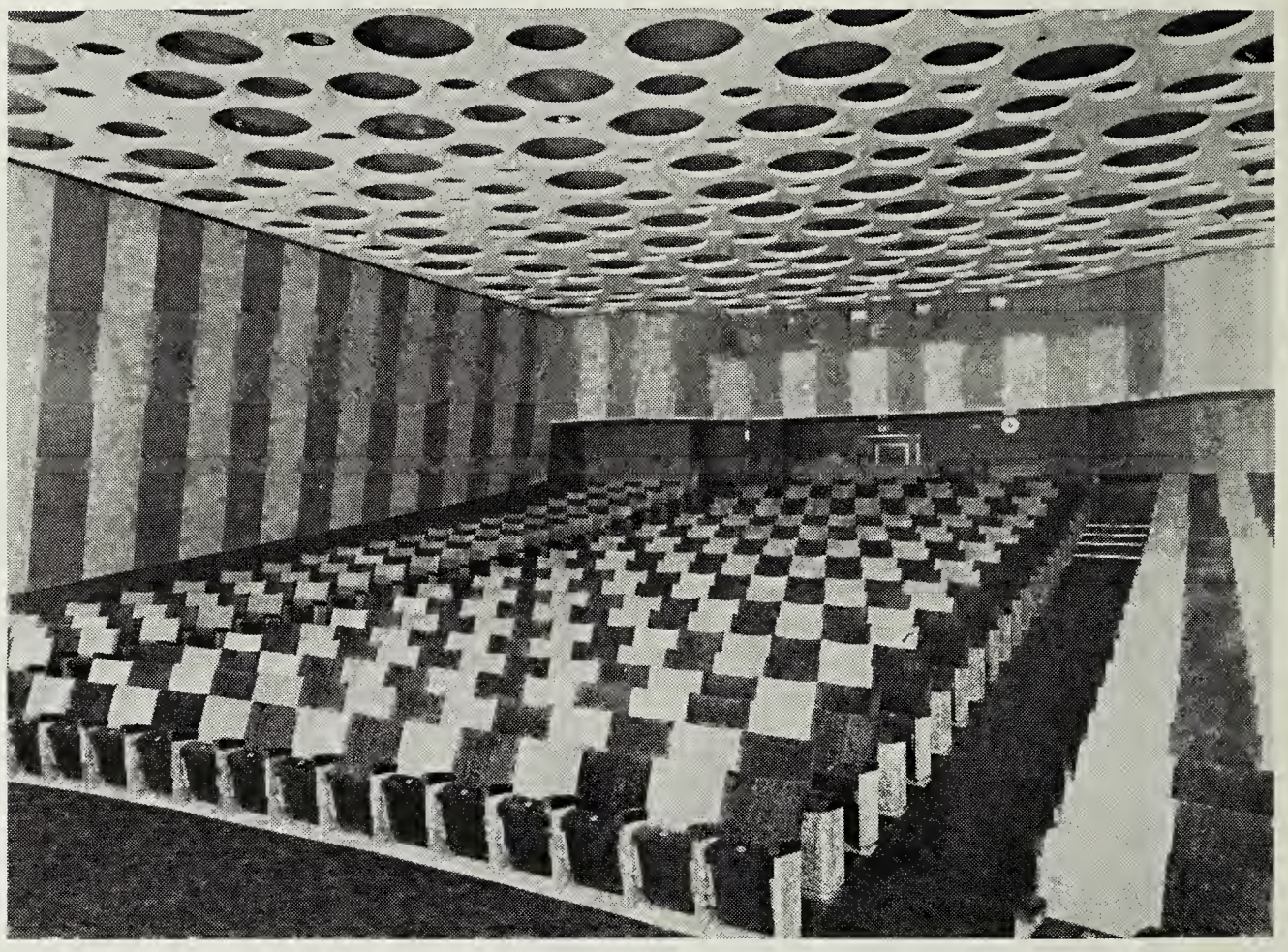
Three Victoria X 70/35 mm Projectors Housed in Booth With Almost Level Throw to 41 Ft. "Perlux" Screen

Only the second West End showhouse built exclusively for motion pictures since the war, The Odeon, Haymarket, opened on June 4. Occupying the lower ground floor area of the former Gaumont (which has been completely gutted to make way for offices, shops and a bank) the new theatre seats 600 following the trend towards smaller capacities and greater individual comfort.

The most striking feature of the design is the admirable use that has been made of the limited area available without sacrificing elegance or luxury. The entrance foyer is compact and well mirrored, the walls with white leather. A blue carpeted staircase of Italian marble leads to the auditorium foyer. A fully automatic elevator is also available for patrons' use.

The luxury feeling is emphasized in the 26 foot high auditorium where the walls are hung with Thai silk in full length panels of alternating shades of golden tan. More than 450 yards were specially woven at a cost of $5000.

The dramatic highlight of the auditorium is the ceiling, constructed from white fibrous plaster with circular cutouts of various sizes in which are housed the concealed lighting and speakers for special effects and non-sync music. The ceiling with its honeycomb effect and the silk hung walls create exceptional acoustic properties.



Specially constructed ceiling made of white fibrous plaster with interestingly shaped cutouts hides the theatre's lighting and speaker equipment. The honeycomb effect of the ceiling has a functional use as well; enhancing acoustical quality.

Custom-Loomed Carpet

The auditorium floor is raked more steeply than usual and towards the back are four wide steps. This allows for excellent sight lines from the 600 "Rex" seats which are extra wide—up to 22"—and spaced for maximum leg-room. Patterned alternately in royal-blue and oyster-grey crushed velvet, they are upholstered in "Balance density" Dunlopillo cushions and counter weighted for automatic tipping.

The standards have been cast to provide the maximum 'lean' for comfort and are fitted with upholstered panels to match the seats and backs.

1000 yards of special Wilton carpet has been loomed in contemporary design of blue and green. This has been laid on a deep foam rubber underlay.

The smallest of stages which extends slightly into the auditorium and can be mounted by a few steps at either end has been incorporated. Two fully festooned vertical reefing curtains which have to be flown to the ceiling—again to utilize space to the best advantage—are of heavy quality glass yarn material which has been dyed to harmonize with the auditorium decor. These are illuminated by multicolor troughs concealed in the ceiling and footlights.

The screen is a 41′ x 19′ "Perlux," magnoscopically masked with full top and side adjustments to allow for multi-ratio presentations. The projection booth is so placed over the auditorium foyer and toilets as to give an almost level throw and houses three Cinemecchanica Victoria X 70/35mm machines with Super Zenith high power type 450 18" mirror automatic feed arc lamps and the necessary rectifiers for power supply.

Six channel de-luxe Gaumont Duosonic 18-watt equipment suitable for six, four and one track magnetic and one track optical sound has been installed.

The projectors and sound equipment are fitted with remote control for focusing framing and volume from the auditorium.

Projectionist's Dream

Both standard non-sync and tape recorder equipment and a power operated 70mm rewinder are installed in the spacious projection suite which includes its own rest room, toilet and two exits.

In view of below ground location of the theatre and London's varying climatic conditions, very special attention has had to be paid to the ventilating and heating equipment. The "hub" of the system, situated in the boiler room, is believed to be the first of its kind to be installed in a cinema. A most impressive feature is the giant control panel on which a battery of pilot lights show how the system is working and the temperature at 24 point throughout the house.

The heating plant is an off peak electric thermal storage system which will in no way add to atmospheric pollution as it produces no waste products of combustion as could occur with a conventional plant.

Two 100 KW electrode boilers heat approximately 6,000 gallons of water stored in two vessels at a temperature of 270 F. To prevent stored water "flashing" into steam, the system is pressurized by means of a nitrogen pressurization unit which also stores and replaces the volume of expansion range.

A blending valve mixes primary water from the storage vessels with return water from the secondary heating systems to provide a constant flow temperature to the secondary heating system of 180 F.

Two heating circuits are provided, each having pumped circulation by means of duplicate centrifugal pumps. Air supplied by the ventilation plants is filtered to remove dust particles, and warmed to an automatically controlled temperature for comfort.

Cost $280,000

The main control cubicle in the boiler room allows selection of electrode boilers, primary and secondary pumps, general ventilation fans, auditorium background heating, sewage pumps and the required lavatory fans, which also ensure automatic positioning of a change-over damper to suit the fan selected. Pilot lights indicate the operation of the equipment and possible faults in the system. The power absorbed by fans is shown on the cubicle ammeters.

Furnishings, fittings and equipment, much of which was supplied by Gaumont-Kallee, cost $280,000.

New Simplex Transistor Sound System Introduced

A completely new sound system combining all the latest developments in transistor circuitry has been introduced by National Theatre Supply Company. Engineered by Altec Service Company and General Precision Laboratory, the system is called the Simplex XL Transistor Sound System and is designed for use with Simplex XL Projectors in any size theatre up to 2,500 seats.

All the changeover and volume controls of the new sound system are "clustered" together for convenience and efficiency. This eliminates much of the equipment clutter of a typical projection booth because the entire front wall of the booth can be cleared. Two ¾" conduits are all that are necessary to accommodate inter-soundhead wiring.

The system's pre-amplifier is a completely contained unit about the size of a common paperback book that simply plugs into the lower compartment of an XL soundhead. An apparatus unit the same size plugs into the identical compartment on the other soundhead. In emergencies, either unit can be replaced as quickly and easily as inserting as ordinary electric plug into a wall outlet.

According to John Currie, Vice President of National Theatre Supply Company, the new Simplex XL Transistor Sound System is the most advanced theatre sound system on the market and can be expected to out-perform all other comparable systems. It has been carefully engineered by experienced theatre people with all components pre-wired at the factory for more economical installation. The systems are available for immediate delivery from any of the nationwide N.T.S. branches.

Figure 1

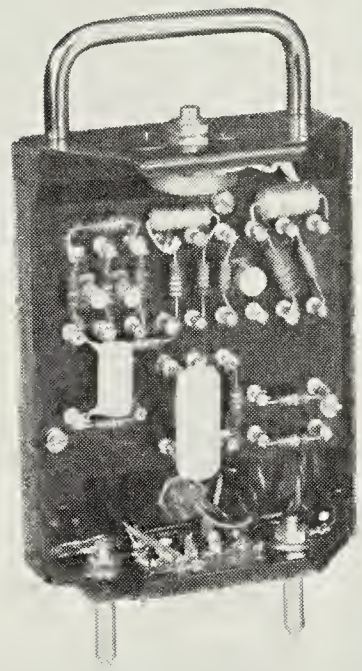


Figure 1 — The photograph above shows the complete pre-amplifier unit of the new Simplex transistorized sound system, bottom view. The simplicity of layout evident here, and the small size of the unit will substantially reduce the equipment clutter of a typical booth, since the normal racks could be done away with. Two ¾" conduits running from one projector pedestal to another are all that's necessary to accommodate inter-soundhead wiring.

Figure 2

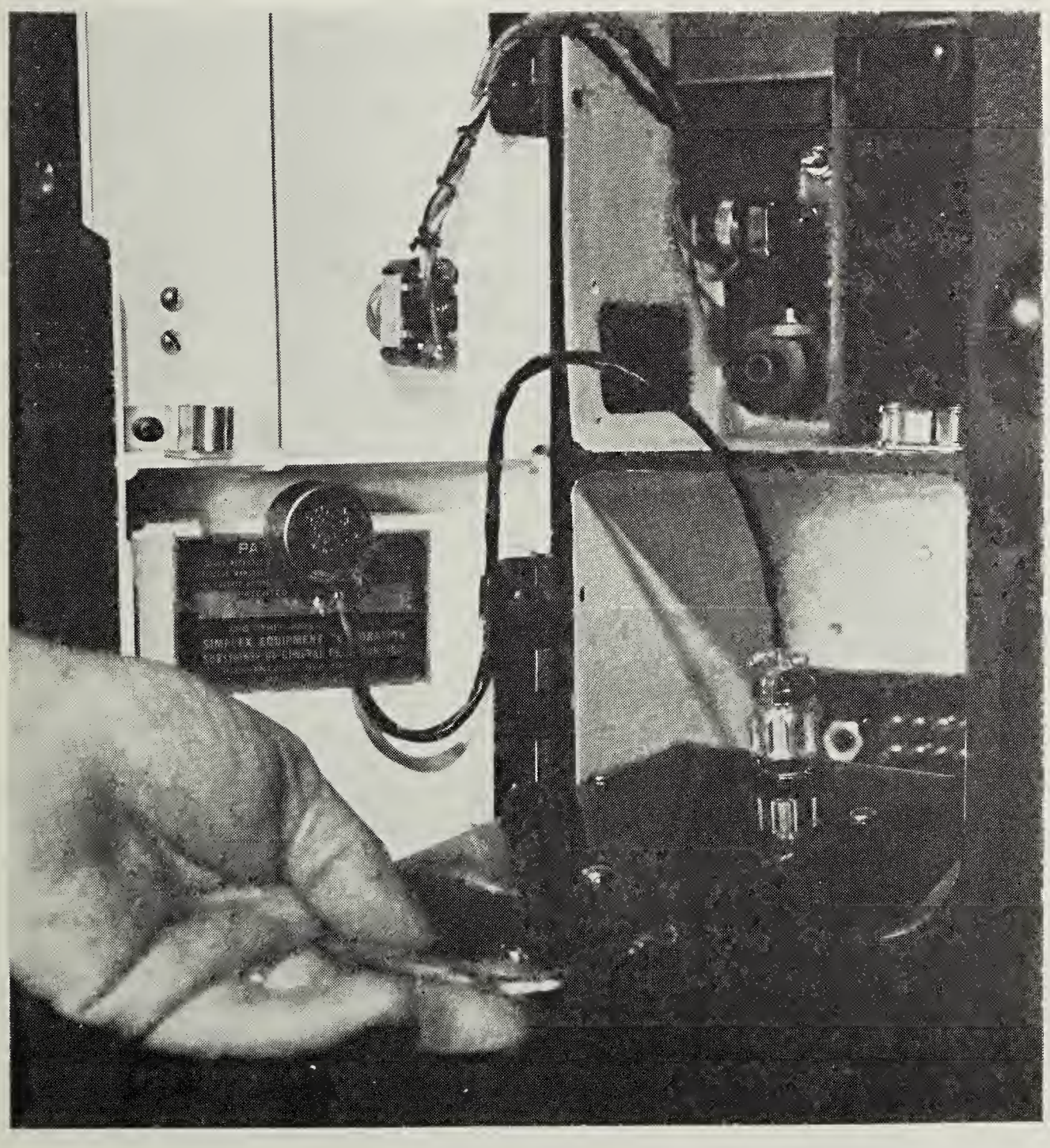


Figure 2 — The complete pre-amplifier unit in the new sound system simply plugs into the lower compartment of the Simplex XL soundhead. Troubleshooting will, of course, be simplified, in the event that failure or hum originating in the pre-amp is detected. The entire unit can be replaced in seconds by replacing it, as illustrated in the photograph at the left.

Figure 3

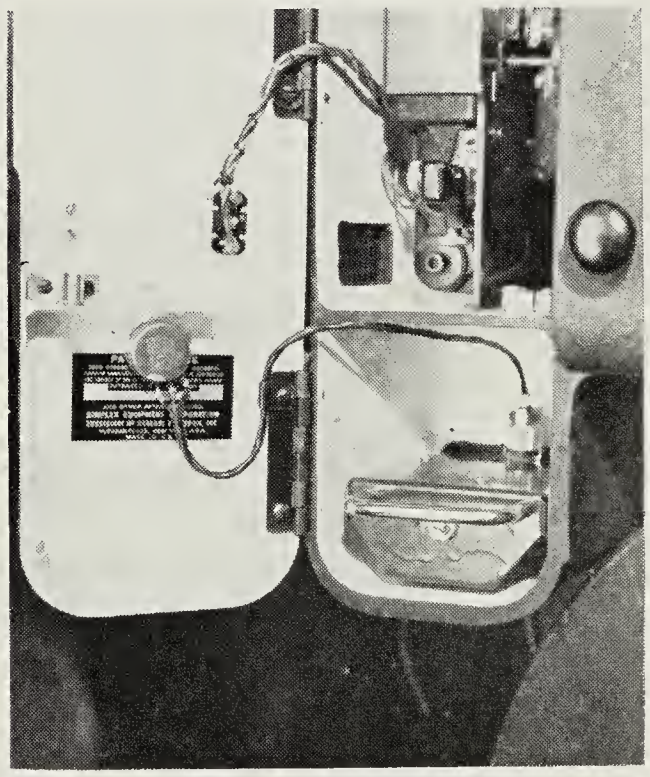


Figure 3 — The above photograph shows the pre-amp in position in the XL's lower compartment. The manufacturers emphasize that the system is not just a tube-type sound system converted to transistors, but that it is a new sound system in both design and performance. One of the attractive features of the system is that the pre-amps are interchangeable. In emergencies, either unit can be replaced as quickly and easily as inserting an electric plug into a wall outlet. Used with a new Altec-Lansing model 351-A transistor amp, the unit has a quoted available power performance rating of 50 watts and a wide frequency response running from 20 up to 20,000 c.

WIN!

or ONE OF THE

19 OTHER FABULOUS PRIZES

AWARDED BY PEPSI-COLA COMPANY

Contest open to all Theatre Concession Managers in U.S.A.

FIRST PRIZE

One Winner — who has the choice of . . .

- A NEW YORK TO PARIS HOLIDAY FOR TWO . . . round trip jet tourist transportation from New York to Paris and return, plus 14 days in Paris with hotel accommodations, meals and three guided tours of the City of Light. Trip may be taken any time before December 1963.

or

- A 1962 FORD FALCON SEDAN . . . 2-door model, equipped with radio, heater, defroster, white sidewall tires . . . and ready for the road. Delivered anywhere in continental United States.

or

- A GORGEOUS MINK COAT . . . full-length mink designed by Heritage Furs of New York.

Here's all you have to do to be a

1 Stage an effective, hard-selling concession promotion for July Is "Pepsi 'N Popcorn Month." The promotion can be any type you choose. You design and run it.

Pull out all the stops. Make your entire community aware of the promotion. Merchandise these *two profit-makers* to the fullest. Both will sell *BIG* when July is "Pepsi 'N Popcorn Month" at your theatre.

2 Make up a scrapbook or folder of your promotion campaign. Include everything connected with your "Pepsi 'N Popcorn" promotion — photographs, ads, other material used or received. Write it up, telling how you put the promotion together, how you ran it and the results it achieved. Don't worry about neatness — it doesn't count. Make your scrapbook big, small, uncluttered or jammed — just be sure to make it.

DON'T FORGET—MAKE A SCRAPBOOK...

Promote July as

"Pepsi 'n Popcorn Month"

SECOND PRIZE

One Winner – who has the choice of . . .

- A HARDMAN "DUO" PLAYER PIANO

or

- A MINK STOLE BY HERITAGE FURS

or

- AN RCA VICTOR STEREO CONSOLE

2 THIRD PRIZES

Two Winners – each has the choice of . . .

- A WESTINGHOUSE 13 CUBIC FT. REFRIGERATOR-FREEZER

or

- A WESTINGHOUSE ROLLABOUT DISHWASHER

or

- A DeWALT HOME POWER WORKSHOP

6 FOURTH PRIZES

Six Winners – each has the choice of . . .

- A RAWLINGS GOLF SET . . . 4 woods, 8 irons plus putter!

or

- A KODAK 8mm MOTION PICTURE CAMERA AND PROJECTOR

or

- A NECCHI SEWING MACHINE

10 FIFTH PRIZES

Ten Winners – each has the choice of . . .

- A MAN'S 14 KARAT GOLD GRUEN WATCH

or

- A WOMAN'S 14 KARAT GOLD GRUEN WATCH

or

- A 3-PIECE FAMILY LUGGAGE ENSEMBLE BY SAMSONITE

ENTRIES MUST BE IN BY SEPTEMBER 1, 1962

Winner

3 Send your scrapbook to: The Popcorn Institute
333 N. Michigan Avenue
Chicago 1, Illinois

JUDGES

JAMES McHUGH, Editor, Amusement Business Weekly

PHYLLIS HAEGER,
Public Relations Director, Popcorn Institute

IRWIN ROSEE, Public Relations Consultant

IT'S YOUR ENTRY BLANK

Old Fashioned Premiere For New Boston House

Boston's old Metropolitan Theatre.

BOSTON—One of the biggest premieres ever held in this part of the country is scheduled for Boston when Ben Sack opens his newly remodeled and refurbished Music Hall. The former 4,357-seat Metropolitan Theatre, the gigantic film palace was built in 1925. Modeled after the Paris Opera House, it had standing room for 9,000.

Boston's Music Hall opens on July 12 with MGM's "Boy's Night Out" in the resplendent new house, a new triumph for Ben Sack, who is changing the motion picture exhibition scene in Boston. His taking over of the theatre on a 10-year lease for refurbishing, remodernizing, rebuilding in an over $500,000 expenditure, is only one of the points in his rapidly expanding chain of motion picture theatres here.

Sack took over the house officially on June 1, when the ornate gold and marble structure, recently sold by ABC-Paramount to the New England Hospital Center, became his on lease. The theatre was immediately closed for the transformation task.

New England Theatre officials, who had been running the Metropolitan for many years moved out to the Paramount Theatre Building. Sack general offices will occupy NET's former offices in the Music Hall when the renovations are completed.

The Metropolitan was architecturally modeled after the Paris Opera House, and although used primarily as a film house, stage shows and the Metropolitan Opera have been presented there.

The theatre has all the necessary equipment and stage facilities for the presentation of legit shows, ballets, musicals and opera.

The reconstruction program now underway at the theatre, which is closed for six weeks, involves the installation of a new square marquee, a new air conditioning plant, extensive refurbishing of the grand marble lobby, which will feature a spouting multicolored water fountain with stereo music continually playing in the background, exhibits of paintings, art, etc., and all new seats in pastel colors with white arms.

As part of the fanfare planned for Boston's New Music Hall, the week of July 8 will be proclaimed "Sack Theatre Week in Boston" by the mayor and the governor. An unprecedented event will be the publication by the three Sunday newspapers, Advertiser, Globe, Herald, of "Sack Theatre Editions." Bleacher seats will be built across the street from the theatre facing a temporary stage to be set up facing the Music Hall.

For the gala festivities and program George Jessel will be master of ceremonies and grand marshal of the cavalcade of Hollywood stars and starlets to be on hand for the affair. The premiere will be a black tie affair and all kinds of ballyhoo and exploitation fanfare will be pointing towards the biggest premiere far surpassing anything the motion picture industry has ever seen here. Premieres of this kind have not been held here since the 20's.

There'll be live tv broadcasts from the theatre and the Statler-Hilton hotel where a cavalcade will form with two 100-piece bands leading the way and 60 foreign consuls in chauffeur driven limousines flying flags of their country.

A special pit band of 75 pieces, led by Ruby Newman, will play an overture from the Academy Award winners played by the Sack Theatres: "80 Days Around The World," "Gigi," "Ben-Hur," "West Side Story," "Bridge On The River Kwai," and the giant organ will sound once more.

There will be a special invitational supper following the premiere at the Hotel Statler-Hilton. In addition to all the exterior and interior refurbishing, remodeling and construction necessary to complete a showcase house, an 80-foot screen will be installed in the new threatre.

When the Metropolitan was opened 37 years ago on Oct. 16, 1925, it was hailed as the "marvel of the showworld." More than 20,000 Bostonians attended the opening festivities of the Metropolitan in 1925, and 14,000 of them squeezed their way in. A contingent of the then Hollywood celebrities came to Boston for the opening of the house, biggest in New England.

Among them were: Adolph Zukor, Jesse Lasky, Bessie Love, Thomas Meighan, Lois Wilson, Harrison Ford, Diana Kane, Monta Bell. "The King of Broadway," starring Adolphe Menjou and directed by Bell was the opening film for the Metropolitan and there was also an elaborate stage show, "The Melting Pot," produced by John Murray Anderson. Top price was 75¢. The orchestra had 55 pieces, and the organ was valued at $100,000.

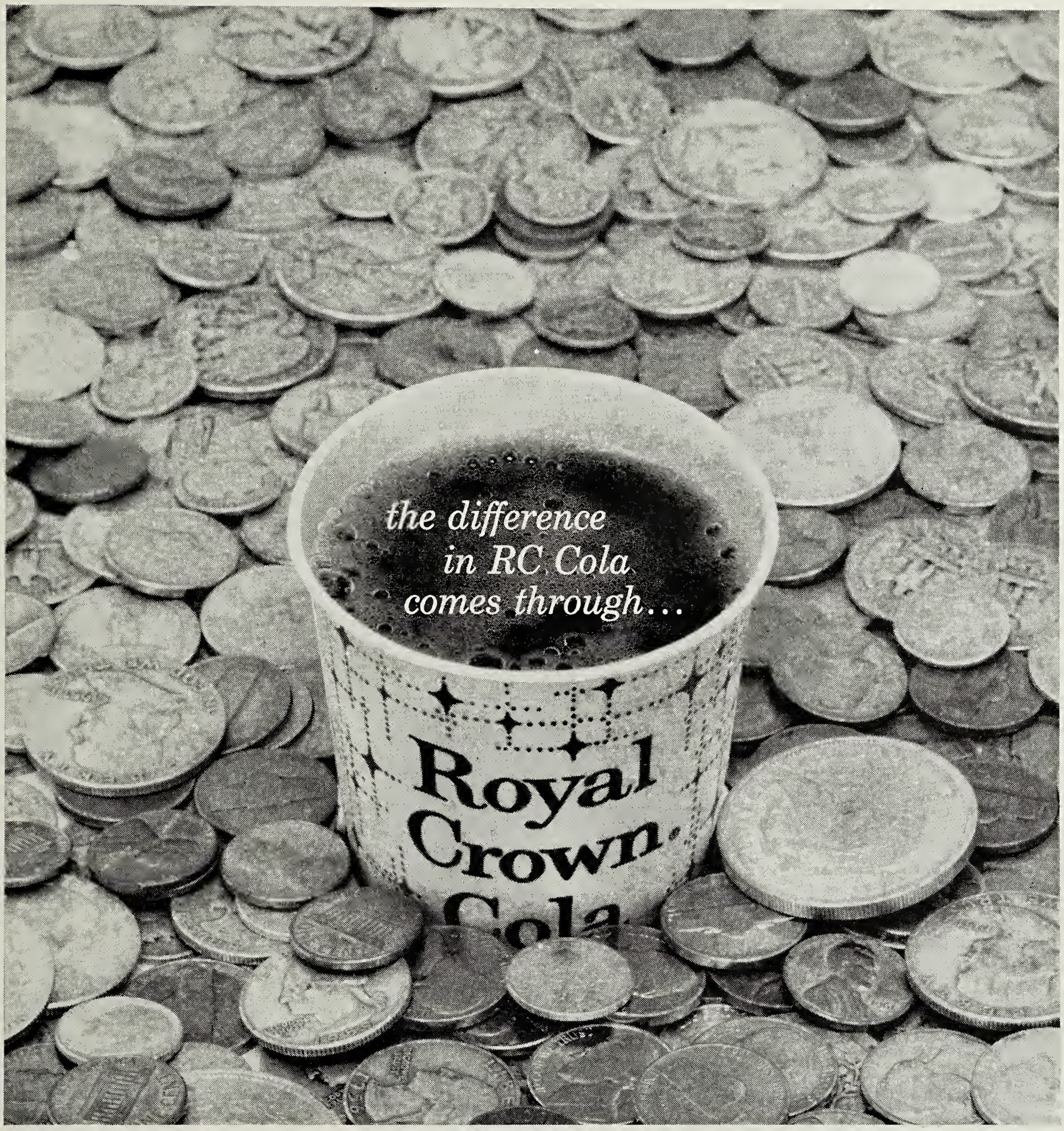
E. F. Albee headed a group of theatre owners who financed the building of the Metropolitan, and the builder, William J. McDonald, was instructed to allow standing room for 9,000 persons. The only time that space was completely crowded was opening night.

The theatre itself, seating nearly 5,000 on opening, in recent years 4,357, is the largest in New England, but the mystery of the tremendous space for standing room for 9,000 has never been explained.

At one time the lower theatre lounge was used for dancing, but the attempt quickly faded out. Since then the tremendous lobbies inside the theatre have remained a reminder of the magnificence of theatres of the 20's and the glamour and power film stars of that era to attract vast cheering crowds of fans, hoping for merely a glimpse of the celluloid greats.

The theatre also has had its share of newsmaking events. Rudy Vallee was hit by a thrown grapefruit there; and in 1952, somebody set off a tear gas bomb while Johnny Ray was singing "Cry." Radicals picketed the theatre when the expose film, "Iron Curtain" was shown in 1948. Since the tearing down of the Opera House, the Metropolitan has served as the home for the Metropolitan Opera Company in its annual Boston visits.

How the new Boston Music Hall will look in time for the gala premiere.



the difference:

MORE PROFIT PER GALLON!

Yours—all these profitable differences when you sell Royal Crown Cola! See if you're receiving these advantages with your present supplier.

Check this handy list:

- Theater parties (write for details of 1500 successful kid promotions)
- Liberal jug-return allowance
- A leading cola and all flavors from a single source
- Local pickup and delivery
- No shipping delays, low inventories
- Local participation in promotions
- Lowest-priced national cola brand

Call your local RC Cola bottler, or write:

Royal Crown® Cola

COLUMBUS, GEORGIA

Chicago exhib plans lavish opening For 1400 seat suburban house

Oscar A. Brotman, Chicago exhib and theatre owner, said one of the most lavish openings in recent years is being planned for the new suburban house, the Hillside.

Predicting a return to "old time showmanship," Brotman said that the formal opening for the new house has been set for July 13th.

The new house, of brick-block and stone has a seating capacity of 1443, and is located in the Hillside Shopping center.

Blue Carpeting by Alexander Smith will harmonize with blue and gold mohair seating by American Seating Co. National Theatre Supply Co.'s Chicago branch is handling the supply dealer's end of the job for Robar. National said a Walker hi-gain screen was planned, with Simplex XL projectors and Strong Excelite 135 arc lamps.

As planned, the theatre will have a special teen room, and a coffee lounge to provide patrons with relaxation before the show and during intermission.

Design in the theatre, both interior and exterior is highly contemporary, as evidenced by the architect's sketches. Landscaped grounds and use of foliage within the theatre in specially sectioned off areas is also planned.

A General Register Automaticket machine will be used, and the management said a Whiteway sign marquee will be installed.

The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.

Bally

Bally Case and Cooler, Inc.
Bally, Pennsylvania

Write Dept. MP for more details.

RC Cola Board Meets In Toronto

TORONTO—Directors of Royal Crown Cola Co., meeting for the first time in the firm's history outside of the U.S.A., declared the 96th consecutive quarterly dividend of 20 cents per share and reported a continuing trend of increased sales.

Reporting on new products during the meeting, W. H. Glenn, president, said the company's new cola drink, Diet-Rite Cola, which has an unusually low calorie count of one-sixth calorie per ounce and is sugar free, is meeting with excellent reception where it has been introduced.

The directors met in Toronto as guests of Royal Crown Cola Ltd., a subisidary firm operating in Canada. The Canadian firm has established 20 franchised bottling plants since opening its $1 million concentrate, canning, and bottling plant here in late 1960.

The directors reviewed first quarter activities for the company and consolidated subsidiaries which showed net earnings of $211,385 compared to net earnings of $151,442 for the same period in 1961.

Glenn attributed increased earnings to stepped-up marketing activity, new product development, and plant expansion.

After touring the Toronto manufacturing center, Glenn complimented the directors of Royal Crown Cola Limited for their rapid expansion and operating efficiency.

Toronto was the third stop on a three-day flying tour of major RC cola markets that included Minneapolis-St. Paul, and Cleveland. Directors visited 12 key markets to give top management direct contact with area marketing trends.

Visiting Toronto with President Glenn, were Edward L. Norton, board chairman, of Birmingham, Ala.; and board members, Art Linkletter, Hollywood, Calif.; W. T. Young, Lexington, Ky.; Arthur G. Wakeman, Neenah, Wisc.; B. H. Hardaway, Columbus, Ga.; Clarence B. Hanson, Jr., Birmingham, Ala.; and company vice presidents.

Kodak Plaza Built

A park-like plaza with walkways, flowering shrubbery, evergreens, and a decorative pool has given a new look to Eastman Kodak's State Street location in Rochester, N.Y.

It covers approximately 13,000 square feet, and is enclosed on three sides by a low wall of black granite. The plaza features a base of Pennsylvania flagstone crossed by white masonry sidewalks with granite and marble chips.

NAC Names Abramson New Executive Director

CHICAGO—Augie J. Schmitt, president of the National Association of Concessionaires, announced that Louis L. Abramson has been named new executive director of the association.

Abramson

The announcement of Abramson's appointment was made following the NAC's midyear meeting of the board of directors in Chicago, where Abramson will maintain headquarters at the NAC's national office.

Mr. Abramson comes to the NAC with a varied background in the motion picture industry embracing exhibition, distribution, and principally trade associations. He most recently headed a Chicago based public relations agency bearing his name. Prior to 1960 he was administrative assistant to the president and press representative of Allied Theatres of Illinois.

He had previously worked with the Concessionaires when one of the national theatre organizations held a joint convention with the NAC. This year, the NAC will do the same when its annual trade show will be held in Miami Beach, Fla., in conjunction with the convention of the Theatre Owners of America.

NAC president Schmitt said "We are delighted to have Abramson with us and confidently look forward to an increased tempo of NAC activities during his tenure."

Spiro J. Papas, NAC board chairman, said he had known Abramson for years and, having worked with him on many occasions, felt him "eminently qualified" for the post to which he has been appointed.

Art Cinema Rising In Union, N.J.

The first motion picture theatre in many years to be designed specifically for the convenience of art patrons in New Jersey is under construction in the Route 22 Shopping Center, Union, N.J.

The intimate luxury house will seat 750 patrons and have access to the unlimited parking facilities of the shopping center.

Outstanding features of the Art Cinema will be the latest in modern projection and sound equipment designed to enable the theatre to present pictures with the highest in visual and acoustical quality. The screen for the new theatre will be able to handle all film gauges, from 35mm to 70mm, and Brant Theatres manager Martin Levine, who will operate the new Art Cinema, said that special seating is being used.

The Art Cinema was designed by John J. McNamara and is being constructed by Frick Joint Venture. Lester Robbins, of the Frick Organization negotiated the lease with Mr. Levine.

The theatre is scheduled to open Christmas of this year. A policy of first-run foreign and art films will predominate, to provide greater viewing opportunities for the ever-expanding audiences for this type picture.

It was announced that a coffee lounge and a permanent art exhibit in the lobby displaying the paintings of international artists will be supplementary attractions at the Art Cinema.

New merchandising program to push Coke with related food items

French fries, hot dogs, popcorn, hamburgers, hamburger plate, cheeseburgers, cheeseburgers and french fries, pizza, giant sandwiches, practically anything goes with coke.

All of these popular food items sold in America are teamed with the soft drink in the most complete array of special food tie-ins ever mounted by The Coca-Cola Company for the food service industry.

The key to the program is its flexibility. Armed with 10 different specially-designed merchandising kits containing a complete selection of point-of-sale advertising material, the representative for Coca-Cola can put together a custom-built series of hard-hitting, profit-building promotions for any type of retailer in any type of market. As an extra, all of the tie-in material can easily be adapted for use with the *Jumbo*-size glass.

Theatres, for instance, will have colorful advertising material available for one of their most popular food items—popcorn. The copy reads, "CO-STARS . . . COKE AND POPCORN." Where pizza is popular, point-of-sale material will point out, "NOTHING BEATS A . . . COKE AND PIZZA."

Drive-ins will be able to merchandise "Coke and a Hamburger Plate . . . Great" or "Submarine, Hero, Hoagy, you name it.

Each tie-in food item can stand on its own, or they can be teamed for special situations. Newspaper mats and radio spots have also been prepared for each of the ten different activities.

The 1962 merchandising objectives staked out by the fountain sales department of company were based on sound consumer pulse-taking by field men around the country. They are objectives tailored to the changing pattern of today and the prediction of tomorrow.

Specifically, this 1962 merchandising program is keyed to today's trend in the business of selling fountain Coca-Cola—a pairing of Coke and food products as natural partners. Today's market for the fountain product is the restaurant, the drive-in, the dairy store and those amazing new departments in modern drug stores that might be anything from a luncheonette to a first-class restaurant—but in any case, a place where food is sold.

For nearly 50 years after Coca-Cola came into being, the drug store fountain was the traditional sociable meeting place, a club where dues were a nickel for a glass of Coca-Cola.

What then brought about this transition which has expanded fountain sales merchandising from a market strategy oriented almost entirely to fountain refreshment, to the bigger market where Coke is sold with food?

One of the contributing factors was the change in social and refreshment habits of people. Today's family is a family on wheels. The family goes more, enjoys varied interests and drinks quantities of Coke wherever its members happen to be at any hour—dining out, seeing baseball games, going to drive-in theatres.

A second, and probably the determining force which has accelerated the trend of serving Coke where food is sold has been the development of dispensing equipment appropriate to the automated fast food operation. Many of today's food and beverage operations cannot allocate the space necessary for a complete fountain installation.

Consequently, the smaller, self-contained unit permitting bulk beverage dispensing with speed and efficiency was developed to do the job. The Dole Director and Dole Pacer, two recently developed dispensers, are indicative of this adaptability. They serve multiple drinks, accommodate all sizes and take up no more space than a cash register. The Pacer takes advantage of a present ice supply and the Director utilizes mechanical refrigeration; both are available with a built-in carbonator.

In 1948, Coca-Cola was available in an atmosphere of food in only 30% of fountain outlets. In 1961, the changing market had upped this figure to 64%.

The drive-in owner has therefore become a very important customer. Big or little, he operates a food *and beverage* business.

The food operator faces a critical cost situation. Virtually every item he sells has not only high initial cost but also substantial preparation and serving cost. Assuming he chooses not to trim quality, he must concentrate his selling efforts on the high-profit, high-volume items. This is where the food cost factor of Coke sings a happy tune.

A fountain drink of Coca-Cola has a food cost 15 to 30% lower than his overall average —and Coca-Cola delivers the volume. By combining the sale of a volume food item with a sale of Coke, he reduces his total food cost factor and shows a better profit. He ends up selling more food—and more Coke.

758 SCREENINGS FROM ONE 70mm PRINT

with NORELCO 70/35mm projectors at the RKO Pantages

A "technical triumph" in the field of motion picture projection! That's what it was called when a single Super Technirama 70 print was used for the entire 61 week run of "Spartacus" at Hollywood's Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International's engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

Get all the facts about the complete line of Norelco motion picture equipment from your favorite theatre supply dealer today!

Norelco® MOTION PICTURE EQUIPMENT DIVISION

Universal 70/35 Projectors

NORTH AMERICAN PHILIPS COMPANY, INC. 100 EAST 42nd STREET, NEW YORK 17, N.Y. • OXFORD 7-3600

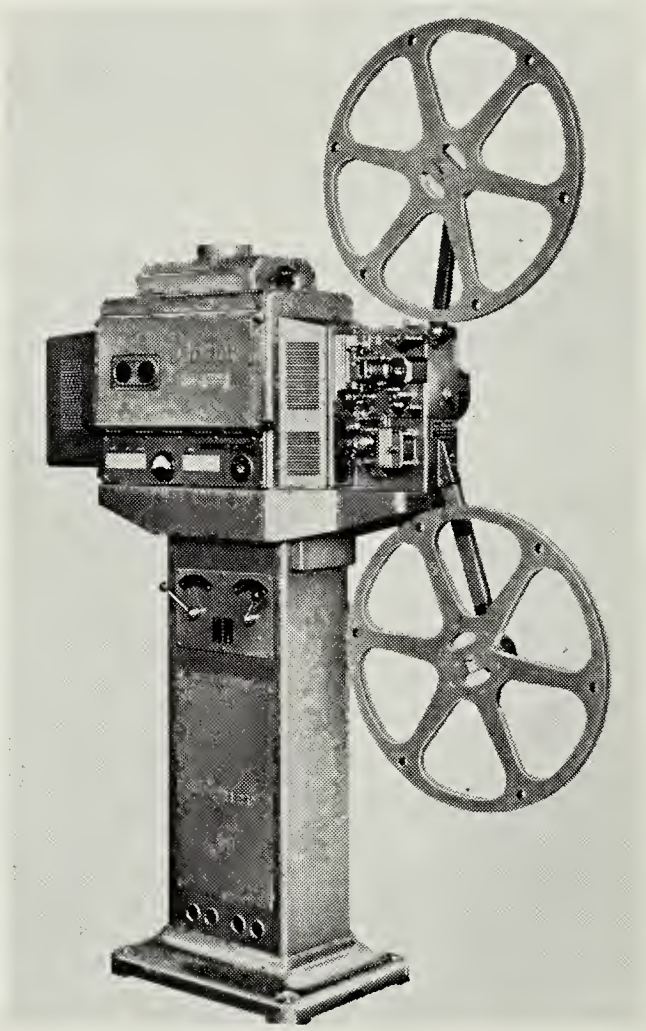
Bauer 16mm Projector with Xenon Lamp Available for Permanent Installations

Equipped with both magnetic and optical sound heads as well as the new Xenon lamp continuous light source, a new Bauer Projector offers many important advantages to anyone requiring a pedestal type projector with simplified operation and high light output under constant use.

The Bauer Selecton was designed for permanent installation in any projection room or auditorium equipped with a white matt screen up to 16 feet wide, normal aspect ratio, or 21′ wide cinemascope. It is constructed to the same high standards as the Bauer 35 and 70mm professional projectors now in use in U.S.A. and European theatres.

The new machine offers a combination of features to 16mm users: (1) It can be operated by anyone with a simple push button control. (2) The Xenon lamp is instant starting and requires no maintenance or adjustment throughout its life. It will operate continuously through a film of any length and has a minimum life of 1500 hours. It offers the convenience of an incandescent lamp, with a light output equal to carbon arc. Light output is 2300 lumens. (3) Accepts reels up to 500 feet in size. (4) It has a Maltese Cross (Geneva Star) movement with automatic circulatory lubrication. (5) Magnetic or optical track heads are installed and can be set at the turn of a switch. (6) Lenses from 1″ to 3″, fl.5 to fl.6 are available. (7) Swing-out film gate, very low film runner pressure over the whole length of the film channel.

Since a single Bauer Selecton with Xenon lamp can project a 16mm film feature film of any length, it eliminates the need for a two projector set-up and switch gear which may have been necessary previously.

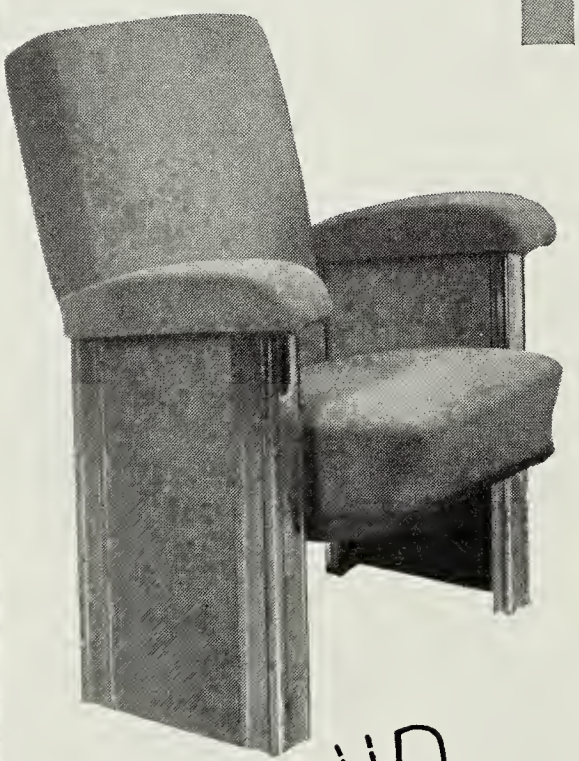


Projectors of this type have been in constant use in schools, TV stations, advertising agencies, etc. in Europe. It was the first 16mm projector to be offered in the U.S.A. market with a continuous burning Xenon lamp.

perfect comfort in any position with self-adjusting...

AIRFLO

Every seat becomes "best in the house" with AIRFLO Loges. The ultimate in comfort, AIRFLO features spring seat and spring back, and the added luxury of sponge-rubber upholstered armrests. Floating spring base shown below, a feature offered only by AIRFLO, will make your theatre famous for comfort. Write today for free, full-line catalog.



ROCKING CHAIR ACTION
Exclusive spring-base mechanism keeps proper pitch, seat-to-back, no matter how occupant shifts position.

HEYWOOD-WAKEFIELD EST. 1826

HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

Johnson Promoted by Bastian-Blessing

C. Ted Johnson has been promoted to vice president by the Bastian-Blessing Co. of Chicago. He has been serving as sales manager of the company's Fountain-Food Equipment Division for the past nine years and will retain that position. Mr. Johnson, who has been with the company 21 years, is active in various trade associations and has been in charge of his company's displays at various national trade exhibitions.

House To Go Up Near Third Ave

Plans have been announced for the construction of the first theatre of any kind in mid-Manhattan east of Third Avenue for some time, in a joint release issued by the Blitman Construction Corp., shopping center constructors, and Webb and Knapp, developers of the Kips Bay Project, a luxury apartment complex.

The project consists of two twenty-story structures with a total of 1120 apartments. It occupies the three square blocks bounded by First and Second Avenues on 30th and 33rd Sts.

The two block long shopping center will have two one-story structures which will occupy the west end of the plot between 30th and 32nd Sts., fronting on Second Ave. The larger building will contain ten shops and a bank, in addition to the new 506-seat motion picture house. South of this will be the second structure specially designed for a Bohack Super Market.

Both units will be buff brick and will conform to the architecture of the apartment houses.

The shopping center will be one of the few integrated shopping centers in Manhattan. I. M. Pei & Associates are the architects.

The design of the building housing the theatre includes an eleven ft. wide canopy that will cantilever out over the walk the full length of both sides of the main building.

Webb and Knapp, Inc., the developers, report that in addition to the theatre, which has been leased by Associated Independent Theatres, Inc. the First National City Bank will occupy space with a downstairs vault.

There will also be a Chinese restaurant, an American restaurant, a drug store, a hair stylist, a card and book shop, a dry cleaner, and other types of business.

MGM Has Underground Vault

WICHITA—A unique feature film protection program is underway at MGM studios which will ultimately send some 300 tons of feature films to an underground storage center in the heart of Kansas.

CORRECTION

In the April 4, 1962 issue of Motion Picture Exhibitor's Theatre Catalog, the editors incorrectly noted that the free standing sign at Menlo Park, N.J.'s new Cinema was supplied by the Wagner Sign Co. Both the frames and the changeable letters for the Cinema's attraction board, which stands away from the theatre on busy U.S. Route 1, were supplied by the Adler Silhouette Letter Company, of Los Angeles, Calif.

Because of the unusual location of the "marquee," which was positioned away from the theatre in drive-in fashion, we had planned to run a photograph of the installation. The sign was placed out near the highway "so as not to detract from or clutter the appearance of the modern building." With all of the shopping center houses being constructed, the question of whether or not to have a marquee will doubtless become more frequent in design circles. Unfortunately, our photographer was unable to get to the Cinema, so we hope the error, which Merl Burdett, manager of the Cinema, tells us appeared in the other trade publications, will be duly noted.

The editor

NAC Board Holds Midyear Meeting

One of the best attended NAC Board meetings recently culminated in Chicago when the board members of the National Association of Concessionaires met for their Midyear session at the Lake Shore Drive Hotel. In attendance were twenty officers, directors and regional vice-presidents from throughout the United States and Canada. NAC President Augie J. Schmitt presided.

The directors disposed of one of the principal items on the Board agenda by appointing Louis L. Abramson of Chicago, as the new executive director of NAC.

An enthusiastic report was received from Ban Myers of Wometco Theatres, Miami, and NAC Exhibit Chairman, concerning the 1962 NACTOA trade show to be held at the Americana Hotel, Miami Beach, Florida, November 6-9. He revealed that a total of 74 booths had been contracted for up to May 25 and that interest in the show indicates that this figure will be appreciably increased as a result of negotiations currently going on with firms planning to exhibit.

Details for the Annual Convention program in Miami Beach were discussed and a report by Lee Koken of Glen Alden Corp., New York City, and NAC's Convention Program Chairman, indicated that delegates attending the convention will be treated to an interesting and varied program of events, including outstanding speakers on topics of concern to concessionaires, touching on the latest developments in merchandising methods, new products and equipment.

A report of the Special Services Committee headed by Jack O'Brien, New England Theatres, Boston was made in his absence by James O. Hoover, Martin Theatre, Columbus, Georgia. He recommended the publication of a Handbook for Concessionaires as an added and important NAC member service. It would cover various aspects of concession operation. Several articles have been promised by outstanding members who have specialized in the area to be covered. The Board gave enthusiastic approval to this project.

Latest developments on the proposed NAC public relations program were also outlined by Norman Wasser, The Pepsi Cola Co., New York City, chairman of NAC's public relations committee. He indicated that intensive progress is being made on the projected public relations campaign which is designed to upgrade the concession industry through NAC. As part of the NAC public relations program, Mr. Wasser also presented sketches of a proposed new NAC insignia, membership plaque decal and a design for the code of ethics adopted by NAC at the organization's annual meeting in New Orleans last year.

A portion of the meeting was also devoted to reports and recommendations of the organization's Finance and Nominating committees, whose members met a day in advance of the Board session. Chairmen of these committees are Harold F. Chesler, Theatre Candy Distributing Co., Salt Lake City, NAC Treasurer; and John D. Reynolds, Castleberry's Food Co., Augusta, Georgia, Senior Director in the Suppliers' Segment, respectively.

H. E. Chrisman, Cretors & Company, Nashville, Tenn., NAC's First Vice President and Membership Chairman reported on NAC membership gains, and the Board authorized an intensive membership campaign to be undertaken by the New Executive Director in close collaboration with the Membership Committee and Regional Vice-Presidents.

Mr. National Carbon To Represent Company

NEW YORK—The appointment of Mr. National Carbon to represent the carbon and graphite manufacturer with industry has been announced by W. C. McCosh, marketing director of National Carbon Co.

A personable young gentleman, Mr. National Carbon is portrayed carrying a brief-case crammed full of helpful information on the wide range of industrial carbon and

graphite products marketed by the company. Emblazoned on the case is the familiar N-in-Shield trademark of National Carbon.

Through the use of the symbol on advertising material, it is hoped that the jaunty character will become a well-known figure wherever carbon and graphite are used.

Bell & Howell Appoints Two Divisional Officers

CHICAGO—Appointment of two divisional officers of Bell & Howell Company was announced by Board Chairman Charles H. Percy.

Arthur Cox was named vice president, photo products division—optical, and Newton Heimbach, vice president, business machines division, and general manager, Rochester film plant.

Cox will be responsible for all photo-optics operations in the Bell & Howell photo products division and for providing design and counseling services for other optical activities of the company's operations.

He came to Bell & Howell as chief optical designer in 1952 and served as optical engineering director and manager of the optical division before being named assistant vice president of the photo products division, his position prior to his current appointment.

Heimbach, who heads the Rochester film plant, is also a former assistant vice president of Bell & Howell. A veteran of 25 years in the film manufacturing field, he joined Bell & Howell in 1949 as manager of chemical operations, Rochester film plant and in the next seven years rose to general manager of the film operation. He was appointed assistant vice president in August, 1957.

Coca-Cola Launches Workshop

ATLANTA — The Coca-Cola Co., in cooperation with the National Restaurant Association, has launched a nationwide workshop program for restaurateurs.

Designed for use by state and local restaurant associations, the workshops are developed and presented by representatives of the training section and regional personnel of the Coca-Cola Co.

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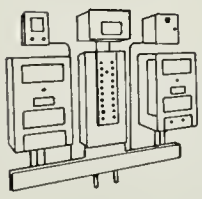

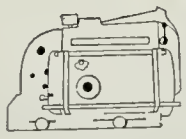

Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money.*

YOU BUY WITH CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.

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A DIVISION OF ABC VENDING CORPORATION
1712 JACKSON ST., OMAHA, NEBRASKA

The Diminishing World Of A Booming Industry

Useful Electronic Apparatus Being Constructed In Lilliputian-Sized Components by Photoetching

In many ways, modern electronics has become a giant. In other ways, it has undergone a dwarfing that is truly amazing. For instance, printed circuits are now available for electronic apparatus that approach the size of the period at the end of this sentence.

Light-sensitize liquid plastics such as Eastman Kodak's Photo Resist, Kodak Metal Etch-Resist and new, high speed Kodak Ortho Resist are behind the miniaturization of a diverse line of truly compact electronic equipment.

The process in which these light-sensitized plastics are employed is called "photoetching," a comparatively new way of working metals, ceramics, and other materials. The motion picture industry has already begun to feel the miniaturization of electronical equipment, as evidenced by the great difference in size between old amplifiers and pre-amps, and the newer components of the transistorized sound systems.

Photoetching first came into common use when the printed circuit, now in use in a variety of equipment ranging from home tv console's to giant computers, made their appearance in the early Fifties. A computer, in which printed circuits play a central role, is composed of a vast series of electronic circuits (up to a million or more). Photoetching techniques compress a tiny logic circuit into a space less than one-eighth inch square, thus greatly reducing the bulk of a computer. In the theatre, such reduction in equipment size has many implications.

For instance, a drive-in speaker has been developed that does away with individual wiring circuits to the speaker. Called a wireless speaker, the unit is distributed at the ticket office and kept in the patron's car until it is returned as he leaves the theatre. Magnetic signals generated by normal amplifier equipment are transmitted through a buried loop on the perimeter of the theatre. The magnetic signals generated by the loop are received in a restricted area within and just outside of the buried wire by portable speakers that are said to give higher fidelity of reproduction. Transistor efficiency has made the development of such a unit possible, where previously, bulk and cost would have ruled such a development out.

Shrinking equipment size has also helped answer some of the weight problems currently being encountered in space flight. Small, light electronical components are needed to keep weight aboard a space vehicle to a minimum. In many cases, photography represents the only way that has proved practical to create and build these tiny circuits.

The photoetching process is a fascinating combination of old and new methods. Lithography is hundreds of years old and yet materials reproduced by this process still flood our desks every day. Photoetching embodies some of the principles of lithography, as well as other, more familiar processes, such as the way in which a picture is taken. A drawing of a circuit is made in photoetching, and photographed on special Kodak plates. To get the circuits down to such minute sizes, the photographs are simply reduced optically. Then a metallic foil bonded to a plastic board is coated with the Kodak Photo Resist. The resist is then exposed to light much in the same way that a negative and sensitized paper combine to make familiar photographic prints. Light hardens the exposed photo resist and, after development which dissolved the unexposed resist, acid etches metal from the unprotected sections.

When the protective coating is taken off, a circuit of metallic strips remains. This process is something like the process of photoengraving, by which the pictures reproduced in this magazine, are printed from etched copper plates. The fineness of lines printed by the photoetching process can be 25 times smaller than a human hair.

N.Y.'s "Tower East" Gets Loew's Theatre

NEW YORK—An extra bonus to tenants of the new luxury apartment "Tower East," now under construction at 190 East 72nd Street, will be an intimate motion picture theatre.

Plans have been completed for a modern, 600-seat theatre to be built on the ground floor of the spacious property, it was announced by Harold Hunter Given, first vice-president of Douglas Gibbons-Hollyday & Ives, selling and managing agent for the 190 East 72nd Street Corporation.

To be known as "Loew's New 72nd Street," the theatre will be operated by Loew's Theatres, Inc., who have signed a long-term lease for the Tower East space. A famous Loew's 72nd Street Theatre built in 1932 formerly occupied the present Tower East site.

John J. McNamara, outstanding theatre architect, designed the Loew's New 72nd Street in a contemporary mode, consistent with the luxurious Tower East, a cooperative apartment. This apartment tower will be the tallest residential structure in the entire City of New York. Tishman Realty & Construction Co., Inc., is erecting Tower East as general contractor for the 190 East 72nd Street Corp.

Entrance to the new theatre will be on Third Avenue near the corner of 71st Street. It is designed in brick, with panels of mosal —a special mixture of concrete and stone.

The theatre is a two-level design, with the loge a few steps above street level and the orchestra auditorium a few steps below street level. Spacious foyers on both levels will be joined by a richly-carpeted spiral staircase.

In the main hall of the theatre, walls and ceilings will be finished in a new acoustical paneling selected for beauty as well as functionality. Basic colors of the entire theatre decor are soft blues and offwhites.

Luxurious, lounger-type armchairs upholstered in rich blue fabrics are a special feature of the new theatre. These chairs are individually aligned, to provide a clear-line view of the screen from every chair and are spaced for easy access.

The theatre will be air-conditioned throughout. Men's and women's lounges will be located on both the loge and orchestra levels, and coffee areas will be set up on either or both levels.

The latest motion picture equipment will be installed in the Loew's New 72nd Street including a wide, panoramic screen specially designed for the theatre's intimate size. To further assure high-quality stereophonic sound, surround-speakers will be inserted in both walls, along the sides of the auditorium.

Although planned as an art theatre, Loew's Theatres, Inc., has not established a definite policy as yet.

Tastee Freez Names Exec

Herbert R. Molner has been appointed to the newly-created position of assistant to the president of Tastee Freez Industries, Inc. In his new post, Molner will be in charge of the soft ice cream firm's expansion program, and will also serve as co-ordinator between the Tastee Freez subsidiary companies and the parent organization.

A native of Chicago, he graduated from Northwestern University. Before joining Tastee Freez in January, 1962, he was marketing director for Consolidated Distilled Products, and previously was a merchandising executive with Sears Roebuck & Co., and R. H. Macy & Co.

Safety Council "Awards"

CHICAGO — Eleven motion pictures have been named by the National Committee on Films for Safety as the best safety films of 1961. Eleven other films and a soundslide, of a total of 67 entries, were voted awards of merit.

The awards are made annually in recognition of outstanding new films on occupational, traffic and transportation, general, and home safety. All 1961 entries were noncommercial films made for educational purposes.

The safety films committee, which represents 23 national organizations, seeks to improve the public's knowledge of safety through visual means.

Big Spotlight for Fair

To assure the brightest possible follow spotlighting in the Seattle Opera House recently opened with the Seattle World's Fair, a big Super Trouper direct current carbon arc spotlight was installed by The Strong Electric Corp., Toledo.

• BRIGHTER LIGHT
• LONGER BURNING
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CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
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Free Carbon Chart

NEW PRODUCTS

...that have Theatre interest

Dunhill Offers Complete Line Of Ice Cream Cabinets

Theatres that plan to enlarge their ice cream service facilities can choose from a wide range of cabinets and equipment manufactured by Dunhill Food Equipment Corp., Brooklyn, N.Y.

Ranging in capacity from 10 through 60 gallons, Dunhill ice cream cabinets come in back bar and under counter models. Pure vegetable corkboard insulation throughout and vapor proofing under pressure assure maintenance of desired temperature even during the hottest weather.

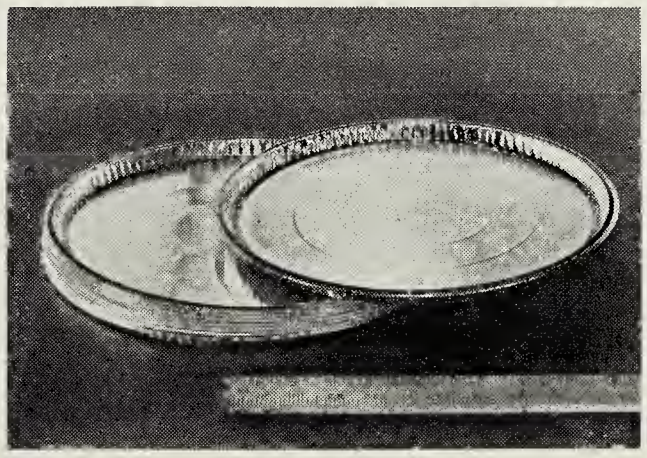
Heavy-gauge all-steel construction, electrically welded joints for maximum strength, top and front with stainless steel ends and enameled back and bottom, are features on all Dunhill cabinets. Top capping and back splash are formed from a single piece of stainless steel while die stamped raised edges prevent spillage of liquids into ice cream compartments. Circuit breakers between top and lining of ice cream compartments to keep temperatures throughout at proper levels.

13 Inch Pizza Pan Introduced by Ekco-Alcoa

In response to the growing demand for a large pizza container, Ekco-Alcoa has developed a new 13″ aluminum foil pizza pan.

The 38 oz. container has a 13 inch topout diameter and a vertical depth of 19/32″. Several strength improving features have been designed into the pan. A full curl rim and wide horizontal flange combined with deep sidewalls, lend unusual rigidity to the container. Moreover, the flange and rim construction make the container ideal for the application of heat shrink film closures.

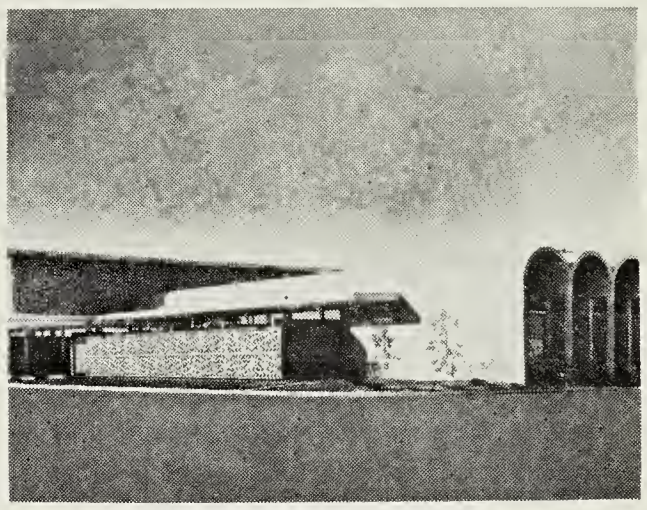
Numbered the 413-40, the 13 inch pan is offered by Ekco-Alcoa as a stock item.



Pizza Pan

Roof and Sidewall Coating For Thin Shell Construction

A new rubberized roof and sidewall coating, available in a full range of colors, is available. Called Zyloflex, it is specifically designed for contemporary architecture where pre-stressed concrete, asbestos cement, solid slate and other thin-shell construction is employed. It is also recommended where specialized coatings are required to withstand unusual vibration or stress. It offers permanent elasticity, exceptional adhesion and tensile strength, chemical resistance and functional beauty.



Rubberized Coating

Formulated from chlorinated rubber and plasticizers through special polymers under heat and pressure, the coating remains flexible and maintenance free. It is reported to have an extremely low erosion rate, will not oxide or blister and it is estimated it will last up to 15 years without further treatment.

Applied by roller, spray or brush, the weatherproof, fire-resistant material is available in black, aluminum and pastel colors for use over concrete, metal, plywood, stucco and insulated roof and sidewall surfaces. Supplied ready-to-use, no mixing, heating or adding required.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **BALLATYNE INSTRUMENTS AND ELECTRONICS, INC.**, Theatre Equipment
- ☐ **BALLY CASE AND COOLER, INC.**, Ice Cream Cases
- ☐ **CARBONS, INC.**, Lorraine Carbons
- ☐ **CENTURY PROJECTOR CORP.**, All-Transistor Sound Systems, 70/35mm projection
- ☐ **COCA-COLA CO., THE**, Coca-Cola
- ☐ **HEYWOOD-WAKEFIELD CO.** Airflo Theatre Seating
- ☐ **MASSEY SEATING CO.**, Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.**, "National" Projector Carbons
- ☐ **NATIONAL THEATRE SUPPLY**, Simplex XL Transistor Sound Systems
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco 70/35mm projectors
- ☐ **PEPSI-COLA CO.**, Pepsi-Cola, Theatre Concession "Pepsi 'n Popcorn" Contest
- ☐ **ROYAL CROWN COLA CO.**, Royal Crown Cola
- ☐ **STRONG ELECTRIC CORP., THE**, Projection Lamps
- ☐ **WILLIAMS SCREEN CO.**, Theatre Screens

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS _____

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ISSUE OF JUNE 13, 1962

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and the only American-made 70 mm 35 theatre projection systems

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.... for bigger, brighter projection.

CENTURY PROJECTOR CORP.
New York 19, N. Y.

Wireless Speakers

A new technical development may give Drive-Ins a real shot in the arm, if the device proves as practical as it sounds. A California firm announced that it has a wireless speaker which gives interference and distortion free reception in restricted areas.

The speakers are said to provide high fidelity sound by transfering magnetic signals through a completely buried generating loop. The manufacturer says that the signals can be received by the speaker anywhere inside the loop and around the perimeter of the loop.

Doing away with posts, junction boxes and individual wiring circuits to the speaker, the wireless units will pick up signals generated by any theatre sound amplifier. A battery-operated transistorized circuit is employed in the aluminum speaker unit. A simple mercury switch turns the speaker on when it is placed in an upright position, and turns it off when the unit is stored face down.

As you would guess, speaker theft problems can be overcome by distributing the units at the boxoffice and collecting them after the show at the exits.

One problem the manufacturers seem to have overlooked is that most year-round theatre operations require in-car heaters, which also use speaker post connections. Thus claims that the wireless speaker units increase land usage by allowing closer parking and daytime parking would not apply to all situations. However, the new speakers would be ideal for construction of mobile drive-ins in resort areas and at sites that can only operate a few months out of the year. Projection equipment could easily be stored with the speakers or used at other locations during the off-season.

Long Island D-I

An all-weather drive-in featuring two complete theatres was opened recently in Long Island near Ronkonkoma. The completely equipped theatre has a play village, trackless train, shuffle board court and horseshoe pitching.

QUALITY MADE WILLIAMS SCREENS FAMOUS

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- Trailers

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- Gum Vender
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- ...Juice Vender
- ...Milk Vender
- ...Nut Vender
- ...Popcorn Vender
- ..Sandwich Vender

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- ....Curtain Controls & Track
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- ....Flooring
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- ....Reflectors
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- ....Attraction Lights
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- Directional Lights
- Dust Control Systems
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- Insect Controls
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- Heater, In-Car
- Miniature Trains
- Paint
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- Pools, Swimming
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- Quarter Midget Racers
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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

SECTION TWO
VOL. 67, NO. 26
JUNE 13, 1962

AMERICAN-INT.

Poe's Tales Of Terror

MELODRAMA
90M.

American International
(Color)
(Panavision)

ESTIMATE: Well-made horror entry.

CAST: Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget, Joyce Jameson, David Frankham, Maggie Pierce, Leona Gage. Executive producers, James H. Nicholson and Samuel Z. Arkoff; produced and directed by Roger Corman.

STORY: "The Black Cat" — Peter Lorre drinks to excess, preferring alcohol to the charms of his long suffering wife, Joyce Jameson, and as long as she can supply him with drinking money from her sewing, he is not too troublesome. He can't stand her black cat and continually threatens to kill the animal. On one of his binges, he is befriended by expert wine taster Vincent Price, who enters into a love affair with Jameson while Lorre is out drinking. When Lorre finds out, he drugs Price and entombs them both alive behind a brick wall in the cellar of the house. When suspicious police arrive to search the house, Lorre is certain they will find nothing, but in the cellar, the mewing of the cat which had been accidentally walled up with his victims is his undoing. "The Facts in the Case of M. Valdemar"—Vincent Price is a wealthy old man who is approaching death suffering from a fatal and painful illness. He uses the services of wicked hypnotist Basil Rathbone to help ease the pains despite opposition from Dr. David Frankham. Price's young and pretty wife, Debra Paget, sticks by him despite being in love with Frankham. Price enters into a bargain to allow Rathbone to put him under a hypnotic spell as he is about to die as an experiment of what can be done with hypnotism. Rathbone is able to hold Price in a state of near-life and near-death. The hypnotist tries to win the hand of Paget during this time, but she refuses to yield. She does finally to end Price's suffering so that he might die in peace. Price arises from his deathbed at that point to literally frighten Rathbone to death. "Morella"—Once a handsome young man, Vincent Price has lived like a hermit for 26 years mourning the death of his beautiful young wife, Leona Gage, several months after the birth of their only child, who has been blamed for her death. The child was boarded out all that time and returns as a young lady, Maggie Pierce. Price at first rejects her, preferring consolation in his drink, but he does allow her to stay overnight, at which time she discovers that he still has the body of Gage in her bed mummified. A reconciliation between father and daughter follows. During the night, Gage's spirit rises from the mummified body and enters that of Pierce, while the latter takes the place of her dead mother. Price is so shocked that he accidentally sets fire to the castle, destroying everything and everybody.

X-RAY: Once again, a successful combination of Edgar Allen Poe's horror works, the actors who do so well by him—Vincent Price, Basil Rathbone, and Peter Lorre, executive producers Nicholson and Arkoff, and the expert direction and production abilities of Roger Corman have been assembled to present a trio of horror-laden and frightening tales that are not for the very young or the very timid. It's also made all the more horrific because of the use of color, which details the terrible occurrences so aptly and shockingly. Interest is very well maintained throughout, and audiences who go for this type of screen fare should find the happenings "delightful." The screenplay is by Richard Metheson.

TIPS ON BIDDING: Higher program and better in many situations.

AD LINES: "This Colorful Tale of Terror Will Give You The Fright of Your Life"; "This Shocker Is Only For The Strong of Heart."

COLUMBIA

The Interns

DRAMA
120M.

Columbia

ESTIMATE: Highly entertaining entry.

CAST: Michael Callan, Cliff Robertson, James MacArthur, Nick Adams, Suzy Parker, Haya Harareet, Anne Helm, Stephanie Powers, Buddy Ebsen, Telly Savalas, Katherine Bard, Kay Stevens, Gregory Morton, Angela Clarke, Connie Gilchrist. Produced by Robert Cohn; directed by David Swift.

STORY: Interns Cliff Robertson and James MacArthur, friends, classmates, and hoping to open a clinic together some day, enter the county hospital as interns. Robertson falls in love with model Suzy Parker who is pregnant. He tries to help her get rid of the baby, is caught because of MacArthur's scruples, and is ruined. MacArthur takes solace in his romance with student nurse Stephanie Powers, who he will marry after completion of internship. Another intern is Michael Callan, who wants to study under one of the city's expert psychiatrists. He is not adverse to romancing older nurse Katherine Bard, a long-time friend of the psychiatrist, while also romancing wealthy, young Anne Helm. Nick Adams believes that medicine will open the way to great wealth, and he has nothing but money on the brain until he falls in love with an incurably ill Eurasian girl, who describes the urgent need of doctors in her home area. When she dies, he arranges to start his practice where he will be most needed. Haya Harareet, woman doctor with a young child, wants to become a surgeon despite the antagonism of head surgeon Telly Savalas, whose prejudice against women doctors she eventually overcomes. There are others, nurses, supervising doctors, patients, etc., all of whom are woven into the story, and there is also the fun that occurs in the lighter moments.

X-RAY: Here is entertainment for everyone but the very young. Represented in proper dosage are drama, comedy, romance, the emotions that are to be found in a free county hospital as seen and experienced by a group of young interns. Each has hopes and ambitions, as well as skills and feelings, and the mobile cameras pick and choose their victims, giving each sufficient time to interest and intrigue audiences. The side yarns are neatly catalogued and disposed of to the satisfaction of most viewers, who should find the film a neat package of entertainment. A sneak preview audience sat enthralled and then expressed high satisfaction with the on-screen make believe that held them captive for two hours. The book by Richard Frede, on which the screenplay by Walter Newman and David Swift is based, should also provide people for participating theatres once the word gets around. Suffice it to say that the acting, direction, and production are in the better category.

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Intimate Lives Of Young Doctors"; "The Private Love Life Of Youthful Men Of Medicine."

MGM

Boys Night Out

COMEDY
115M.

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Cute comedy has lots to offer.

CAST: Kim Novak, James Garner, Tony Randall, Howard Duff, Janet Blair, Patti Page, Jessie Royce Landis, Oscar Homolka, Howard Morris, Anne Jeffreys, Zsa Zsa Gabor, Fred Clark, William Bendix, Jim Backus, Larry Keating, Ruth McDevitt. Produced by Martin Ransohoff; directed by Michael Gordon.

STORY: Bachelor James Garner and his three married pals, Tony Randall, Howard Duff, and Howard Morris, all reside in the suburbs and get together one night a week in town. Nothing but boredom results. They discuss sharing the expense of keeping a blonde in an apartment, with each getting a turn to have some fun with her. Garner gets the apartment while an ad in the paper brings the desired blonde, Kim Novak, who really came to investigate the apartment but sees a chance to do some work on a thesis in college involving the suburban male. The boys tell their wives, Janet Blair, Patti Page, and Anne Jeffreys, that each is taking a night school course on a different night. Novak keeps them in line, with Randall getting a chance to talk; Duff is allowed to fix things; and Morris, who has been on a starvation diet imposed by his wife, gets a chance to eat his fill. Each embroiders his evening with Novak, and Garner is driven to distraction by jealousy. He tells Novak that he loves her, and they agree to marry, with him refusing to let her explain the sessions with the boys. The wives become suspicious and hire detective Fred Clark to trail them. The wives decide to have a showdown while the husbands feel that Novak is getting ready to blackmail them. Eventually, everything is ironed out, and Garner and Novak are on their way towards becoming another married couple.

X-RAY: Strictly on the light and happy side is this entry about boys and girls and one girl in particular. The stellar cast is very good, offering not only name value for the ads and marquee but also considerable talent. Production and direction are in the better class, and the whole entry seems destined for impressive playoff wherever it is booked. A sneak preview audience seemed to have an enjoyable time, with a few of the laughs drowning out some of the dialogue. It should please most viewers seeking comic relief. The screen play is by Ira Wallach, adapted by Marion Hargrove, based on a story by Arne Sultan and Marvin Worth. Two songs, "Boys' Night Out" and "Cathy," are sung by Patti Page in the background.

TIP ON BIDDING: Higher rates in many situations.

AD LINES: "The Boys Really Had A Ball With This Blonde"; "They Had The Ideal Set-up For All Married Men—They Thought".

Lolita

DRAMA 152M.

MGM
(Made in England)

ESTIMATE: Screen version of controversial novel both fascinates and disturbs.

CAST: James Mason, Shelly Winters, Peter Sellers, Sue Lyon, Marianne Stone, Diana Decker, Jerry Stovin, Gary Cockrell, Suzanne Gibbs, Roberta Shore, Eric Lane, Shirley Douglas, Roland Brand, Colin Maitland, Cec Linder, Irvin Allen, Lois Maxwell, William Greene, C. Denier Warren, Isobel Lucas, Maxine Holden, Marion Mathie, Craig Sams, John Harrison, James Dyrenforth. Produced by James B. Harris; directed by Stanley Kubrick.

STORY: James Mason finds Peter Sellers alone in his large house after a wild party and shoots him. In flashback, we see Mason, a European writer and college teacher, take a room at the home of widow Shelley Winters. She rapidly falls in love with him, but he has eyes only for her lovely teen-age daughter, Sue Lyon (Lolita). He marries Winters just to be near the provocative youngster, but Winters sends Lyon to camp for the summer. Winters learns through Mason's diary of his unhealthy fascination for Lyon and threatens to expose him. He plans to kill her, but she dies in an auto accident, saving him the trouble. He picks Lyon up at her camp and finally tells her that her mother is dead. They travel together as father and daughter, with Lyon quickly learning she can get just about anything she wants by "being nice" to Mason. He takes a job in a midwestern college, and the neighbors begin to suspect something of the strange relationship between the professor and his "daughter." Their footsteps are dogged by offbeat author Peter Sellers, who makes anonymous phone calls to Mason and otherwise fills him with fear. Finally, Mason forces Lyon to hit the road with him again. Lyon takes sick and is hospitalized. Sellers, who has been following, spirits her away, and Mason cracks under the strain. Some time later, Mason learns that Lyon is married to young Gary Cockrell. The couple are broke and expecting a baby. Mason helps after forcing Lyon to tell him that it was Sellers who caused all the previous trouble. She also confides that Sellers was the man she really loved. At this point, Mason goes to kill Sellers. An epilogue explains he was convicted of the crime and died of a heart attack in jail.

X-RAY: Vladimir Nabokov wrote the screenplay, based on his best-selling but highly controversial novel. It is certain that the controversy will continue now that the book reaches the screen. The screenplay is tasteful, never emphasizing the sensational, and leaving the age of the young heroine under a cloud. Performances are excellent, with Mason, Winters, Sellers, and young Sue Lyon real standouts. As in the novel, there is considerable humor here, and the cast extracts it all. Direction and production are high quality, and the story holds one strangely fascinated and at the same time repelled by the situation. Say what you will, it is still a story of a middle aged man sexually involved with a teenage girl, and the situation will be strong stuff for many audiences to take. Pre-release publicity and the word-of-mouth controversy that is sure to come will make it a hot property for many theatres. Exhibitors are the best judges of their audiences, so the film should be seen before it is booked in questionable spots. The Legion of Decency has given the film a "Separate" classification. This is a skillful, "for adults only" drama that some will enjoy immensely and others hate with equal vigor. Handled with good taste, it could prove a boxoffice winner. Some judicious editing could have tightened the film somewhat. It runs a bit too long.

TIP ON BIDDING: Higher rates, depending on situation.

AD LINES: "How Did They Ever Make A Movie Of 'Lolita'? Here It Is!"; "The Controversial Best Seller . . . Now An Explosive Screen Drama."

PARAMOUNT

Hatari

ADVENTURE DRAMA 158 M.

Paramount
(Technicolor)
(Filmed in Africa)

ESTIMATE: Very good entertainment.

CAST: John Wayne, Hardy Kruger, Elsa Martinelli, Red Buttons, Gerard Blain, Michele Girardon, Bruce Cabot, Valentin de Vargas, Eduard Franz. Produced and directed by Howard Hawks.

STORY: The Momella Game Farm in Tanganyika is one of the more reliable game catching farms supplying zoos all over the world, and when the owner dies of rhinoceros-inflicted wounds, his daughter, Michele Girardon, is left to carry on assisted by John Wayne, who was once burned in an unhappy romance; Hardy Kruger, a former racing car driver; Red Buttons, a former New York taxi driver; Valentin de Vargas, former bull fighter; and Indian Bruce Cabot. The latter has been badly gored by a rhinoceros and is in need of a transfusion of a type of blood contained by Gerard Blain, who comes looking for a job. He gives Cabot the transfusion, and he recovers. Blain gets the job after proving to be an expert shot. Into this situation comes Italian woman photographer, Elsa Martinelli with a letter from a zoo director. Wayne lets her stay, and she soon becomes a regular member of the troupe, falling in love with Wayne. He is attracted to her but refuses to rush into things, having not quite gotten over his other experience. Kruger and Blain vie for Girardon's affections while Buttons too is in love with her but figures he doesn't have a chance. When she thinks that Buttons is hurt, she openly admits her feelings for him, and Kruger and Blain are left to console each other. In between all this, the group is filling orders for different types of animals from zoos all over the world, with some daring captures from cars and jeeps. As the season draws to a close, Martinelli gives up on Wayne and leaves to catch a plane for home. Wayne and the others catch her in time with the aid of several baby elephants and all ends happily.

X-RAY: Humor, drama, some slight romance, and action have been combined into a colorful melange, and what emerges is highly entertaining for young and old alike. The cameraderie and humor fit easy; the romance doesn't get in the way of anything; and the thrill-packed action puts every viewer into the picture as they strain to give John Wayne and his stalwarts a hand catching all kinds of animals, including giraffes, wildebeestes, zebras, water buffalo, rhinoceros, etc. Audiences will be interested in what they see even though the running time is a bit on the long side. The acting is good, and the direction, production, editing, and special photography are quite good. Mark this up as one of the better action adventure entries in quite a while. A bit of extra promotion and a planned large-scale campaign by the distributor should put the film into the better-grossing category. Incidentally, the use of color is essential here and does much to help in the making of a hit, which is what this will be. The screenplay is by Leigh Brackett from a story by Harry Kurnitz. The music score by Henry Mancini is another asset.

TIPS ON BIDDING: Higher rates.

AD LINES: "One of the Greatest Adventure Films In Many A Year"; "Fun Entertainment For The Whole Family."

20th-FOX

The Broken Land

WESTERN 60M.

20th-Fox
(CinemaScope) (Deluxe Color)

ESTIMATE: Good western.

CAST: Kent Taylor, Dianna Darrin, Jody McCrea, Robert Sampson, Jack Nicholson, Gary Snead. Produced by Leonard A. Schwartz; directed by John Bushelman.

STORY: Marshal Kent Taylor, a sadistic law man who dominates a small western town, jails Jack Nicholson, harmless son of a famous gunfighter; Gary Snead; and Robert Sampson on trumped up charges. He orders waitress Dianna Darrin, woman in his past, to leave town on the next stage. Instead, she unlocks their cells and frees them in Taylor's absence. They head for the wasteland. Taylor gets a small posse, and with deputy Jody McCrea they go in pursuit. They find their hideout, but Taylor and McCrea have an argument, with Taylor killing McCrea. Taylor kills Snead, rounds up the others and leads them back to town, where Darrin informs the townspeople of Taylor's cruel deeds. When Sampson learns Taylor had disgraced Darrin years before, he fights and whips him. Taylor is left in the street, stripped of his badge and an object of scorn and hate.

X-RAY: This is a satisfactory opus of the old west, full of the usual action and with Kent Taylor in a "heavy" role for a change. The young people in the cast are all good, while direction and production are competent. The CinemaScope and color enhance things, as does the location scenery near Phoenix, Ariz.

AD LINES: "His Badge Of Honor Was Now A Weapon Of Terror"; "His Badge Became A Weapon That Sent A Town To Hell!"

Hemingway's Adventures Of A Young Man

DRAMA 145M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Exciting, flavorful drama of a youth becoming a man.

CAST: Richard Beymer, Diane Baker, Corinne Calvet, Fred Clark, Dan Dailey, James Dunn, Juano Hernandez, Arthur Kennedy, Ricardo Montalban, Susan Strasberg, Jessica Tandy, Eli Wallach, Paul Newman, Edward Binns, Whit Bissell. Produced by Jerry Wald; directed by Martin Ritt.

STORY: Young Richard Beymer lives in a small Michigan backwoods town with his doctor father, Arthur Kennedy, and his domineering mother, Jessica Tandy. Discouraged by his father's failure to stand up to his mother and obsessed with a desire to get to New York and launch a writing career, Beymer runs away from home. A series of adventures involving people who treat him shabbily and others who befriend him turn the boy into a man. He enlists as an ambulance driver in the Italian Army during World War I and distinguishes himself in combat. He is seriously wounded and recovers slowly in a hospital. He falls in love with nurse Susan Strasberg, who is killed shortly before they are to be married. He is discharged and returns home. The maturing process has ended, and the man is no longer able to cope with Tandy, who still

treats him as a boy. Shocked and saddened at the news that Kennedy committed suicide while he was away, Beymer leaves home again. This time, he is ready to face whatever the world outside offers.

X-RAY: This fascinating story of a boy growing to manhood is adapted from Hemingway's Nick Adams stories and might well be the author's biography. The tale is rich with incident, and magnificent cameo performances are turned in by a host of stars. Among them are Paul Newman, brilliant and almost unrecognizable as a prizefighter who has taken too many beatings; Dan Dailey, richly blending comedy and tragedy as a drunken advance man for a burlesque troup; Eli Wallach as an Italo-American war buddy of Beymer; and many others. Beymer himself does a fine job in the lead role, and gets a fine assist from Kennedy, Tandy, and Strasberg as his parents and ill-fated bride. The story, while long, is packed with interesting bits and pieces. Necessarily episodic, it holds interest throughout, and should please a large general audience. It has plenty of names, including Hemingway's, and can be sold to good effect. Screenplay is by A. E. Hotchner. Color photography is excellent, with some quiet shots of the Michigan lake region that are breathtakingly lovely. This is well-made and highly entertaining.

TIP ON BIDDING: Better rates.

AD LINES: "From America's Mightiest Pen . . . The Bittersweet Adventures Of A Boy Entering Manhood"; "Packed With Action, Excitement, Violence, Romance — Hemingway's Nick Adams Stories At Last Scorch The Screen."

WARNERS

The Story Of The Count Of Monte Cristo

DRAMA 132 M.

Warner Bros.
(Technicolor)
(Dyaliscope)
(Filmed abroad)
(Dubbed in English)

ESTIMATE: Fair import for program.

CAST: Louis Jourdan, Yvonne Furneaux, Pierre Mondy, Franco Silva, Bernard Dheran, Jean-Claude Michel, Jean Martinelli, Claudine Coster. Produced by Jean-Jacques Vital and Rene Modiano; directed by Claude Autant-Lara.

STORY: In 1814, a conquered Napoleon is exiled to Elba. Meanwhile, when Louis Jourdan, second in command of a commercial ship reaches Marseilles, he and his fiancee, Yvonne Furneaux, finally have a betrothal party. During the celebration, he is arrested, unjustly accused of conspiring with the Bonapartists, and thrown into jail. Behind the arrest are Pierre Mondy, another seaman jealous over Jourdan being named captain of the ship; young officer Jean-Claude Michel, jealous and in love with Furneaux; and government prosecutor Bernard Dheron, who found Jourdan's presence an embarrassment. Jourdan is sent to an island prison where he remains for 17 years. He becomes friendly with an elderly priest when they manage to make secret contact through the walls. The old man entrusts a secret of a fabulous treasure on the island of Monte Cristo to Jourdan, and when he dies, Jourdan escapes by substituting himself for the body. He manages to escape from the canvas burial bag and is rescued by smuggler Franco Silva. The latter is made wealthy by a grateful Jourdan. Jourdan reaches home a nobleman having bought lands and a title. His motive is justice and revenge. He finds his father has died with only one friend present. After rewarding the latter, he also learns that Furneaux has married Michel and they have a son. She married after being convinced that Jourdan was dead. Eventually, Jourdan gets his revenge, and those who wish to believe that Jourdan and the woman he loved could someday be reunited, the possibility is not abandoned.

X-RAY: This import seems to consist of several features that have been combined to present the complete Monte Cristo story, or so it seemed to this viewer, who also found the plot overlong, familiar, and talky, the acting fair, and the direction and production adequate. Louis Jourdan is the only cast member who will be recognized in the non-art spots where this is obviously aimed, and most of the selling will have to dwell on the character, the color, the intrigue, and the action. The use of color adds much to the value of the import, which is best slotted for the program, awkward though the length may prove. Of course, the Alexander Dumas tale has been done a number of times before, and whether this will help remains to be seen. This screenplay is by Jean Halain.

AD LINES: "The Real Story of The Count of Monte Cristo"; "One Of History's Great Adventure Thrillers."

FOREIGN

The Magic Voyage Of Sinbad

SPECTACLE 79M.

Filmgroup
(Vistascope) (Color)
(Made in Europe)
(Dubbed in English)

ESTIMATE: Actionful fairy tale is okay programmer.

CAST: Edward Stolar, Anna Larion, Maurice Troyan, Norman Malish, Robert Surow, William Leon, Irving Perev, Eugene Krikol, Stanley Martinson, Laurence Astan, Nord Fenin, Arnold Kaylor, Olivia Viklandt, Ellen Mysova, Lucille Vertisya. A Moss Film production; directed by Alfred Posco.

STORY: Edward Stolar (Sinbad), in an effort to aid his poverty stricken people, promises to find happiness for them. When the wealthy merchants refuse to help, he enlists the aid of Ellen Mysova, a daughter of Neptune, who furnishes him with golden fish which are turned into gold, with which he builds ships for his voyage and helps the poor. Stolar and his men first visit the Vikings, who fight them off, but not before Stolar captures the leader's white horse. Next, they visit India, where Stolar seeks the Phoenix, bird of happiness. The evil Indian Prince desires the white horse and plays Stolar a chess game, with the horse and the Phoenix as prizes. Stolar wins, but when he goes to claim the Phoenix finds it is a bird with the head of a beautiful girl who has hypnotic powers and lulls men to sleep with her song. They capture the bird, but the Prince amasses his armies to destroy Stolar and his men. He uses the Phoenix to put the armies to sleep. Stolar decides that happiness is not carried by a bird and orders his men to return home. On the high seas, they are overtaken by a great storm, and Stolar, realizing he owes Neptune a debt, sacrifices himself to the waters by leaping overboard. At the bottom of the sea, he is met by Neptune and his court. He is ordered to marry one of Neptune's daughters, but Mysova again comes to his rescue and gets him a sea horse, on which he escapes. Returning to his home land, Stolar tells the people that happiness has always been there—that happiness comes from within.

X-RAY: Produced in Europe on a spectacle scale, this strange fairy tale with a cast unknown over here shapes up as satisfactory fare for the program, with special appeal to children. There are thousands in the cast and the sets are impressive, although some are evidently scenic backgrounds and miniatures. The subdued color and wide screen process enhance things. Played straight, without comic relief, its main fault, if it is a fault, is that it never rings true. Music by Rimsky-Korsakov, arranged and supplemented by Victor Sheblin, is, of course, fine, especially as accompaniment to some Oriental dancing. The dubbing is a satisfactory job. The performance by Edward Stolar, a bearded Sinbad, is quite good, while many others in the large cast make some of their moments count.

AD LINES: "Sail With Sinbad To A Thousand And One Thrills And Delights;" "The Greatest Adventure Story Ever Produced."

The Sword and the Dragon

SPECTACLE 88 M.

Valiant
(Color) (Vitamotion)
(Made in Europe)
(Dubbed in English)

ESTIMATE: Exciting import with epic sweep and broad appeal.

CAST: No names available. Produced and directed by Alexander Ptushko.

STORY: Tugar hordes, led by the evil Kalin, attack the village of Ilya Muromets and carry off his beloved Villa. Paralysis prevents Ilya from acting until pilgrims restore his strength with a magic potion and bestow upon him the magic sword of Invinsor, folk hero knight. On the way to the Prince's palace, he captures a frightening wind demon, finds the camp where Vilia is imprisoned, and sets her free. At a palace feast, Kalin sends an envoy who weighs 1,000 lbs. to demand tribute, but the mighty Ilya slays him and wins the Prince's favor. In return for the favor, he is made a nobleman, and named comnander of the army. Ilya sends Vilia with a convoy journeying to a safe place until the Tugars are beaten, but the convoy is betrayed by a noble. Learning that the convoy was attacked and Vilia recaptured, Ilya hastens to the palace where his Prince, convinced by the traitorous noble of Ilya's cowardice, sends him to the dungeons. The captive Vilia bears Ilya a son, who is adopted by Kalin, and without Ilya to lead them, the Prince's armies are beaten by the Tugars. At the last moment, the Palace plot is exposed and Ilya restored to command. In response to Kalin's renewed demands for tribute, Ilya arrives at the Tugar camp with near empty sacks, convincing Kalin that the treasure was spilled along the way. When Kalin sends his warriors to seek the missing treasure, Ilya reveals himself and escapes. Kalin orders his soldiers to follow Ilya, but all are afraid except Little Falcon, Ilya's grown son. Father and son are locked in mortal combat when Ilya spies his ring on Little Falcon's finger. Ilya reveals himself as the boy's true father and the two unite to battle the Tugars. Kalin is defeated and the tyranny of the Tugars broken forever. To carry on the tradition of the legend, Ilya presents the magic sword of Invinsor to Little Falcon.

X-RAY: A delightful film for younger children, this entry could be played as a family programmer with success. The mythological basis for the story line, complete with demons, dragons, a quest by the hero, and a castle setting, should appeal to the imaginations of the younger children in particular. Some of the scenes involve good trick photography, notably as the hero performs feats of herculean strength. The whole feeling of the film is warm, and, best of all, it has a happy ending as the hero's son is won from the enemy and replaces his father as guardian of the Prince's kingdom. There is much that could be exploited, including spectacular scenes where the cast is so thick they look like ants on an endless plain. The color is generally good, the scenery, in spots patently stageprops, in other places breathtaking.

AD LINES: "Sword and Dragon Dynamic in Concept! Gigantic in Proportion!" "Mighty Cast of 106,000 actors . . . 11,000 Horses on the Screen at the Same Time!"

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Midnight Story, The—89m.—RE.—U-I ..4870
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W

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JUNE 13, 1962 SECTION THREE VOL. 67, NO. 26

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B5

Nestles' Helps Kids' Matinees

THEATRE: **Ritz**
ADDRESS: **Edinburgh, Scotland**
MANAGER: **John L. Smith**

When it comes to my ABC Minors Matinees few things are more successful than audience participation shows. The youngsters just love getting in on the act (not that that does not go for some adults too!). Two highly popular ventures in this direction have been a best dressed Cow Hand contest and a straight talent competition.

The former was staged in association with Nestles who gave all prizes and tied in with their national Milky Bar Kid campaign. Nestles' "Are You A Milky Bar Kid?" throwaways were overprinted with contest details; 1500 were distributed at a special children's matinee at the ABC Cinema, Lothian Road, and the remainder at this theatre. Special stage announcements were made at both theatres asking the children to be sure to take the throwaways home for their parents to see.

Nestles' representatives fixed a number of window displays drawing attention to the contest and their art display staff created a special display featuring the contest for our foyers.

Contestants were judged on the stage by a local confectioner and a Nestles' representative. A western rifle went to the winner, "six guns" to the two runners up and Milky Bar chocolate bars to the next 36. A photo was carried in the Edinburgh Evening Dispatch.

The Talent Contest started with preliminary heats as part of the ABC Minors Saturday Morning programs in January. The semi-finals were staged in March and the finals in April. During the week prior to the finals displays were arranged in two Edinburgh record shops consisting of art cards and the prizes. The contest was judged by the general manager of a disc store and record tokens were given as prizes.

D | MERCHANTS

NUMBER D19

"Queen Mother" Contest

THEATRE: **Landis,**
ADDRESS: **Vineland, N. J.**
MANAGER: **Helen Bortz**

Again proving that ingeniousness and hard work can generate a tremendous amount of local good will; and, more important, sales at the boxoffice, we recently promoted a local "Queen Mother Of 1962" contest that produced outstanding results.

Starting well in advance of the event, which was culminated by a stage presentation at the theatre, we tied up the Center City Business Association of Vineland together with the Vineland Times-Journal, Vineland Radio Station WWBZ, the Atlantic City Press, and A.C. radio station WMVB.

The "Queen Mother" selected, a local blind lady, had previously been the subject of a Mother's Day feature in the local Times-Journal. This assured the promotion of wide spread area interest.

The cooperating merchants, newspapers and radio stations started plugging the event two weeks in advance. There were daily stories and art in both papers and from five to 10 spots daily on each radio station. The Business Man's Association bought large paid space in the local papers, furnished 100 window cards, and the theatre ran a special trailer two weeks in advance.

The evening of the celebration started with a banquet for the "Queen Mother" and her retinue at the White Sparrow Inn, Vineland's swankiest dining spot. This was followed by a motorcade of new Chevrolet cars to the theatre where the "Queen" was interviewed by press and radio and then at a gala stage presentation was given over $750 in gifts.

The results of this promotion were indeed gratifying. We not only had a capacity house on the night of the award, but the good-will generated will make it much easier to work out future tie-ups with the local merchants.

D.C. Exhib. Serenades Patrons With Stereo

WASHINGTON, D.C.—Ed. Rosenfeld, Trans-Lux Theatre here, advises that unheralded and without fanfare, patrons have been enjoying stereo concerts at his theatre for the past two years.

Installation was made by R.C.A. and concerts are given before and after each performance. Three Westrex speakers are behind the screen and nine eight inch surround speakers are in operation. This gives a truly magnificent sound. Incidentally, it is great for playing sound track albums for coming attractions. It is most popular with patrons.

G | STUNTS-BALLY

NUMBER G18

Haunted Preview For "Premature Burial"

THEATRES: **Crosstown, Memphian, Bellevue and Summer Drive-In,**
ADDRESS: **Memphis, Tenn.**
CITY MANAGER: **Bob Tucker.**

Our campaign on American International's

"Queen Mother Of 1962"—Mrs. June Costa, of Vineland, N. J., on stage of the Landis, Vineland, with her attendants and retinue. This was the finale of a two-week local merchant, press and radio promotion arranged by manager Helen Bortz and the Center City Business Association. The "Queen" received over $750 in gifts and columns of local publicity.

These "monsters" in the person of, left to right, Paul Shafer, operation director. Malco Theatres, Inc.; Elton Holland, manager, Malco, Memphis, Tenn.; Watson Davis, director of advertising, Malco Theatres, Inc.; and Richard Lightman, executive vice president, Malco Theatres, Inc., help scare the yell out of 45 teen-agers who attended a preview of American International's "The Premature Burial" held in a restored mansion through the cooperation of the Memphis Chapter of the Association for the Preservation of Tennessee Antiquities on a Friday, the 13th.

"Premature Burial" which played at the above theatres on multiple run utilized an ancient house which was spared from the bulldozers of the Urban Renewal only at the entreaties of the Association for the Preservation of Tennessee Antiquities.

Here we utilized a radio contest. Applicants were to write a short essay on their spookiest experience. We "double dared" them to attend a preview of the film in the empty, ancient house on the night of Friday, the 13th, six days prior to the opening of the film.

The evening's proceedings were started with a meal in the grand drawing room. The items served were "Ladies' fingers," "human" tongue, "Bat's Eyeball" punch (cherry punch with grapes floating around, immersed in a large cauldron of water which had dry ice floating around in it causing mist to rise in the air); etc. The table was tastefully decorated with a centerpiece consisting of a skull and a candelabra, which had a practical value as well, inasmuch as the old house was no longer wired for electricity.

At the conclusion of the meal, the guests were given a guided tour of the mansion. As we started up the creepy old stairs, we became aware of an organ playing weird music. The sound seemed to emanate from somewhere in the tower; and was interrupted from time to time by the dragging of chains across the floor. As we got to the second floor and peered out a large window, we saw the "ghastly" sight of a young woman, all dressed in white and carrying a candle, "floating" across the courtyard below. As we reached the third floor, we were "attacked" first by a hunchback emerging from the tower; then as we rounded a corner in "panic" we were accosted by Dracula. As we got to the second floor, to what we thought was safety, Frankenstein's monster ran amuck amongst us. As we got to the courtyard, we moved into a newer section of the mansion, which was wired for electricity and which had a small auditorium. Here we had a screening of the motion picture, "Premature Burial."

The chief monster "actors" in this stunt, which received column mention and publicity in local newspapers, were Watson Davis, circuit advertising director; Elton Holland, manager, Malco Theatre; Bob Tucker, city manager of the suburban theatres involved; and Paul Shafer, operations director.

We also gave away at the four theatres "Coffin Escape Kits" containing "ultra-sonic whistles" guaranteed to penetrate the earth handily and make "your favorite grave digger jump four feet out of his bed and come to get you out"; cotton to protect your ears from the sound of the whistle; a quantity of dextrose to sustain you while waiting for help; "dehydrated water"; and (candy) tranquilizer pills and suicide pills. These were enclosed in miniature coffins.

For street ballyhoo, we had an old-fashioned hearse drawn by two mules, driven around town by an elderly colored man in full livery.

We had outselves a regular "ball"; and are happy to report that ensuing business was very good.

NUMBER G19

"Little Show" Helps "Big Show"

THEATRE: **Odeon**
ADDRESS: **Bury, Lanes, England**
MANAGER: **C. Prescott**

A fact I had to put over when playing "The Big Show" was that it was *new* as I discovered that many of my patrons had muddled it with previous circus films. "A New Circus Film" was the slogan I plugged. I went all out for old time ballyhoo and showmanship and concentrated on two street stunts.

Throughout the playweek, a male attendant dressed as a clown spent two hours each afternoon touring the town and outlying housing estates on a gaily decorated circus bicycle. This carried full film and theatre credits on the front and two one sheet posters were mounted on each side of the rear wheel. The cycle was covered with strips of Day-Glo and the wheels with discs quartered into colored sections.

THE NEW 1962 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR BOOK SHOP
317 N. Broad Street
Philadelphia 7, Penna.

The clown carried credits on his back and if the stunt did not stop the traffic the pedestrians who stopped to stare certainly caused plenty of obstruction on the sidewalk. It certainly brought the film forcefully to the attention of the entire town and I received 45 congratulatory messages from rival showmen and patrons.

The second stunt was staged on the Monday, Wednesday and Saturday afternoons in the market square where with the aid of a weight lifter, the clown distributing leaflets, and a borrowed hand type loud hailer I staged "The Small Show." A crowd quickly gathered and I made the necessary announcements. On the Saturday I had to call it a day as the crowds became so large that they swarmed into the roadway and I did not wish to fall out with the police.

The only cost was the printing of the leaflets and a few shillings to the weighlifter and did the stunt pay off! I know for I did a spot check at the theatre on the Saturday evening and between 4pm and 7:30pm 721 patrons admitted they had come as a result of the afternoon's stunt. I picked most of them through observing throwaways protruding from shopping bags or clutched in the tiny hands of their offspring.

Old fashioned (?) ballyhoo still can pay big dividends for the modern showman.

NUMBER G20

Do it Yourself Spook Show

THEATRE: **Viking,**
ADDRESS: **Appleton, Wisc.**
MANAGER: **W. Berkley**

Many will remember the traveling Spook Shows that made the rounds in the '40's and 50's. They would send in a pack of window cards, a few newspaper mats, come into your theatre and play to a near full house; then pick up their cut of the gross and depart, usually richer by a considerable amount. Of course, the theatre usually had one of the best nights of the year.

These traveling spook shows earned their money. They put on a clever show to scare your audience. Their crew usually consisted of about three persons, the rest would be recruited from your staff. Primarily their show was a play upon imagination and illusion, depending almost entirely upon the use of black light or phosphorus paint, some eerie music and some exploding flashbulbs.

We believed that if these traveling shows could put on a show, why not a theatre staff. These shows have been absent now for nearly 10 years, the public should be ripe for them again. Why not bring the staff in on the idea and see what developed? Here's what we did. Not as finished as the pros; but good enough to satisfy the spook show crowd.

Necessary props are eerie music. You can pick up records with screams, howls, etc., and several records of spook stuff, "Dance Of The Skeletons," etc.; flash-bulbs; phosphorus paint; home-made objects such as cardboard skeletons from the dime store; bats, skulls, woman's head made by inflating a balloon and attaching strips of plastic or cloth for hair and painting on the face with phosphorus paint; monster's hands made from paper machet; spider; made from two paper plates face to face with wires affixed as legs, and these wrapped with plastic or cloth. Dry cleaning bags are good for this and for hair; skull faces with cardboard faces available at the dime store; ghost—an inflated balloon laced inside a pillow case; as many eight foot poles as you have objects (fishing poles work fine. Attach one object to each pole and let it dangle. Use a short string if necessary; but each object must be free to move as if floating.

Call a staff meeting. Tell them about your idea to put on a spook show; build up their enthusiasm for it. It is their show and they can have a lot of fun putting it on. Let them suggest objects of horror, some of them undoubtedly will be better than those listed. Give each of them certain objects to make. These ushers, vendettes, and cashiers have a lot of know-how if you let them show it.

Paint each object with two or three coats of phosphorus paint; on the skeletons fasten two back to back; also the cardboard masks. Paint both sides and only those portions you want to show up. When the paint dries expose the objects to bright light for about two hours. Then, when they are taken into the darkened theatre they will give a good glow. Two coats prior to spook night, then one coat on spook night would be best.

What you want is five minutes of spooks—five minutes with these glowing figures passing through the air over the heads of the audience. Attached to poles, these should be projected out over the heads away from the aisles, and high enough to prevent them from touching anyone or from anyone rising up to grab them. With the music as background the imagination of the audience will pick up the idea and screams will be in abundance.

Rehearsals would be in order to acquaint the staff with what they are to do, when they do it and how. A few times with the lights and a few times with the theatre darkened as it will be spook night. These rehearsals will get them used to the aisles, and avoid mixups on spook night.

Make sure you have the objects where you want them. You will want some back stage for the staff to walk up the aisles with, and you may want some in the lobby for the staff to return down the aisles with. This you work to suit your theatre. The idea is to have some ghostly object moving all the time in some part of the theatre; and before that object disappears have something new for the audience to focus attention on. Limit this to five minutes. You can run your spook stuff between features, horror subjects, of course.

Advise the audience by a talk just before your spook stunt of what is going to take place; then order them to stay in their seats, no one is to leave the auditorium, and no one is to light matches or lighters—let it be known using these articles in a theatre is punishable by fine and jail sentence. A policeman or two in evidence will help.

As soon as the talk is over kill all lights in the theatre. You want your auditorium so dark no one can see your staff walking the aisles. Also darken your lobby so when your staff goes from the auditorium to the lobby the opened doors will not let in light.

As your house is completely dark set off one set of flashbulbs. This blinding flash will startle them and momentarily blind them, which is what you want. Immediately after the flash, set loose your spooks. If you have a stage you might put some on it, but most important is to have as much as possible going on up over their heads. And make sure at no time is the attention of the audience allowed to drag. Keep something moving all the time. When finished, set off the second series of flashbulbs—then resume the show. It is fast, brief and doesn't give the audience too much time to think. As another stunt, you can throw rice into the air over the audience. Tell them giant spiders are loose, or something, and their reaction should be good.

Another stunt is to have plants sitting in the audience spread out and sitting near near groups of girls. Have them conceal plastic masks treated with phosphorus paint under their jackets which they slip on when the spook show starts. Have them turn in their seats, touch the person nearest them, making their glowing faces noticed. They then proceed to get up like a zombie and walk up the aisle and out.

Mats for suitable newspaper ads are available, as is copy for radio. You should have a lobby piece. Your only expense is small, aside from some ingenuity and hard work and results are fine.

Copy we used was: "Midnight Horror Show. One Performance Only. It's Wild! It's Weird! It's Wacky! Alive In The Audience—Spooks On The Loose. In the darkened theatre, the spooks are loose, above you, beside you, all around you. You'll laff, scream, shriek! Weird, spine-tingling. See skeletons dance; a corpse arise from a coffin and disappear in the audience! A Monster's Hand Arises From The Audience and Attacks A Ghost—and more, more—before your very eyes."

NSS Brochure Offers Host of Theatre Aids

NEW YORK—National Screen Service has issued a brochure covering its new line of 1962 banners, valances, and streamers for air-conditioning and exploitation purposes. The catalogue of exploitation aids also lists special trailers, calling attention to the theatres' cool comfort, as well as special trailers for Kiddie Shows, Late Shows, etc.

Running the gamut from 100-foot streamers and valances to fit any marquee, to miniature six-inch x 26-inch valances, the booklet displays a variety of serviceable cloth banners that may be used over and over again. Among additions to the wide assortment of items are 10-foot valances for Kiddies' Matinees and Spook Shows, colorful Pole Flags (of special interest to drive-ins), and special three-piece streamers and de luxe sectional valances on feature pictures, which, along with ushers' badges, provide the theatre with a colorful assortment of "Satin Accessories" for promotion purposes. An "Air Conditioned" snipe is available and can be affixed to the feature valance.

Pepsi-Cola Tieup Aids MGM "Lieutenant"

DALLAS—As part of a local tie-up between Pepsi-Cola and MGM's "Horizontal Lieutenant," the bottler furnished a pickup truck and driver to visit the major shopping centers in the area.

The truck was plastered with one-sheets on the picture, and special signs were made using the Pepsi-Cola slogan, "Now it's Pepsi for those who think young"—and to this was added: "And for the young in heart, it's 'The Horizontal Lieutenant'."

This emphasized the appeal to the younger audiences as well as the comedy of the picture. The back end of the truck had a lounging chair, water skis, and beach ball for initial eye-catching. A young girl in bathing suit sat on the chair while the truck drove through the shopping areas.

Additionally, Pepsi-Cola distributed 2,000 bottleneck tags, which were attached to six-bottle cartons.

COMPANY ASSISTS

COLUMBIA has loaned from the Coin Galleries in New York more than $50,000 worth of ancient coins dating back 21 centuries in history to exploit the William Castle production, "Zotz!" The extremely rare coins have been assembled in a special carrying-case and will be exhibited, along with a specially-minted "Zotz!" fun coin in major American cities. Dona Holloway, associate producer of the film, will tour the territories; with the carrying-case attached to her wrist by a lock and chain similar to the type used by diplomatic couriers throughout the world. Armed security officers, who will travel with her on the tour, will hold the only keys to the lock and chain arrangement. In each city of the tour, Miss Holloway will meet with representatives of the press, radio and television media to exhibit the unique collection as well as to local university campus' for discussion with leading scholastic authorities who wish to view the rare coins. More than five million specially-prepared replicas of the "Zotz!" fun-coin will be distributed by showmen playing the film.

EMBASSY has arranged for RCA Victor for the original soundtrack recording of Joseph E. Levine's "Boccaccio '70" to be launched with one of its largest national promotion campaigns. Photographs of the actresses, in scenes from Carlo Ponti's production, are featured on the multi-colored album covers, which prominently display full credits for the Embassy release. The film's score was composed by Nino Rota and Armando Trovajoli. RCA Victor will open its campaign with ads in the trade papers, daily newspapers and consumer magazines. Additionally, the company will distribute ad mats to all its distributors along with special window display material and mounted album covers. More than 2,500 radio stations around the country will receive the album, as well as specially prepared promotional materials on the recording and the motion picture. On the local level, the campaign will be bulwarked by individual events including screenings, plus a host of dealer, theatre and newspaper promotions.

MGM has assembled five traveling exhibits for use as an exploitation tie-in with national openings of MGM-Cinerama's presentation of George Pal's "The Wonderful World Of The Brothers Grimm." Comprised of 52 costumes and selected props from the production; the exhibit will also contain specially mounted 40x60 color reprints of key scenes and reproductions of three oil paintings created by Reynold Brown. The five exhibits will rotate among the 45 Cinerama cities in the U.S. and Canada beginning in July.

PARAMOUNT has set with the Fawcett World Library a major book promotion on "Escape From Zahrain" with Fawcett's Gold Medal edition of the novel by Michael Barrett carrying full credit to the attraction, highlighted by an original painting of the principal players. A national advertising-publicity campaign, including assorted display materials and ads in Fawcett magazines, is launching the book in all major markets. Paramount also announced that the special television commercial prepared for Willys Motors in conjunction with the African location filming of Howard Hawks' "Hatari" has won second place in the product category of the Third Annual American Television Commercials Festival. Showing how jeep vehicles played an important role in the production of the adventure spectacle, the Willy's "Hatari" commercial was selected from among more than 1,200 TV commercials submitted for Festival judging.

20TH CENTURY-FOX has completed a three-way tie-in with Coppertone, leading sun tan lotion, for a three-months promotion with "Mr. Hobbs Takes A Vacation." The promotion runs through August, and will be exposed to the public immediately prior to and during the picture's engagements this summer, but it will also tie in with the picture's content which deals with a family's hectic summertime vacation. Newcomer Valeria Varda, who makes her debut in the film, is featured in full-page four-color ads which will appear in the national magazines with full credit to the film. In addition, there will be 5,000 national radio spots and Coppertone and the film company will place newspaper ads in more than 50 of the country's top key markets.

UNIVERSAL-INTERNATIONAL has set a mass concentration of national promotional activity actively directed to the local level for key city openings of "That Touch Of Mink." As part of a national merchandising promotion with leading department stores and food chains, the film company has arranged for a series of nine, one-week, all-expenses paid vacations for two at the Carlton Beach Hotel in Bermuda with Pan-American flying the winners there. Specific details of the promotion are being developed in each of the participating cities by Universal film representatives with exhibitors and local stores. In New York the promotion was tied in with Food Fair food stores, covering 125 stores of the chain in Rhode Island, Connecticut, New York and New Jersey, 55 newspapers covering the area will feature the promotion in two-page Food Fair ads on June 20th and it will be supplemented by in-store promotions with a large number of local prizes to be distributed. Highlighting the new "That Touch Of Mink" fashion theme, leading department stores are featuring "That Touch Of Mink" in their newspaper advertising, store displays and store windows. Stars Cary Grant and Audrey Meadows will visit several key cities in connection with the launching of the film.

WARNERS have announced a $3,000,000 ad-promotion arrangement with Curtiss Candy Company on "Gypsy." The "all-out" campaign will take place in every medium of exploitation and publicity. Full-color two-page ads are planned in 11 major magazines while trade magazines and publications serviced by the candy company will also carry the ads. There also will be displays at all point-of-sale markets. In addition, Curtiss is packaging 10 million special cartons of bite-size Baby Ruth and Butterfinger bars, promoting the Warner film. Special contests will be held by Curtiss for consumer, store and dealer participation, with winners to be brought to Hollywood for an all-expense holiday. The tieup is considered a natural inasmuch as Karl Malden plays a candy salesman, who peddles the most popular candy bars of the period.

Comic Book Giveaway Providers Theatre Boost

PHILADELPHIA—The Book Novelty Company of this city, now the largest national distributor of Comic Book promotional advertising, has added another facet to its line—the comic book giveaway for the theatre trade.

It works as follows: the theatre manager gets ads from local merchants, just two or three advertisers who more than pay for the cost of the entire comic book order. These ads are then printed on a four page, one color, custom made comic book cover and are double stapled to a regular 10 cents nnews-stand comic, which are "parent approved" returns and publishers' over-issues.

This type of advertising has great merit since the child is happy to get the giveaway; the parents see the advertising when the child brings the book home; and the comic book is kept by the child and becomes a constant reminder of the theatre and the advertisers.

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

LET US PROMOTE YOUR PICTURES WITH PICTURES. Personalized heralds, window cards and calendars. Advertise more than one picture at a time. 500 heralds $1.75, 15 window cards $1.95, ad mat 35¢. Write for samples. Buy direct, no middleman. FEPCO THEATRE ADVERTISERS, Box 795, Omaha, Nebraska.

EQUIPMENT WANTED

NEED RCA, SIMPLEX SOUNDHEADS — Century, Super Simplex mechanisms, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. BOX 235, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NEW EQUIPMENT

MARQUEE LETTERS TWICE AS NICE—half the price! Weatherproof Masonite black or red, fit all signs. 4"-40¢; 8"-60¢; 10"-75¢; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24"-$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

BRAND NEW VARIABLE SUPERSCOPE ANAMORPHICS—¼ Original Cost. Replace your tired, oil-soaked, scratched, cracked lenses. Limited quantity, pair $195.00. S.O.S., 602 W. 52nd, New York 19.

THEATRE FOR SALE

THEATRE, fully equipped, with three large apartments in Bridgeville, Delaware. Write BOX 210, Seaford, Delaware.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

BARGAINS FROM CLOSED U.S. ARMY THEATRES—projection and sound, from $895.00. DRIVE IN OUTFITS complete from $3495.00. S.O.S., 602 W. 52nd, New York 19.

COMPLETE PROJECTION booth equipment, first class condition, all necessary controls in perfect working order. Contact MAYFAIR HOTEL, Sioux City, Iowa.

For the Best in Theatre Forms and Systems

MOTION PICTURE EXHIBITOR BOOK SHOP

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

PROJECTIONIST desires position in Pennsylvania or West Virginia area. GEORGE A. SNYDER, 1413 Monterey St., Pittsburgh, Pa. (613)

WANTED: MANAGER or young, experienced assistant-manager. Honest and ethical, hard-working. Capable of assuming responsibility to progress with our company. Send information and photo. BOX A66, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER WANTED, small theatre Long Island evening operation except 3 months in summer. Knowledge theatre operation, no bookkeeping, strictly house man. Reply with references, salary desired. BOX A613, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED GENERAL MANAGER of conventional, drive-in and art theatres. Capable booking, buying, advertising, exploitation, concession management. Excellent references. Available immediately. Age 41, family man. BOX B613, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED MANAGER WANTED for drive-in theatre in western Massachusetts. Good opportunity for the man with ideas and ability. Steady work. BOX C613, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

CAPABLE, EXPERIENCED and dependable mature theatre manager, now employed. Wishes change. Heavy in creative ideas for seat-selling advertising. Intelligent and neat appearing, knows business. Prefer mid or Southwest. BOX B66, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NEED MAN, wife and high-school daughter. Operator, maintenance, concession, cashier. 7 nights, Sunday matinee operation. Owl show Saturday. Send photos and general information. BOX 550, Eureka Springs, Ark. (66)

MATURE, HIGHLY RECOMMENDED top manager available indoor or drive-in management. Excells in management, exploitation, public relations, hard ticket operations. Widely recognized as man of ability. Interested in Michigan, Ohio or Indiana assignment. BOX A530, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

Address all correspondence to — **The A-MAN Corner** Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

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100's of illustrations!

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Enclosed $..... for ..... copy(s)
SHOWMANSHIP in ADVERTISING
Ship postpaid to:
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(No. C.O.D.'s In Canada add 25¢ — Foreign 50¢)

Yes . . . I want my own personal copy of

MOTION PICTURE EXHIBITOR

every week!

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(in Western Hemisphere)

Name .....

Title .....

Address .....

Clip and Mail Today to
317 N. Broad St.
Phila. 7, Pa.

One of Our TRAILERS is missing!

The facts are, that *HUNDREDS* of our TRAILERS ...and ACCESSORIES, too...that were due to be returned to our branches TODAY...just *haven't come back!*

Among them, no doubt, are TRAILERS and ACCESSORIES you are waiting for...and depending on, to sell your attractions.

Sooner or later, of course, the missing TRAILERS and ACCESSORIES will be returned to us...but...can YOU wait for a *sooner-or-later* shipment of *your* TRAILERS and ACCESSORIES? Of course you *can't!* You need them RIGHT NOW!

We print approximately THREE TIMES as many TRAILER PRINTS as the distributor has Feature prints. Our printing of ACCESSORIES is *many, many times* that proportion. More than enough to supply you with your needs, in ample time to afford maximum use of these items. BUT...when so many of your fellow-exhibitors *fail* to return TRAILERS and ACCESSORIES *on time*...even this huge surplus of material cannot protect you against a *missout!*

Immediately after the last showing of your TRAILER *it is due back in our office.* Immediately after the last showing of your Feature, the ACCESSORIES are *due back in our office.*

You can improve our service, if you see that they get back to us...

ON TIME!—EVERY TIME!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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